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D.H. Lawrence's Responses to Visual Arts and Theories of Art and their Effect on his Earlier Fiction

by

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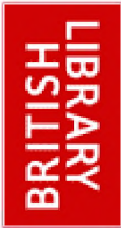
A thesis submitted for the degree of
Doctor of Philosophy in English

UNIVERSITY
OF KEELE

University of Keele

Autumn 1978



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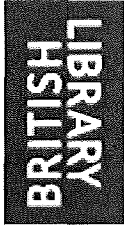

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Abstract

It is the purpose of this thesis to investigate Lawrence the novelist's reaction to visual arts and theories of art. Lawrence, as a practising painter at different stages of his career. wrote quasi-theoretical essays on art and the history of art. Nevertheless the primary concern of this thesis is with the nature of Lawrence's visual writing in the first five novels, rather than with the criticism of his "sui generis" art history or his characteristically intuitive approach to art.

This thesis intends to show that Lawrence's particular mode of writing has an expressionistic bent, clearly visible in *Sons and Lovers*, which reaches its full maturity in *The Rainbow*. In *Women in Love*, although this style retains its capacity to embody subtle movements in emotions it develops into the language of an articulate self-conscious mind.

Chapter One discusses *The White Peacock*, *The Trespasser*, and *Sons and Lovers*, with particular emphasis on the analysis of certain passages containing pictorial elements and visual analogies. Chapter Two provides a survey of Lawrence's thinking on art in the context of the aesthetic theories of John Ruskin and Roger Fry, together with a discussion of the style of *The Rainbow* and its similarities to the Expressionist aesthetic. Chapter Three offers a critical account of Lawrence's interest in Modern Art and Primitivism and the treatment of these themes from the viewpoints of such characters as Gudrun and Loerke in *Women in Love*.

Acknowledgements

I wish to acknowledge the helpful advice received at all stages in the preparation of this thesis from my Supervisor Mr. R.E. Pritchard.

I would also like to thank my former tutors at the University of Reading, who first nurtured my interest in the relationship between literature and visual arts.

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Introduction

It is generally accepted that Lawrence's writing owed a great deal to the stimulation of his pictorial and plastic sense through his lifelong interest in practising or thinking about art. In fact, painting was Lawrence's "second art", functioning together with his enormous creative activity as a novelist and a poet. Ada, his sister, as an amateur biographer, was probably the first to mention that he even "began to paint before he began to write."[1] Indeed his "direct contact" with paintings dates back to his early 'teens when he received his only and formal lesson from a certain Mr. Parkinson, the designer at a Langley Mill pottery factory. It seems that at this early stage nearly all of Lawrence's paintings were copies. Ada has also noted that he bought plaques and painted floral designs on them in colour and decorated five screens.[2] Lawrence himself wrote on this early experience in art:

> I learnt to paint from copying other pictures - usually reproductions, sometimes even photographs. When I was a boy, how I concentrated over it ... I worked with almost dry water-colour, stroke by stroke, covering half a square-inch at a time, each square-inch perfect and completed, proceeding in a kind of mosaic advance. 3

At three different periods of his life, all of them periods of great stress and anxiety, Lawrence turned for relief to painting. He apparently comforted and rebuilt himself, roughly once in his troubled adolescent years, once in the wartime years that emotionally stunned him and once, finally, when he was dying a long, hard death from consumption. Nevertheless there are more complicated motives as to why Lawrence took up painting. He was a most complex man and responded to each time of trouble in diverse ways.

An overall evaluation of his paintings may not seem relevant to a discussion of his worth as a writer. In fact a notable art critic thinks that "he had almost no natural gift, his acquired skills were few and insufficient and his subject-matter was simplistic to the point of absurdity."[4] Another art-critic believes "Lawrence was concerned with painting as a means of propagating his discursive thoughts".[5] The most hostile criticism came from a critic by the name of Thomas Earp, during Lawrence's life time. In his review of his paintings exhibited at the Warren Gallery in 1929, Earp had this to say:

> For painting to Mr. Lawrence is simply what his violin was to Ingres. It may be a delightful hobby, but the exhibition as a whole showed no signs of a vocation. There was imagination and there was passable draughtsmanship; but the alternateve muddiness and garishness of colour, and the clumsiness with which the pigment was laid upon the canvas, revealed a basic inability in mere picture-making. The honesty of Mr. Lawrence's effort is not questioned, yet the pictures, although there were no desire to shock, were really shocking from the point of view of art. The magistrate remarked that the most beautiful picture in the universe might be obscene, but if Mr. Lawrence's pictures had been beautiful it is doubtful whether they would have been prosecuted. The offensiveness lay in the bad painting. 6

It should be admitted that all these critical comments carry a fair amount of truth. Nevertheless in the context of Lawrence's _oeuvre_ as a whole his enthusiastic approach and deep commitment to painting do merit discussion.

There are no obvious reasons why he was so deeply committed. Leaving sociological implications aside, one may note that Lawrence, being amongst the men and women who were the ripe growth of the 1870 Forster Education Acts, had access to a highly cultivated middle-class culture. He was a collier's son, "living in rows of cottages at Eastwood with the noise and smoke of collieries, smouldering pit banks and a clanking headstock on

his very doorstep"[7] and had ended up in writing poetry and painting pictures. While his mother warmly encouraged his painting, others in the community would have been rather suspicious of this "intellectual" activity. The intellectual currents of his day displaced Lawrence from the working class world of his father and the middle class values sustained by Christianity, which his mother cherished. Lawrence needed a different kind of integrity which neither these values nor the romantic withdrawal of Jessie Chambers could accommodate. However, if he was to become an artist Jessie's idealism was indispensable to him and through her initial stimulation he was able to cultivate a formidable growth in his taste. Being deeply immersed in late Victorian and Edwardian art, he made the most of the London art galleries in his Croydon years. His contact with continental Modern Art came only after 1912 during his European travels with Frieda. One could hardly expect such diverse material to be critically assimilated, and this has caused eyebrows to be raised at Lawrence's apparently undiscriminating enthusiasm for inferior art.[8] This may be true. In fact an enthusiast like Lawrence ought to have paid visits to the controversial Post-Impressionist Exhibitions organised by Roger Fry in 1910 and 1912. It is well known that Fry championed the cause for Modern Art with these two exhibitions, and with his perceptive art criticism that appeared in the leading art magazines of the day. While there is hardly any mention of Fry or of his art criticism in the letters of the period, to be fair to Lawrence, it should be remembered that after his return to England and his subsequent marriage with Frieda in 1914 and after his contact with the Bloomsbury coterie in the following year, his stand became quite clear. As I shall later discuss in connexion with Women in Love, Loerke's discourses on art could be

taken as a criticism of the followers of the concept of "Significant Form". Moreover the virulent criticism of Fry came with the late essay, Introduction to these Paintings in 1929.

C.E. Baron, essentially a sympathetic critic of Lawrence's early paintings, seems to be disturbed by Lawrence's eulogistic response to the ill-fated and badly organized 1909 Exhibition at the Royal Academy.[9] I would argue that the right approach here should be not to look down upon Lawrence's provinciality or undiscriminating embrace of what came his way but rather to draw attention to the wholesome and robust response shown by the young artist in a particular phase of his life that was full of visual and aesthetic experiences. One may well argue that the realistic depiction of poverty in some parts of The White Peacock and The Trespasser seems to have been confirmed not only by Lawrence's experience of London in his Croydon years but also by the work of Bastien Lepage whose 'Pauvre Fauvette' - a realistic painting of a little French peasant girl - impressed him at the Royal Academy Exhibition.[10]

Coming back to C.E. Baron's essay, one is glad to notice an interesting attempt at an explanation as to why Lawrence painted so enthusiastically. After admitting that the documentary materials available "explain very little", C.E. Baron has put forward this plausible argument:

> ...[painting] was a widespread hobby, to an extent comparable perhaps to amateur music making today; it was useful since it provided pictures for walls at a time before high quality prints were widely disseminated (and which, in any case, cost money); it was a very popular form of gift, partly because so much personal effort had gone into it. This last point is worth dwelling on: birthdays, Christmas and weddings often saw an exchange of prints or pictures. For example, Lawrence's sisters received paintings by him as wedding presents; so did the Croydon friend whom he had himself once contemplated marrying, Agnes Holt.

> Lawrence gave Jessie's elder brother Alan a print of Lucy Kemp-Welch's popular '<u>Colt Hunting in the New Forest</u>' for his twenty-first birthday, and received on his own twenty-first (September 11, 1906), from the Chambers family as a whole, the splendid present of the six parts of <u>English Water-colour</u> edited by Charles Holme (1902). 11

Lawrence always had the fondest memories of this gift:

> I copied them with the greatest joy, and found some of them extremely difficult. Surely I put as much labour into copying from those water-colour reproductions as most modern art students put into all their years of study. And I had enormous profit from it. I not only acquired a considerable technical skill in handling water-colour - let any man try copying the English water-colour artists from Paul Sandby and Peter deWint and Girtin, up to Frank Brangwyn and the Impressionists like Brabazon, and he will see how much skill he requires - but also I developed my visionary awareness. 12

These lines were written in April 1929 at a time when his exhibition at the Warren Gallery was imminent. However the decisive experience to which he refers must have been the period between 11 September 1906, the date of his twenty-first birthday, and October 1908 when he began to teach in Davidson Road School in Croydon. This was a very interesting time of development for Lawrence. Though he preferred copying paintings rather than composing them himself, May Chambers Holbrook - Jessie's elder sister - has left a very lively account of one of young Lawrence' enthusiastic attempts at a composition:

> There is one memory of that kitchen: the table littered with water-colours and autograph albums, and Bert in his shirt sleeves painting furiously, surrounded by an admiring group of half-a-dozen girls and one boy, who had presented each other with albums for Christmas. Mrs. Lawrence sat by the hearth, exchanging quips and cracks with the liveliest of the group, beaming as we praised her son's talent. Bert painted a child with a watering-can over the flower bed and an umbrella over her own head in a heavy shower on a page of my album from himself. 13

In this context it is no coincidence that in his first novel Lawrence created an artist figure - Cyril Beardsall - as a central narrator. What most strikes the reader about this somewhat dilettante painter is his fairly good practical knowledge of Pre-Raphaelite and late Victorian art rather than his dabbling attempts at painting. It seems that the many references to late nineteenth century art are significant for the characterization not only of the narrator, but of other characters also, and have an important part to play in the novel. As far as Lawrence's own efforts at what might be called 'visual' or 'pictorial' writing are concerned, it should be admitted that The White Peacock is far from being an accomplished example since, stylistically speaking, only a few of the pictorial passages are symbolically integrated for emotional effect. The same can also be said about The Trespasser, but in this second novel Lawrence's visualised passages assume another dimension, such that they evoke the aura and atmosphere of certain paintings - particularly by Whistler and Munch. Certainly, although this novel was not published until 1912, the sensibility it evokes is that of the late nineteenth century Decadence.

Albeit there are many musical references especially, of course, to Wagner, the demigod of the Decadence, the absence of any explicit art references in The Trespasser is entirely reversed in the third novel, Sons and Lovers which gives us a sympathetic account of the development of the artist's sensibility. In this novel, based on Lawrence's own early life, we have a very vivid and convincing portrait of the artist as a young man. For our purpose it should be emphasized that the miniatures of aesthetic theories propounded by the protagonist provide us with valuable insights into the development of Lawrence's own vision of the

world, his sense of the integration of the physical, moral and aesthetic elements in the artist. Paul Morel's well-known formulation about the capability to depict the inner "shimmeriness" or the "shimmering protoplasm" in a sketch lies at the heart of Lawrence's search for an underlying reality beyond the realm of manifestations.

In this respect the language of The Rainbow marks the unparalleled achievement of Lawrence. In other words, Lawrence has evolved a language in The Rainbow that could subtly embody the inner psychic dynamics of a character. The utilization of this language bears strong similarities to the expressionistic technique. Max Wildi, one of the earliest students of Lawrence's style, had raised this very issue, though with different implications, in 1937.[14] My argument is based on the premise that either by breaking up the syntax or by repetitively using certain - what I call - verbal leitmotifs in various contexts with heightened or radically different meanings, Lawrence endeavoured to convey tumultuous feelings just as the Expressionist artists distorted the image and disrupted linearity for a similar purpose.

Women in Love is the last novel I shall be dealing with in the following chapters. A significant feature of this novel is its wide thematic range and, since one of the major critical concerns of Lawrence is the unhealthy mental-visual approach to life and art, I treat this particular attitude in the context of the prominent artistic theoreticians of the Bloomsbury group, Fry and Bell. The vital argument here is connected with the relationship of aesthetic experience to the rest of life. This very issue helps to pinpoint Lawrence's stand with respect to the

theories of Ruskin and Fry as the major English art critics of the nineteenth and twentieth centuries. For Fry, the aesthetic experience is supremely isolated and should be dealt with in hermetic conditions, while Ruskin and Lawrence have it in common that such an experience is essentially religious and ethical.

Finally, as the artist figures of this novel, Gudrun and Loerke attract attention. In Lawrence's eyes they are the alienated victims of the so-called "dehumanization" of modern art. In this context it is not difficult to find in Women in Love visualised scenes analogous with Futurist paintings. (Lawrence's interest in and sense of the importance of the Futurist aesthetic are well documented.) As far as the actual language of these scenes is concerned, one observes a quality of articulate self-consciousness which manifests itself in the pattern of response to experience in Women in Love.

CHAPTER 1

THE EARLY NOVELS

I

The Pictorial in 'The White Peacock'

Lawrence's first novel The White Peacock has three clearly distinguishable complete drafts. He changed the title twice - Laetitia, Nethermere, and finally The White Peacock. One may find ample evidence of these facts particularly in the letters of the period and Jessie Chambers's record of the years in which the novel was taking shape. Helen Corke's memoirs may also be added to the list which document the final versions of the novel at Croydon. No formidable academic exercise has yet been undertaken to unravel why both Jessie Chambers and Helen Corke mention Nethermere while Laetitia only appears in the correspondence between Lawrence and Blanche Jennings. Nevertheless, one can safely note that all the changes in the main characterisations, particularly in those of George and Annable, are commensurable with Lawrence's own intellectual development. For instance after the first "story-bookish and unreal" version of 1907 in which "George married Letty", the theme was "radically altered" and apart from Cyril "who remained as he began, old-maidish" all the characters "become more like flesh and blood".[1] This second version of the novel was the product of the youthful novelist who, after having spent two years at the University College, Nottingham, "had come up against the materialist attitude to life and religion".2 The inclusion of Annable, the game keeper, in this version is highly significant for, as Jessie Chambers has put it, "he seemed to be a focus for all Lawrence's despair over the materialist view of life".[3] However Lawrence himself explained that he introduced Annable to balance that which was "too much me". His reading at this time seems mainly to have centred on the biological theories

of Darwin and T.H. Huxley. How thoroughly Lawrence read these writers is difficult to judge but their conflict with the teachings of the Christian Church must have provided some attraction for him. He read Darwin's Origin of Species and Huxley's Man's Place in Nature and both these books emphasize those characteristics of man that place him within the whole pattern of nature. Man's spiritual and intellectual features are neglected in favour of those features that make him part of the animal kingdom. Annable, once a curate, rejects his genteel background and though he is weak in the civilised world, he is supremely strong in the woods. It was this aspect of him to which Lawrence was referring when he said that Annable was to represent the "not me". Annable is not so much the protagonist of materialism as the archetypal figure of man as animal and his motto clearly shows this characteristic: "Be a good animal, true to your animal instincts".[4]

The third and final writing of The White Peacock was completed towards the end of 1909 and then revised early in 1910. In all the three versions Lawrence retained the initial first-person narrative of Cyril. Cyril probably began as a means to distance the autobiographical incidents that Lawrence had incorporated and one would have expected him to employ the third-person omniscient narrator technique characteristic of his later novels in view of the negative response shown towards the first version of 1907.[5] The first-person narrative is not at all successful as a technical device because as early as the end of the first chapter it breaks down when Lettie moves out of Cyril's path into Leslie's with no explanation of Cyril's continuance as narrator. There are

even instances in the novel when the presence of Cyril is simply impossible. Imperfect though it is, this technique is of supreme importance to Lawrence's overall scheme. The unifying tone of a specific storyteller is the focus through which the incidents are presented and by which they are judged. Cyril is both the chronicler and the selector. Lawrence wants us to see the events through Cyril's eyes, notice details to which Cyril wants us to pay special attention. At first this selection seems quite arbitrary; however, at a closer look one realizes that the incidents told by Cyril do indeed have significance.

The best example is provided by the opening scene in the novel. George Saxton is unable to share Cyril's appreciation of the Moorgreen reservoir:

> He looked at me with a lazy indulgent smile, and lay down on his back on the bank, saying: "It's all right for a doss — here." "Your life is nothing else but a doss. I shall laugh when some body jerks you awake," I replied. [Part I, Chapter I].

George will actually be jerked awake by Lettie and this seemingly unimportant incident which is carefully sifted from Cyril's memory has far-reaching consequences.

Foremost of all the idea of appreciating the landscape stands out prominently. In fact the whole novel is full of pictorial descriptions of the flora and fauna of the unspoilt East Midlands countryside. As a critic carefully observed, "some 145 different trees, shrubs, and plants are introduced; 51 animals are brought in; 40 different birds skim, hover, flit, fly, and wheel through this novel".[6] Nevertheless, from a stylistic point of view only a few of these pictorial passages are integrated for mood and symbolic effects. It is true that

this technique is gradually perfected; for instance, as I shall later discuss, in the so-called "expressionistic" passages of Sons and Lovers, the description directly corresponds to the emotional state of the participant character. Nonetheless, in the following desciptive piece one can again observe a wistful mood subtly created by Lawrence to correspond to the general gloomy atmosphere of the month of September:

> I was born in September, and love it best of all months. There is no heat, no hurry, no thirst and weariness in corn harvest as there is in the hay ... The earth is like a woman married and fading; she does not leap up with a laugh for the first fresh kiss of dawn, but slowly, quietly, unexpectantly lies watching the waking of each new day. The blue mist, like memory in the eyes of a neglected wife, never goes from the wooded hill, and only at noon creeps from the near hedges. There is no bird to put a song in the throat of morning; only the crow's voice speaks during the day ... But next day, in the morning, all is still again. The lying corn is wet, and when you have bound it, and lift the heavy sheaf to make the stook, the tresses of oats wreathe round each other and drop mournfully. [Part I, Chapter VI]

What one may call "literariness" permeates this passage yet the pensive mood of the narrator is beautifully conveyed with the simile of the "neglected wife" which in fact anticipates the atmosphere of the "neglected" farm house that George and Cyril later go to.

A similar feeling of despondency is expressed in the following piece:

> The earth must listen to us; she covers her face with a thin veil of mist, and is sad; she soaks up our blood tenderly, in the darkness, grieving, and in the light she soothes and reassures us. Here on our earth is sympathy and hope, the heavens have nothing but distances. A corn-crake[7] talked to me across the valley, talked and talked endlessly, asking and answering

> in hoarse tones from the sleeping, mist-hidden meadows. The monotonous voice, that on past summer evenings had had pleasant notes of romance, now was intolerable to me. Its inflexible harshness and cacophony seemed like the voice of fate speaking out its timeless perseverance in the night. [Part II, Chapter V]

What emerges from these two passages is the fact that Lawrence's essentially romantic outlook uses nature as a projection of human emotions. A good example in this respect can be seen in the episode in which Lettie watches some four crows facing up to a strong wet wind. The sad defeat of the birds reflects Lettie's own lugubrious mood for "she had been sure in her own soul that Leslie would come - now she began to doubt: - things were very perplexing." [Part I, Chapter VII] Actually here there is an implicit reference to the well-known refrain "Nevermore" in Edgar Allan Poe's famous poem The Raven. Cyril and Lettie speculate on whether the crow will ever say "Nevermore" like the raven in the poem. Nevertheless, I would like to draw attention to a painting by Gauguin which depicts a Tahitian reclining nude and likewise bears the title 'Nevermore'. Gauguin himself explained his aims as to the content of the painting thus: "I wanted, by using a simple nude, to suggest a certain long-lost barbaric luxury. The whole is drowned in colours which are made deliberately sombre and sad."[8] In other words Gauguin tried to convey his heartfelt despondency about the inevitable loss of primitive beauty and natural innocence at the hands of civilization by the sombre and phosphorescent shades of colour. By the same token, it should be emphasized that symbolic use of colour was also Lawrence's forte. Moreover, as I shall later touch upon, Lawrence was well versed in the art

of harmonious arrangement of colours. Though the evocation of a Whistlerian '*Nocturne*' is perhaps more successfully done in *The Trespasser*, nonetheless the first attempt in this direction can easily be seen in the following piece:

> We hurried along under the plane trees in silence. The shining cars were drawing tall in the distance over Westminster Bridge, a fainter, yellow light running with them on the water below. The wet streets were spilled with golden liquor of light, and on the deep blackness of the river were the restless yellow slashes of the lamps. [Part III, Chapter V]

À propos of Lawrence's treatment of colour it is quite appropriate here to recall what he wrote in his essay *Making Pictures*:

> I think the greatest pleasure I ever got was from copying Fra Angelico's '*Flight into Egypt*'... working from photographs and putting in my own colour. Then I really learned what life, what powerful life has been put into every curve, every motion of a great picture. [9]

In the copies he made Lawrence was apparently quite fond of substituting his "own colours" in place of the originals. There is an interesting example which is highly indicative of his particular approach to painting. Lawrence made a copy of a Medici print of Giotto's '*Joachim and the Shepherds*' for Viola Meynell in 1915. The copy is owned by H.T. Moore and after comparing Lawrence's version with the original, he has observed that "where Giotto had placed one of his bone-white hills in the centre, Lawrence, with his urge for the quick and the living, made the hill green".[10] Whichever way one interprets Lawrence's heightened and often arbitrary use of colour,[11] it can safely be said that he did indeed "use" the powerful medium of art for his own literary purposes. Yet this was not a case of "complete misunderstanding of the art

of painting" as Herbert Read believes it to be,[12] or abusing art with a view of distorting its message. As I understand it, Lawrence's inner life was always in search of a medium that would best bring forth its joys and tribulations and upon finding his verbal fluency inadequate he felt the need to have recourse to the medium of the visual arts. This was inevitable for a writer like Lawrence who possessed a sensitive awareness of the qualities of both the verbal and visual media.

All in all it emerges that Lawrence's interest in visual arts, stylistically speaking, manifests itself foremost in his symbolic-cum-expressive use of colour. This is essentially maintained by the employment of scrupulously chosen adjectives of colour and texture. In the following piece there is substantial evidence of this fact as well as of Lawrence's considerable botanical knowledge:

> There was a driving drizzle of rain, like a dirty curtain before the landscape. The nasturtium leaves by the garden walk had gone rotten in a frost, and the gay green discs had given place to the first black flags of winter, hung on flaccid stalks, pinched at the neck. The grass plot was strewn with fallen leaves, wet and brilliant: scarlet splashes of Virginia creeper, golden drift from the limes, ruddy brown shawls under the beeches, and away back in the corner, the black mat of maple leaves, heavy soddened; they ought to have been a vivid lemon colour. Occasionally one of these great black leaves would loose its hold, and zigzag down, staggering in the dance of death [Part I, Chapter VII]

Let us take one particular colour - green - from this passage. It is designated as "gay green" here; a little later Lawrence's discerning eye observes "velvety green sprigs of dog-mercury" and "dark succulent green of bluebell sheaths". [Part II, Chapter I] There are many other adjectives of similar quality to define colour in terms of its texture.

Nonetheless,in view of Lawrence's later stylistic development, mention must be made of another technique, though it is rather unsuccessfully employed in this first novel. I have already touched upon certain pictorial passages which are integrated for mood and symbolic effect. The key device at work in such pieces is the technique of finding analogues in nature to the feelings of man. This technique has its pitfalls, usually manifested in the unpleasant form of pathetic fallacy. A notorious example in this respect is the description of the funeral procession of Annable. Though scrupulously done and beautiful as it is, the overall effect receives a severe blow when the bearers of Annable's coffin move over the fields, the peewits circle them "crying always in mournful desolation", and the clusters of elm-flowers sweep along the coffin and whisper in sympathy - "We are sorry, so sorry". [Part II, Chapter II]

There is no doubt that Lawrence's strong sense of animism is at work here. If one may define animism as the belief which attributes life to inanimate objects, it is quite possible that in the above passage Lawrence was motivated by his deepest concern for the individual's at-oneness with the natural world. I believe a Ruskinian reading of the apparent pathetic fallacy will be more appropriate in this context.[13] Ruskin's great lament was that by his day man had discarded spirituality and substituted a purely mechanical, materialistic universe, so that his contemporaries were driven to nature as a substitute for, rather than a revelation of, the divine unity of purpose and the divine sense of order. This new dialectic between man and nature is

the most significant critical concept of Ruskin.[14] Let us take the following passage in which mention is made of Cyril's attempts at painting, to illustrate the point:

> Across the infinite skies of March great rounded masses of cloud had sailed stately all day, domed with white radiance, softened with faint, fleeting shadows as if companies of angels were gently sweeping past; adorned with resting, silken shadows likes [sic] those of a full white breast. All day the clouds had moved on to their vast destination, and I had clung to the earth yearning and impatient. I took a brush and tried to paint them, then I raged at myself. I wished that in all the wild valley where cloud shadows were travelling like pilgrims, something would call me forth from my rooted loneliness. [Part II, Chapter I]

The clouds are angels who sail in radiance to a vast destination and Cyril is yearning for this unknown - for it is never made clear in the book - goal. Nevertheless, his yearning is definitely for the universal rather than a literary or personal order. The universal order is Nature itself and there is no question of uncertainty on Lawrence's part about man's relation to Nature. In all his writings he always excelled in conveying powerfully a communion with Nature. Cyril's yearning, in this context, can be said to involve a lack of meaningful communion on his part.[15] Moreover, it is understood that the clouds Cyril tried to paint are not in "true proportion"[16] to the landscape.

All in all, Lawrence's first artist-figure gives the impression of a dilettante. Reference is made to his paintings only twice. Nonetheless, he is quite knowledgeable in this particular field of art. When he accompanies George and Meg to the picture-galleries at Nottingham Castle he does not miss the opportunity to "expound" on "a fine collection of Arthur Melville's paintings". [Part III, Chapter I] On

another occasion he caught the sight of Watt's '<u>Mammon</u>' amongst other works of lesser known artists on the walls of George's room when he had devoted himself "to the cause of the down-trodden". [Part III, Chapter VI] As far as Melville is concerned, the art critic of the Nottingham Daily Guardian drew attention to the painter's "power of real impressionism" when an exhibition of his paintings was held at the Castle Museum in 1907.[17] The introduction of Melville seems to convey to the reader nothing but Lawrence's awareness of a modernist art trend which is then taken to be synonymous with the Impressionist approach in a provincial centre such as Nottingham. Coming to the reference of Watts's '<u>Mammon</u>' in connection with George's interest in socialism, it may be argued that the painting reflects romantic and Christian socialist ideas in a modern context. Nevertheless, '<u>Mammon</u>' (1885) was a very popular painting of its time and expressed clearly what Watts felt about the "greed of the rich".[18]

Of course, not all of these casual art references reflect Lawrence's real aims of introducing them at all. The whole point should better be taken as an attempt to use these references as a device to sensitize the reader to certain qualities which are otherwise difficult to define. For instance as far as the characterization of Lettie is concerned, Lawrence in a letter to Mrs. Blanche Jennings had consulted her on this particular aspect: "Give me some advice concerning Laetitia, the joyful one. Shall I make her longer or shorter, fatter or frailer, a Burne-Jonesian or a Moore?"[19] It is not known in what way Mrs. Jennings advised Lawrence but Emily became the Burne-Jonesian figure in the book and the

stately and graceful beauty of Lettie was drawn upon Albert Moore's "classic" ladies modelled after Phidian or Praxitelean proportions. In the novel, this is confirmed by Leslie Tempest, the suitor who finally becomes Lettie's husband: "Hang thin souls, Lettie! I'm not one of your souly sort. I can't stand Pre-Raphaelites. You - you're not a Burne-Jonesess - you're an Albert Moore." [Part I, Chapter VII] Nevertheless Lettie is much more a complex figure than being simply "an Albert Moore". Concerning her outer appearance Lawrence is at pains to describe the outfits worn by Lettie. With her marked preference for colourful attire she is in a way a prototype of Gudrun in Women in Love. Moreover, she is well aware of the symbolic messages that can be conveyed by the deliberate choice of a colour, as she explains in connection with a ring Leslie gives her. For a woman who believes that "blue" represents "hope because Speranza in Fairy Queen had a blue gown", [Part I, Chapter IX] the reasons behind her choice of a specific colour are explicitly clear, for instance when she wears a "heliotrope" frock, [Part I, Chapter I] or a "blue foulard" dress. [Part I, Chapter III] One does not feel at all surprised to find Lettie later in the book having discovered the power of "the wonderful charm of her womanhood" to dominate and "triumph" over Leslie and George. This is how Lawrence presents her in a very special attire:

> When we reached the house Lettie dropped her draperies and rustled into the drawing-room. There the lamp was low-lit, shedding a yellow twilight from the window space. Lettie stood between the firelight and the dusky lamp-glow, tall and warm between the lights. As she turned laughing to the two men, she let her cloak slide over her white shoulder and fall

> with silk splendour of a peacock's gorgeous blue over the arm of the large settee. There she stood, with her white hand upon the peacock of her cloak, where it tumbled against her dull orange dress. She knew her own splendour, and she drew up her throat laughing and brilliant with triumph. Then she raised both her arms to her head and remained for a moment delicately touching her hair into order, still fronting the two men. Then with a final little laugh she moved slowly and turned up the lamp, dispelling some of the witchcraft from the room. [Part III, Chapter II]

There can be little doubt that Lettie is here in pictorial terms the prophet-slayer Salome in her long peacock skirt as depicted by Beardsley. Lawrence certainly wanted to make her something both of a femme-fatale and a coquette. She is "nearly six-feet in height but slenderly formed", [Part I, Chapter I] and she happens to be an extremely intelligent lady who "read all things that dealt with modern woman". [Part I, Chapter VII] Nevertheless, one is never quite sure whether the exact nature of her "modernity" is connected with her awareness of the latest fashionable clothing, her elegance in dancing a valeta, a minuet, and a mazurka, [Part I, Chapter VIII] or her interest in the cult figures of the stage. She was tremendously "impressed by Sarah Bernhardt's 'Dame aux Camélias' and 'Adrienne Lecouvreur'". [Part I, Chapter III][20] One has the impression that the histrionic stance she often assumes is inspired by the Mucha lithograph of Bernhardt in 'La Dame aux Camélias' (1896). Cyril, her brother, makes the complimentary remarks that she is lithe and firmly moulded, naturally graceful, and "in her poise and harmonious movements are revealed the subtle sympathies of her artist's soul." [Part I, Chapter VIII] Actually, while praising his talented sister, Cyril also passes judgement on

Emily Saxton - George's sister - in whom one can easily "see the extravagance of her emotional nature". [Part I, Chapter VIII] Compared with Lettie, she is clumsy, ungraceful and by nature always brooding and defenceless. Again in Cyril's words she is exactly "like Burne Jones's damsels". [Part I, Chapter VI] Iconographically speaking, in the following pictorial passage Emily might well have been an Alexa Wilding, an Annie Miller or a Jane Morris sitting for Rossetti:

> The shawl she had been wearing was thrown across her shoulders, and her head was bare, and her black hair, soft and short and ecstatic, tumbled wildly into loose light curls. She thrust the stalks of the berries under her combs. Her hair was not heavy or long enough to have held them. Then, with the ruby bunches glowing through the black mist of curls, she looked up at me, brightly, with wide eyes. I looked at her, and felt the smile winning into her eyes. Then I turned and dragged a trail of golden-leaved convolvulus from the hedge, and I twisted it into a coronet for her. "There!" said I, "you're crowned". [Part I, Chapter VI]

Two interesting points should be emphasized here. It is well known that hair is a highly suggestive sexual symbol connected with the Pre-Raphaelite women. The pale, long faced damsels had dark hair, unbound or piled high as their most distinctive feature. Furthermore Emily enthusiastically asks Cyril to put the "ruby berries" in her hair. The sexual connotations of her desire is quite explicit, and yet a little later when Cyril fastens the back of her dress, she blushes. There is no doubt that Emily in many ways prefigures the portrayal of Miriam in <u>Sons and Lovers</u>. As presented through the eyes of the male protagonists they are both extremely sentimental and melancholy Pre-Raphaelite beauties. Moreover the berries in Emily's hair remind one of Miriam when she hung "two fire red pairs" of cherries "over

her ears" before having sexual intercourse with Paul. [Chapter XI]

So far I have commented on Lawrence's use of pictorial analogies in drawing attention to certain aspects of his characters which are otherwise difficult to define. A similar technique used by Lawrence is based on straightforward reference to a specific painter or a painting as an indicator of one's overall approach to life - the assumption being, of course, that one's taste in art reflects one's inner world and way of thinking at large. The striking example in this respect is the narrator's reference to several painters in connection with George's taste in art when he and Lettie browse through the pages of an art-book. Here George is considered to be "a romanticist" and this view is supported by a list of artists who are supposedly attached to or lie outside the confines of the so-called label. However when Lettie starts to expound on Clausen's '<u>Hoeing</u>' the whole episode assumes a different significance thematically:

> He is a real realist, he makes common things beautiful, he sees the mystery and magnificence that envolops us even when we work menially ... If you looked at the ground you'd find there was a sense of warm gold fire in it, and once you'd perceived the colour, it would strengthen till you'd see nothing else. You are blind; you are only half-born; you are gross with good living and heavy sleeping. [Part I, Chapter III]

Actually Lettie's words here echo Cyril's rather sarcastic remarks in the opening paragraphs of the novel which I have already commented on. Nonetheless, the important point is connected with George's inability to discern the subtleties of colour. Moreover, one cannot help noticing the similarity between Lettie's expressionistic view of "warm gold fire" in the ground and Paul Morel's likening of pine-trunks in one of

his paintings to "red coals" or "standing pieces of fire" in the darkness. [Chapter VII]

One painting George particularly likes is Maurice Greiffenhagen's 'An Idyll'. Lettie, not sharing his opinion mocks George and in her affectedly intellectual manner likens him to Sir Galahad. In the famous letter to Ernest Collings, Lawrence has used the same analogy in connection with his friend's drawings. "Your work seems too - too one sided ... as if it were afraid of the female element - which makes me think you are more or less of a Galahad - which is not, I believe, good for your art".[21] The key terms in this letter are Lawrence's conception of the "female element" and its counterpart the male principle which I shall later discuss. Coming back to what prompts Lettie to make such a remark, one can easily tell that it is the passive posture of the maiden in the picture while she is being embraced by a young man. There is no doubt that Lettie here voices Lawrence's own opinions about the painting, for in a letter to Mrs. Blanche Jennings on 31st December 1908 he wrote:

> As for Greiffenhagen's 'Idyll', it moves me almost as if I were in love myself. Under its intoxication, I have flirted madly this Christmas; I have flirted myself half in love; I have flirted somebody else further ... It is largely the effect of your 'Idyll' that has made me kiss a certain girl till she hid her head in my shoulder ... Mon dieu, I am really half in love. But not with the splendid uninterrupted passion of the 'Idyll' ... By the way, in love, or at least in love-making, do you think the woman is always passive like the girl in the 'Idyll'?... I prefer a little devil - a Carmen. 22

Incidentally one may note that Lettie sometimes assumes Carmen-like postures in the novel. For instance she dances

"with a little of Carmen's ostentation - her dash and devilry". [Part I, Chapter VIII] Nonetheless, as far as the authentic Carmen-like passionate embrace is concerned, she is generally passive like the Greiffenhagen maiden. Moreover, this particular painting seems to have haunted Lawrence's imagination for a number of years. In fact he began making a copy of Greiffenhagen's '<u>An Idyll</u>' the night his mother was dying at the close of 1910 - a real-life incident which is paralleled in the penultimate and the last chapters of <u>Sons and Lovers</u>. Lawrence later made several copies and gave them to his sister Ada, to Louie Burrows (to whom he was engaged in his youth) and to Agnes Holt (the auburn-haired school-mistress at Croydon). In a letter to Ada, Lawrence wrote:

> I've painted you a little '<u>Idyll</u>' about 14"x7". Do you remember? I began to draw it the night mother died. [9th December 1910], and said I should never finish it. Now I've done a big one for Louie, and a little one for you. It looks nice. 23

Louie's version had begun on 3rd March 1911. By this time Lawrence had probably done quite a number of copies. His interest did not seem to have ceased even after he left England for the Continent. In a letter to A.W. McLeod written from the Villa Igea, Gargnano, and dated 17th December 1912, he has asked to be sent a print of the '<u>Idyll</u>' so that he could make still further copies.[24] As far as is known Lawrence never saw the original painting. It had an enormous popularity from its first exhibition at the Royal Academy and subsequently at the Liverpool Walker Art Gallery in 1891. Moreover it was often reproduced in numerous Art Periodicals of the 1890's, for instance, <u>Magazine of Art</u>

1892, Art Journal 1894, The Studio 1894. Greiffenhagen's own description of his 'Idyll' was bland and perhaps rather naive: "I wanted to paint a picture of a young man and a maiden embracing in the fields, with a sentiment of youth and adventure about it. That was all."[25] However a critic who signed only his initials - A.G.T. - remarked that,

> Many times before had the refined touches in various phases of "la belle passion" been depicted on canvas, but seldom, if ever had the passionate embrace been pictorially attempted.[26]

In The White Peacock the virile and youthful George identifies his restrained passion with the eager embrace of the young man of the painting. Likewise, Lettie only prefers to mock George's clumsy comments, though she would have liked the same passionate response from the Pre-Raphaelite maiden. In other words 'An Idyll' symbolically portrays the real feelings of George and Lettie which they cannot and dare not plainly declare. Moreover Lettie continues to refer to George in Idyll(ic) terms. According to her, George stripped to the waist and preparing himself for mowing is "picturesque" and "quite fit for an Idyll". [Part I, Chapter V] Actually the swarthy and bare-chested Pan-like figure of Greiffenhagen's painting has much in common with George's physique, in which Cyril always finds "something exceedingly attractive". [Part I, Chapter V] All the same, an interesting scene in the novel is described on the similar pictoral terms of 'An Idyll', in which George barely manages to steal a kiss from a somewhat passive Lettie under the mistletoe. [Part I, Chapter VIII] Cyril, registering this incident, emphasises their confused state of mind after this Idyll-like kiss. A little later, however, Cyril himself kisses

several ladies under the mistletoe "in a most correct manner". [Part I, Chapter VIII] One of the ladies he kissed could not help calling him "a veritable <u>rôdeur des femmes</u>". [Part I, Chapter VIII] This is most ironic especially in view of the fact that Cyril is a frail and rather an effeminate figure in the novel and most appropriately described as "one of Aubrey Beardsley's long, lean, ugly fellows." [Part II, Chapter VIII] Actually Lawrence introduces the Beardsley reproductions of <u>Atalanta in Calydon</u> and <u>Salome</u> [Part II, Chapter IV] and these pictures become an equivalence for George's deepened and strengthened physical desire for Lettie. Indeed, the rampant eroticism of Beardsley with its "naked lines" [Part II, Chapter IV] does more clearly represent George's emotions than the spirituality of a Rossetti or a Burne-Jones damsel.

All in all it should be mentioned that <u>The White Peacock</u> is in many ways a happy hunting-ground if one is pre-eminently concerned with Lawrence's interest in visual arts. It is true that most of the visualized passages are not well integrated for symbolic effects and many references seem highly obtrusive. Nevertheless, one can hardly deny the fact that in order to reach to his mature expressionistic mode of writing Lawrence simply had to undergo this formidable stylistic exorcism.

II

'The Trespasser'

Lawrence started teaching at the Davidson Road School, Croydon in October 1908 and the first draft of The Trespasser was begun early in 1910 and completed by mid-summer. As is well documented in the letters of the period, this draft did not satisfy him, or rather it by no means pleased Hueffer (Ford Madox Ford) who was then Lawrence's chief adviser. It was Edward Garnett who helped and encouraged Lawrence through the second version of The Trespasser which he wrote while convalescing from an attack of pneumonia at the beginning of 1912. The novel is partly based on the manuscripts of Helen Corke's novel which eventually appeared in 1933 under the title Neutral Ground. There is no doubt that Lawrence creatively reworked his friend's text. Nevertheless,as Michael C. Sharpe has suggested, The Trespasser is a highly personal novel in the sense that both the actual model of Siegmund and Lawrence himself "had unsuccessfully loved the same woman [Helen Corke] and he saw their failure as resulting from a deep-rooted disorder in sexual relations."[27] The exact nature of this problem, according to Sharpe, became clearer through Lawrence's acquaintance with Helen Corke and Rachel Taylor.[28] Siegmund's lover Helena is described as what Mrs. Taylor had called "'The Dreaming Woman' with whom passion exhausts itself at the mouth."[29] Talking about love, being literally rapturous about it, is enough for her, whereas with this kind of aesthetic-platonic love-making Siegmund becomes more and more frustrated. He wants and needs the complete sexual consummation and yet Helena simply cannot mask her aversion: "She sank away from his caresses, passively, subtly drew back from him ... His heart sank, his blood grew sullen at her withdrawal." [Chapter

IV7 Given Lawrence's enthusiastic interest in the kind of verse Mrs. Taylor wrote - he delivered a lecture about her at Croydon - Sharpe is right in arguing that the category of womanhood Helena belongs to is well explained by this Scottish lady in the Preface to her volume of sonnets, The Hours of Fiammetta published in 1910.[30] "There are two great traditions of womanhood" wrote Mrs. Taylor,

> One presents the Madonna brooding over the mystery of motherhood; the other, more confusedly, tells of the acolyte, the priestess, the clairvoyante of the unknown gods. This latter exists complete in herself, a personality as definite and as significant as a symbol. She is behind all the processes of art, though she rarely becomes a conscious artist, except in delicate and impassioned modes of living ... The second tradition of womanhood does not perish ... They appear equally inimical and heretical to the opposing camps of hausfrau and of suffragist. 31

However, it would be wrong to confine the rationale behind the conception of the so-called "aesthetic" and "spiritual" woman solely to the influence of Mrs. Taylor. There can be no doubt that Lawrence was familiar with the figure of the femme-fatale in English and possibly in French literature. He had read Flaubert's Salammbô and knew well this woman who was "frigid, unfeeling fatal idol-like" and before whom "man pines with passion and falls at her feet like a fakir at the feet of Juggernaut."[32] In other words Siegmund's suicide, as Frank Kermode puts it, "lays the death of a natural man at the door of the refined Helena."[33] One may safely say that with The Trespasser Lawrence pays tribute to the spirit of the Nineties. This brings us to the numerous references in the novel to Wagner who was the major artist worshipped by the aesthetes or decadents of the period. Though Lawrence's Wagnerian allusions in The Trespasser are

programmatic rather than musical and on a highly ostentatious scale,the novel can again be taken as a fairly good example of the ethos of the Aesthetic Movement.

The two lovers talk about every composition by Wagner, from the Spring Song of Die Walküre to 'The Grail music in Lohengrin'. This composite nature of the allusions, as William Blissett has convincingly argued in his admirable study of Lawrence's Wagnerian interests, derives from the fact that Lawrence wanted "to put a stop to any expectation that the action of the novel will parallel that of any one music-drama."[34] Indeed,the story can again be told without the decorative Wagner references but I would argue that one very important Wagnerian concept, namely the 'leitmotif', lurks behind Siegmund's whole artistic outlook. He even characterizes his relationship with Helena in the light of this concept: "'You know', he said, repeating himself, 'it is true. You seem to have knit all things in a piece for me. Things are not separate; they are all in a symphony. They go moving on and on. You are the motive in everything'." [Chapter X] I shall later come back to the relationship between the lovers and their utterly different artistic outlooks: it now seems appropriate to draw attention to the structural and stylistic features of the novel.

At first glance The Trespasser falls neatly within the boundaries of a conventional structure. The whole action apparently centres upon the climax of the drama between the two main characters, i.e. upon five days of their erotic ecstasy on the Isle of Wight. When the island idyll is over, the lovers return to London. In other words the climax of the drama is followed by an abrupt anticlimax, where Lawrence uses

a stark realistic manner in sketching the two main characters in a wider network of relationships. One can single out Chapter Twentytwo of The Trespasser which sets forth the sad homecoming of Siegmund as one of the memorable sequences in Lawrence. It is written in his "realistic" style, much in the manner of the early parts of Sons and Lovers. The chapter begins with the noctumal movements of London, in which one can see that Lawrence is as familiar with the rhythms of the city as he is with the splendours of the countryside. They remind Siegmund that the world is beautiful, far too marvellous for him, and underline his sense of removal from it as he enters his house. All the members of the family do their best to indicate that they regard their father not just as a stranger but as an enemy. These family scenes are rendered with the poignancy of dramatic "realism". The chapters following the suicide of Siegmund seem a kind of postscript in which Lawrence feels obliged to tell us what befalls the surviving characters.

Within this structure two distinctly different styles manifest themselves. The first one is highly reminiscent of bad Victorian fiction by which Lawrence seems to be going through the formalities of novel writing. The opening chapter which is a flash-back, beginning after Siegmund's death, and the closing chapters which are catalogues of chilly characters without any flow of feeling, are written with this style; whereas the central chapters stand out in complete contrast to this. Lawrence obviously had the central chapters in mind when he wrote to Garnett about The Trespasser:

At the bottom of my heart I don't like the work,

> though I'm sure it has points, and I don't think it retrograde from The White Peacock. It surprises me by its steady possessiveness - I hate it for its fluid, luscious quality. 35

And again in another letter to Garnett, he had this to say, "It really isn't bad, is it? - but too florid, too chargé."[36] Though Lawrence's evaluations of his own works are not always the best guides, one would agree that "floridity" does hold true in this case. Nevertheless, it should be admitted that ornamentation was not always executed for merely decorative purposes. Moreover, given his personal involvement in the novel Lawrence's sincerity cannot be doubted. He himself again explained it to Garnett:

> I give myself away so much, and write what is my most palpitant, sensitive self, that I loathe the book, because it will betray me to a parcel of fools. Which is what any deeply personal or lyrical writer feels, I guess. 37

All these frank confessions in the letters are actually commensurable with Lawrence's more serious thinking about art in general. The essay, 'Art and The Individual', delivered as a lecture both in Croydon and Eastwood provides the rationale behind much of the writing of the youthful novelist. Leaving aside its pedestrian and rather affected tone, the most important pronouncement about the general idea of art, I believe, is the following:

> [Art] is the medium through which men express their deep, real feelings. By ordinary words, common speech, we transmit thoughts, judgements, one to another. But when we express a true emotion, it is through the medium of art ... The essence then of true human art is that it should convey the emotions of one man to his fellows. It is a form of sympathy, and sympathy is in some measure harmony and unity, and in harmony and unity there is the idea of consistent purpose, is there not? So it works back to the old definition. But, you will say,

> there are emotions desirable and undesirable - and Art may transmit the undesirable. Exactly - then it is bad Art. According to the feeling that originated it, Art may be bad, weak, good, in all shades. 38

As can be easily seen, for Lawrence the straightforward congruity between feeling and representation is of supreme importance and he takes "emotion" as the sole originator. Nevertheless, he accepts that a person who feels deeply cannot necessarily be called an artist: "We can feel, but we cannot transmit our feelings - we can't express ourselves."[39] At this point the question of technique arises. Basing his argument on Hume's contention that "the chief triumph of art is to insensibly refine the temper and to point out to us those dispositions which we should endeavour to attain by constant bent of mind and by repeated habit", Lawrence adds;

> If we bend our minds, not so much to things beautiful, as to the beautiful aspect of things, then we gain this refinement of temper which can feel a beautiful thing. We are too gross - a crude emotion carries us away - we cannot feel the beauty of things ... you must train yourself to appreciate beauty or Art - refine yourself or become refined. 40

In the light of this essay one may call The Trespasser a "refinement" process in which Lawrence was searching for a formal mould that would encompass his emotional experience. Evidently his lyricism overflows the mould and develops into sloppy sentimentalism as well as into carefully projected, highly finished tableaux-like paintings. Bearing this unevenness always in mind it is perhaps more appropriate to look first into an example of what might be called verbalized emotional slush: Helena is here watching the twilight sky,

> The sunset was stately. The blue-eyed day, with great limbs, having fought its victory and won,

> now mounted triumphant on its pyre, and with white arms uplifted took the flames, which leaped like blood about its feet. The day died nobly, so she thought. [Chapter XXI]

This piece of writing is probably what the critics have quite justifiably found "thick and gummy"[41] or have likened to "the second-hand poetry of the woman's magazine".[42] Let us now take an earlier descriptive scene in which Lawrence's keen visual imagination evokes a Whistler '<u>Nocturne</u>':[43]

> With his black violin-case he hurried down the street, then halted to pity the flowers massed pallid under the gaslight of the market-hall. For himself, the sea and the sunlight opened great spaces tomorrow. The moon was full above the river. He looked at it as a man in abstraction watches some clear thing; then he came to a standstill. It was useless to hurry to his train. The traffic swung past the lamplight shone warm on all the golden faces; but Siegmund had already left the city. His face was silver and shadows to the moon; the river, in its soft grey, shaking golden sequins among the folds of its shadows, fell open like a garment before him, to reveal the white moon-glitter brilliant as living flesh. Mechanically, overcast with the reality of the moonlight, he took his seat in the train, and watched the moving of things. He was in a kind of trance, his consciousness seeming suspended. The train slid out amongst lights and dark places. Siegmund watched the endless movement, fascinated. [Chapter II]

It is well known that Whistler's main concern in his "Nocturnes" or "Symphonies" was the harmonious arrangement of colours. Likewise Lawrence here "in abstraction" gives us the magic arrangement of "silver", "soft grey" and "golden" in which "the white moon-glitter brilliant as living flesh" is revealed.

I have already argued that Lawrence's powerful visual perception is first attested by his keen observation of colour. In the following pieces, taken at random from the earlier chapters of the novel, his ability at verbally portraying the nuances and variations of colours can be easily

seen:

> "He saw the silver of tears among the moonlit ivory of her face." [Chapter V]
>
> "She laboured strenously beside him, blinded by the skin-like glisten of the white-rock." [Chapter VII]
>
> "Milk-white shallop of cloud stemmed bravely across the bright sky; the sea would be blossoming with a dewy shimmer of sunshine." [Chapter VI]

In broad terms, white may be identified as the major colour in these pieces. Nevertheless, an indescribably visual quality is also reflected. It may be said that this is inherent in the colour. Actually, the "skin-like glisten of the white-rock" together with the "dewy shimmer of sunshine" are the visual qualities of the Isle of Wight, which penetrated so deeply into Lawrence's senses during the month he spent there in 1909.

Most unlike the earlier novel there is neither explicit nor implicit reference to any painter or painting in The Trespasser. Nonetheless, in some passages one can again point out striking resemblances to certain paintings by specific painters. I have already mentioned Whistler; at this point Edvard Munch seems another suitable painter whose paintings exactly convey the idea of "whiteness"[44] which is associated with Helena throughout the novel. Here Siegmund imagines her waiting for him on the island:

> And beyond it all were the silent hillsides of the island, with Helena. It was so wonderful, he could bear to be patient. She would be all in white, with her cool, thick throat left bare to the breeze,[45] her face shining, smiling as she dipped her head because of the sun, which glistened on her uncovered hair. [Chapter III]

Indeed, whenever Siegmund thinks of Helena, it is with this

association: "he went quietly into the drawing-room. There the moonlight entered and he thought the whiteness was Helena" [Chapter II] In a '<u>Moonlight</u>' scene painted by Munch in 1893 a tall lady is portrayed standing outside in front of a fence. Her dark silhouette can be seen on the wooden wall beside the window. The lady's figure is almost identical to that of silhouette whereas the reflection of the moonlight on her face together with the wooden railing of the fence and the window, shines brightly. Munch in this painting seems to have symbolically portrayed the incorporeal nature of the lady. The same holds true with Helena, in her relationship with Siegmund "no body enters".[46] She simply cannot respond to the "male" in Siegmund. Essentially she is the type of woman Lawrence described in a letter he sent to Mrs. Jennings from Croydon on 28th January 1910.

> She[47] ... covers herself with a woolly fluff of romance ... She refuses to see that a man is a male, that kisses are the merest preludes and anticipations, that love is largely a physical sympathy that is soon satisfied and satiated. 48

Nevertheless, in a moment of passion the lips of the two lovers meet in "the long, supreme kiss" and "at the mouth they seemed to melt and fuse together". [Chapter IV] Although one cannot possibly ascertain whether Lawrence had access to the paintings by Munch, the earliest version of '<u>The Kiss</u>' (1892) seems to be the iconographical source of this scene. In his perceptive analysis Reinhold Heller regards Munch's '<u>Kiss</u>' as

> a kiss without lips and an embrace without limbs, an act of spiritual and physical contact ironically depicted without contact features as it characterizes the essential erotic sensation of feeling the reality of the other.

> For Munch, this was possible to such a degree of intensity that his own ego-consciousness became less significant than the recognition of the encroaching ego of his partner. Man and woman, engaged in an erotic art, become pulled into an ego-dissolving experience as they were 'incorporated' into the corporal and psychological reality of the other. For Munch, this was an experience culminating in fear, fear of the reality of the other, and ultimately fear of the opposite sex. 49

Lawrence's idea of the hermaphroditic kiss "in which man and woman have one being" should be regarded as a momentary "meeting" not "merging" of separate identities. Given his vehement opposition to any violation of individuality the "supreme" and "transcendental" [Chapter XI] kisses of Helena are to be resented. As far as Siegmund was concerned, after having suppressed his soul for quite a considerable length of time to do his duty to his wife and children, he was experiencing apparently the so-called "intense life". However, as his friend Hampson put it:

> A craving for intense life is nearly as deadly as any other craving. You become a concentré; you feed your normal flame with oxygen, and it devours your tissue. The soulful ladies of romance are always semi-transparent. [Chapter XIII]

The Pateresque notion of being able to catch the transient and to burn with "this hard gemlike flame" evidently resounds in this passage.[50] Nevertheless, Siegmund claimed in a playful manner that he was "opaque". The real meaning of semi-transparency is verified by his own experience of the "smooth, warm, delightful" sand on the shore. It reminds him of Helena, but he soon discovers the "deepweight of cold" underneath the surface. Helena is like the seashore, "the deep mass of cold, that the softness and warmth merely floated upon". [Chapter VIII] As R.E. Pritchard has noted "chiefly

important here is Lawrence's sense of the great dark non-human reality beneath the surface of life".[51] In aesthetic terms, Lawrence saw a "nonhuman" quality in Ancient Egyptian and Assyrian sculpture. Especially in my discussion of Women in Love I shall be trying to analyse this concept of the context of Lawrence's interest in Modern Art.

Although Helena is seldom described in natural metaphors, she is again compared to the sea in her "self-sufficiency" and reticence. At one point she thinks of the sea as "a great lover, like Siegmund,but more impersonal". [Chapter IX] One has the impression that she is in constant search of impersonality. Actually "she wanted to see just as she pleased, without any of humanity's previous vision for spectacles. So she knew hardly any flower's name, nor perceived any of the relationships, nor cared a jot about an adaptation or a modification." [Chapter VI] She was against labelling things because she preferred "to look at them, not to hide them under a name." [Chapter XI]

This brings us to the tragic difference between the lovers which manifests itself in their approach to Nature. Siegmund wants to absorb it and "a sympathetic knowledge of its experience" into his blood. To Helena Nature is only a kaleidoscope of pretty objects whose mystery and magic she does not wish to penetrate but to keep at a distance. Actually her approach to Siegmund as a lover is exactly the same. She wants to have an aesthetic experience, to visit Nature like a tourist with highly developed taste. Siegmund says to her, "'That is why you want to go again to a place, and I don't care so much, because I have it with me'".

/Chapter X/ Moreover, Siegmund has the capacity to empathise. Contemplating the view he tells Helena, "it is a moment to me, not a piece of scenery, I should say the picture was in me, not out there." /Chapter X/ As against this to Helena the world and all the objects and people in it, are pieces of scenery, not moments of life. Siegmund recoils at being treated as scenery. "... she only wants to explore me like a rock-pool and to bathe in me". /Chapter XIX/ Their disharmony is not a matter of misunderstanding or intellectual adjustment but a cleavage of temperament for which there is no remedy.

The Trespasser is an experimental novel in the sense that it contains certain splashes of the Lawrentian genius in search of a meaningful relationship with Nature. His animistic tendencies are again at work in the novel. He finds analogues in Nature to the passions of men. For brief flashes his characters turn into birds, anemones, wind currents, and undulations of water. Helena becomes a butterfly ; she fuses with the bay. Siegmund and the sunshine merge.[52] These transformations light up the landscape and compelled by the powerful current of energy rocketing through everything the pulsations of the physical universe are conveyed with a mastery comparable to that of The Rainbow.

III

'Sons and Lovers': A Portrait of the Artist

On September 18, 1912 Lawrence and Frieda moved to Gargnano in Northern Italy where he continued with rewriting and completing Sons and Lovers, the novel he had had on his hands for almost two years. Indeed,he first began writing this third novel in October 1910 under the title 'Paul Morel' and apparently, as he himself explained it in a letter of the same period, the work was intended to be "a restrained; somewhat impersonal novel".[53] This is quite understandable in view of the fact that Lawrence was quite disturbed about the "deeply personal" and "lyrical" qualities of The Trespasser. He certainly did not want to give away his "most palpitant, sensitive self" again.[54] It was mainly due to his deep sense of personal loss - Mrs. Lawrence died in December 1910 - that, though he did not want to write in the manner of The Trespasser Lawrence was again trying to escape into the world of "decorated idylls". According to Jessie Chambers the style in this draft which was "the story of his mother's married life" lacked "spontaneity" and "the living touch".[55] Moreover as Lawrence Clark Powell has described it, in this crude early 'Paul Morel', Lawrence was terribly biased against his father - Walter is even sent to prison for accidentally killing one of his sons.[56] Nevertheless,when the book was rewritten during the period of Lawrence's recuperation from pneumonia in January 1912 Jessie Chambers had these enthusiastic words to say:

> The early pages delighted me. Here was all that spontaneous flow, the seemingly effortless translation of life that filled me with admiration. His descriptions of family life were so vivid, so exact,and so concerned with everyday things we had never even noticed before. 57

Miss Chambers was no literary critic but her sound judgement touched upon the central features of Lawrence's style. Nevertheless, before elaborating these it should be remembered that the entire work had been revised and rewritten in Italy. One can easily say that in this final version of the novel we have today, there is again "all that spontaneous flow, the seemingly effortless translation of life." Actually what is in effect pointed out by Jessie Chambers reverberates in a review essay of Lawrence about Thomas Mann's Death in Venice originally published in The Blue Review in July 1913. Concluding a fair account of the work within, of course, the limits of a review, Lawrence expresses the following characteristic reaction to Mann:

> And even while he has a rhythm in style, yet his work has none of the rhythm of a living thing, the rise of a poppy, then the after uplift of a bud, the shedding of the calyx and the spreading wide of the petals, the falling of the flower and the pride of the seed-head. There is an unexpectedness in this such as does not come from their carefully plotted and arranged developments. Even Madame Bovary seems to me dead in respect to the living rhythm of the whole work. While it is there in Macbeth like life itself. But Thomas Mann is old - and we are young. Germany does not feel very young to me. 58

As the two final sentences make quite explicit, in expressing the yearning for this rather different kind of prose style, one that partakes of the rhythm of "life itself", Lawrence is, in effect, expressing something of his own artistic aspirations. To my mind, the passage catches precisely the quality that is most interesting about Lawrence in this respect.

In broad terms it can be said that the so-called "lyrical" and "realistic" styles of The Trespasser reach a degree of maturity in Sons and Lovers. There is no doubt that the

handling of strongly autobiographical elements did facilitate this unity of effect, but Lawrence avoided complete identification with his protagonist. The "immediacy of experience" with "all that spontaneous flow" is kept under authorial control.

Having mentioned these points one is bound to say that Sons and Lovers offers a wide scope for analysis if one is pre-eminently concerned with Lawrence's interest in visual arts. There are numerous painterly analogies and aesthetic theories propounded by the protagonist who is in fact a practising painter. This aspect of the novel in a way seems similar to The White Peacock but Lawrence changed the somewhat intrusive visual references of the earlier work into well integrated ones in Sons and Lovers. As far as the two artist figures - Cyril Beardsall and Paul Morel - are concerned, there can be no doubt that only the latter's portrait seems indeed flesh and bone.

All in all art has a different function in Sons and Lovers from that that it had in the previous novels. In The White Peacock art works were referred to as a means of revealing a character's sensibility (George and Lettie were both excited by the figures in Greiffenhagen's 'An Idyll', George was stimulated by the sexiness of Beardsley's drawings and he recognised Cyril's faintly epicene and perverse appeal by comparing him with Beardsley's "long, lean, ugly fellows" [Part II, Chapter VII]) or used as models - perhaps only in the writer's mind, though sometimes more explicitly - for characters or events (Lettie posing before her admirers like a Mucha poster of Sarah Bernhardt or Beardsley's 'Salome'.) In The

Trespasser, on the other hand, the protagonist as a musician has an artistic sensibility responding to the intensity of the beauty around him, and relating it to the intensity of his emotional experience. Nevertheless, the themes of art and the artist are not greatly developed here though the leitmotif technique, touched on here, is one that Lawrence will develop later. In Sons and Lovers, the artist, his character and sensibility, his art theories and his art works are central. Actually the novel is concerned to show the development of the artist's sensibility, and the influences (chiefly those of the women in his life) upon it. Lawrence insists that the development - or inhibition - of the artist is inseparable from the development - or inhibition - of the full human being. Paul's parents and lovers, with their different values, affect the development of his sensibility differently, pulling him sometimes to idealism, sometimes to materialism, and sometimes to the imaginative spirit which he has above all: not only Paul - others have it - but he has it more than others, and, as an artist, seeks to express it.

The essay Introduction to These Paintings, though written much later in 1929, comes in very aptly here, especially as we are dealing with a fictional painter. In that essay Lawrence insists on the relation of the physical - especially the sexual - and the intuitive:

> Very elementary in man is his sexual and procreative being, and on his sexual and procreative being depend many of his deepest instincts and the flow of his intuition ... Our true awareness of one another is intuitional not mental ... with the collapse of the feeling of physical, flesh-and-blood kinship, and the substitution of our ideal, social or political oneness, came the failing of our intuitive awareness ... by intuition alone can man

> live and know either woman or world, and by intuition alone can he bring forth again images of magic awareness which we call art ...[art] depend[s] entirely on the representation of substantial bodies, and on the intuitional perception of the reality of substantial bodies ... the plastic arts are all imagery, and imagery is the body of our imaginative life ... in the flow of true imagination we know in full ... at the maximum of our imagination we are religious. 59

This is perhaps Lawrence's central theme, and it is close to the heart of this novel: we see here the artist not as some freak, essentially different from others, but as feeling and expressing more powerfully what is inherent in all human beings. Mrs. Morel seeing the shocks of corn bowing, and lifting her baby to the sun, has this religious perception; again Mrs. Morel, out in the garden, overwhelmed by moonlight, lilies and perfume, indeed in ecstasy, perceives intuitionally the delight and reality of the world. These are "images of magic awareness"; these experiences relate not only a general theme of "intuitional awareness", but are revelatory of her sensibility, of her potential, that was not developed, and suggestive of what she had to offer Paul. In this respect, it is worth comparing Miriam's "wild-rose bush" with Paul's painting of pine-trees: each is an example of the character's sense of "God's burning bush" - i.e., of the more than merely material existence of the natural world, but of the vital significance of that world for the human observer. Miriam's "bush" is a romantic, idealist one, which Paul resists, preferring his masculine, harsher pine-trees, as presented in his painting: part of the point is that his vision appears in his painting - Paul is an artist, as well as son and lover - his experience as son and lover partly conditions his experience and development as artist. Lawrence's portrait of

Paul is of the artist as a youth, knowing less than the man who writes this novel.

Here we shall be concerned with Paul's development as artist - influenced in the way suggested above - and the treatment of Paul, and the other elements in the work, by the novelist. Moreover,it should be emphasized that in this novel Lawrence's pre-occupation with the visual is supremely important. Lawrence himself was well aware of this fact and in a letter to Edward Garnett from Villa Igea, at Gargnano, dated 11 March 1913, he drew the distinction between the novel on which he was working then (probably an early draft of The Lost Girl which was then called 'The Insurrection of Miss Houghton')[60] and Sons and Lovers: "It is all analytical - quite unlike Sons and Lovers, not a bit visualized".[61] What Lawrence meant by "visualized" was explained in another letter to Garnett written a year later, "I have no longer the joy in creating vivid scenes that I had in Sons and Lovers. I don't care much more about accumulating objects in the powerful light of emotion, and making a scene of them".[62] The metaphor used here is primarily theatrical but it can easily be transposed into the pictorial. As I have already pointed out in connection with the early essay Art and the Individual the straightforward correspondence between feeling and representation was extremely important for Lawrence; therefore it is not at all surprising that in the numerous "vivid scenes" to be found in Sons and Lovers the description is directly relevant to the emotional state of the participant character. In the following passage one may have a better view of the stylistic direction Lawrence seems to have

adopted. We have Mrs. Morel here watching the sunset:

> The sun was going down. Every open evening, the hills of Derbyshire were blazed over with red sunset. Mrs. Morel watched the sun sink from the glistening sky, leaving a soft flower-blue overhead, while the western space went red, as if all the fire had swum down there, leaving the bell cast flawless blue. The mountain-ash berries across the field stood fierily out from the dark leaves, for a moment. A few shocks of corn in a corner of the fallow stood up as if alive; she imagined them bowing; perhaps her son would be a Joseph. In the east,a mirrored sunset floated pink opposite the west's scarlet. The big hay-stacks on the hillside, that butted into the glare, went cold. [Chapter II]

Here Mrs. Morel is a young mother who has recently given birth to her third child, Paul. She is terribly depressed by the state of affairs in the household. The life she leads with her drunkard husband is miserable and becoming more and more meaningless. She is not sure whether she can build her dreams on her children; the psychological uneasiness suddenly strikes at a new hope because "a few shocks of corn in a corner of the fallow stood up as if alive; she imagined them bowing. Perhaps her son would be a Joseph." It is not difficult to see that there is a considerable emphasis on the visual qualities of natural phenomena. Moreover, the fine gradations of blue and red are reflected with possibly an expressionist's concern for the intensity and texture of colour.[63] What is more important and, in effect, the striking quality of this passage is the emotional representativeness of the visual categorisation. It is neither the "sinking sun" nor the "mountain-ash berries" but "a few shocks of corn" which "stood up as if alive" that provide a solace for Mrs. Morel. One may wonder why it was not the "mountain-ash berries" though they conspicuously "stood fierily out from

the dark leaves"? I believe the plausible answer lies in the vitalistic quality empathised into the "shocks of corn" by Mrs. Morel. Lawrence brilliantly conveys this by the modificatory tag "as if alive". Moreover here there is an important point always to be borne in mind that it is the "shocks of corn" which carry a Biblical message for Mrs. Morel - a message about the future of her son.

There is no doubt that this passage clearly displays Lawrence's sensitive awareness of the qualities of words. As far as the relation between the verbal medium and the experience is concerned Lawrence is all against the tendency of language to impose its own pattern on experience. He seems to want experience to mould the forms of language rather than the language to determine the shape of experience.[64] Especially in The Rainbow he frequently places individual words in contexts which radically modify or intensify their normal meanings and he applies this principle on an extended scale to certain key terms which in a way become leitmotifs binding the whole structure of the novel. In Sons and Lovers it is difficult to see such a scheme at work. However, through subtle usage of a particular noun Lawrence is again able to convey the innermost texture of an emotional experience. Let us take the following scene in which we have the pregnant Mrs. Morel outside in the garden on a summer night. She is locked out by her drunken husband after a row:

> Then she got the air into her breast. She walked down the garden path, trembling in every limb, while the the child boiled within her ... She must have been half an hour in this delirious condition. Then the presence of the night came again to her. She glanced round in fear ... With an effort she roused herself to see what it was that penetrated

> her consciousness. The tall white lilies were reeling in the moonlight, and the air was charged with their perfume as with a presence ... [Chapter I]

The particular noun I have in mind is "presence". By its first appearance - "Then the presence of the night came again to her" - what Lawrence wants to convey is obviously Mrs. Morel's acute sense of realization of darkness around her. In the second instance - "the tall white lilies were reeling in the moonlight, and the air was charged with their perfume, as with a presence" - the impressive and yet somewhat elusive quality of the scent is indeed very subtly expressed. Actually in the second example one feels that Lawrence's perceptive powers can easily penetrate into the inner texture of a particular sense, on this occasion the sense of smell.

Later in the book we come across another instance in which the emphasis falls upon an innermost visual sense through the artful usage of the same noun. Here we have Paul and Miriam walking together in the dark and Paul's "artistic" eye sees the fir-trees as "presences on the darkness: each one only a presence." [Chapter XI] There is no doubt that here "presence" is charged with a meaning which conveys a supra-phenomenal reality. This may be compared with the aims of Expressionist painters whose main concern is a "probing search for a deep emotional reality behind appearances."[65] In fact as a practising painter Paul can be taken as reflecting a similar intention when

> he was painting some pine-trees which caught the red glare from the west. He had been quiet. "There you are!" he said suddenly. "I wanted that. Now, look at them and tell me, are they pine-trunks or are they red coals, standing-up pieces of fire in that darkness? There's God's burning bush for you, that burned not away." [Chapter VII]

Apparently what emerges from Paul's attempt is the fact that his idea of "God's burning bush" - the Old Testament image - has much in common with Mrs. Morel's Biblical-poetic approach to landscape as evidenced in the scene with the "shocks of corn". If Mrs. Morel is able to see *the* underlying *theophanic* reality in the landscape Paul too has this intrinsic capacity, and there is no doubt that he has inherited it from his mother.

Here one can draw a parallel between Paul and Lawrence's actual life. There is ample evidence - such as the essay Hymns in a Man's Life - that the Chapel upbringing deeply influenced Lawrence as a creative writer. "The religious element inherent in all life" or "the sense of wonder"[66] must have been the strongest impetus behind Lawrence's own search for an underlying reality, which assumes an entirely different dimension after his meeting with Frieda.

Nevertheless, in Paul's career as an artist the search for an underlying reality undergoes certain stages. Before elaborating these it should be remembered that Miriam too has a capacity to communicate with Nature in a state of religious fervour. The typical example that immediately springs to mind is the episode based on Miriam's enthusiasm to take Paul to see a wild-rose bush in the wood:

> Then she saw her bush ... It was very still. The tree was tall and straggling. It had thrown its briers over a hawthorn-bush, and its long streamers trailed thick, right down to the grass, splashing the darkness everywhere with great split stars, pure white. In bosses of ivory and in large splashed stars the roses gleamed on the darkness of foliage and stems and grass. Paul and Miriam stood close together, silent, and watched. Point after point the steady roses shone out to them, seeming to kindle something in their souls. The dusk came like smoke around, and still did not put out the roses. [Chapter VII]

There is no doubt that here both Miriam and Paul are looking for something beyond the "appearance" of the roses. As Lawrence was to explain later in his famous essay Introduction to These Paintings; "The eye sees only fronts, and the mind, on the whole, is satisfied with fronts ... The true imagination is for ever curving round to the other side, to the back of presented appearance"[67], they can be said to have "imaginatively" grasped the deeper reality of the wild flowers.

Another instance in this context comes with Paul's explanation of why one of his sketches is preferable to another:

> It's because - it's because there is scarcely any shadow in it; it's more shimmery, as if I'd painted the shimmering protoplasm in the leaves and everywhere, and not the stiffness of the shape. That seems dead to me. Only this shimmeriness is the real living. The shape is a dead crust. The shimmer is inside really. [Chapter VII]

Later it is said of Paul that

> He loved to paint large figures, full of light, but not merely made up of lights and cast shadows, like the impressionists; rather definite figures that had a certain luminous quality, like some of Michael Angelo's people. And these he fitted into a landscape in what he thought true proportion. [Chapter XII]

I believe "the shimmering protoplasm" lies in the heart of that "certain luminous quality". In other words Paul's artistic sensibility even during the rendering of realistic scenes is in search of a deeper reality. Moreover as far as the relationship between the figures and landscape is concerned Paul's idea of "true proportion" is greatly important. I have already touched upon this in connection with Cyril's rather clumsy efforts at painting.[68] Actually, here one

cannot help relating Paul's general artistic concepts to Lawrence's assessment of Cézanne's landscapes in the seminal essay Introduction to These Paintings. First and foremost Lawrence stresses the fact that Cézanne was greatly impressed by the "physical splendour and flamboyance" of the paintings by "Veronese and Tintoretto".[69] In an analogous relationship Paul can be said to have a special liking for the flamboyant physicality of Michael Angelo's "definite figures." Furthermore,when Lawrence gives his own definition of exemplary landscapes -

> In the best landscapes we are fascinated by the mysterious shiftiness of the scene under our eyes; it shifts about as we watch it. And we realize, with a sort of transport, how intuitively true this is of landscape. It is not still. It has its own weird anima, and to our wide-eyed perception it changes like a living animal under our gaze. This is a quality that Cézanne sometimes got marvellously. 70

- One can easily see that the "mysterious shiftiness" and the "weird anima" have much in common with Paul's idea of the "shimmering protoplasm". If in Cézanne's paintings the landscape seems as if "alive", Paul's eye sees the fir-trees also as living objects or "presences". 71

Having mentioned these points one could hardly agree entirely with Keith Alldritt's view that Paul's interest in applied arts "may be seen as further evidence of his desire for a freedom and fluidity of consciousness as opposed to the more characteristically Victorian rigidity of his mother's outlook."[72] First of all I would argue that the nature of Paul's interest is based on his "love of ornament ... and its connection with aesthetics" [Chapter XI], and can be seen as a by-product of his involvement in the more sophisticated

aspects of the arts. Furthermore,it should be remembered that one could well earn one's living by making designs for Liberty's. Therefore economic realities can be taken as a quite valid reason. It may be said that Mrs. Morel's "outlook" has a "characteristically Victorian rigidity" but Paul had dared to disagree with this even at a very early stage. Contrary to his mother's opinion he had found the bare shoulders in the photograph of William's girl friend lovely. [Chapter V] Nevertheless, as I have argued a little while ago, in the last analysis Mrs. Morel's Biblical-poetic approach to landscape has deep roots in Paul and her enormous contribution to his artistic development should always be acknowledged. As Lawrence puts it, "from his mother he drew the life-warmth, the strength to produce". [Chapter VI] It was Mrs. Morel who initially encouraged Paul to paint. Every now and then she used to bring her son from Nottingham "a small tube of paints ... or some thick paper." [Chapter V] Miriam's positive contribution should also be mentioned in this respect. She indeed had a tremendous potential in meeting Paul's demands as a growing artist. Actually Paul needed both his mother and Miriam for his true development:

> A sketch finished, he always wanted to take it to Miriam. Then he was stimulated into knowledge of the work he had produced unconsciously. In contact with Miriam he gained insight; his vision went deeper. From his mother he drew the life-warmth, the strength to produce; Miriam urged this warmth into intensity like a white light. [Chapter VII]

This is obviously an authorial comment and if one is more concerned with the actual presentation of Miriam, one should always bear Gāmini Salgādo's point in mind. In a brief but extremely useful commentary on the novel Salgādo draws

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attention to the fact that the distance between Paul and Lawrence is important because "it assumes the integrity of the other main characters".[73] As far as the artistic, sexual and emotional development of Paul are concerned, the way Miriam, Mrs. Morel and Clara are presented offers one a broader perspective to view that growth. In other words one may say that these three women are somewhat like catalytic agents and because of the distancing element almost always present, one has to blame Paul - and not Lawrence - for any "unjust treatment" of the three women in his life. I think an example concerning Miriam will illustrate the point clearly. In one of the familiar flower-communion scenes Paul reproaches Miriam with being "a beggar for love" and having "a shortage somewhere", for she in her terribly over-enthusiastic manner was "sipping the flowers with fervid kisses." [Chapter IX] It is not difficult to see that Paul's attitude is in many ways similar to Mrs. Morel's stand against Miriam, for she thinks that "she is one of those who will want to suck a man's soul out till he has none of his own left." [Chapter VII] Nevertheless, through Lawrence's subtle authorial comment, "he [Paul] had not the faintest notion of what he was saying" [Chapter IX], we gain a different perspective on Paul's cruelty, of which he is hardly aware.[74] If Miriam has a capacity to communicate with flowers zealously, Paul too has this ability. On one occasion he actually eats the flowers: "The flowers were very fresh and sweet. He wanted to drink them. As he gathered them, he ate the little yellow trumpets." [Chapter IX] Moreover, it should be remembered that Miriam provided what might loosely be called a mystical or spiritual

element that Paul both resisted and which he also benefited from.

Lawrence's control over Paul may be compared with an artistic capacity in Paul which is manifested even in his everyday contacts with other people. As Keith Alldritt puts it, Paul "has the normal subjective perception of the ordinary man but simultaneously there is in him a more objective mode of perception."[75] It seems a highly remarkable achievement on Lawrence's part that he was able to portray an "objective artist" in an objective manner. Throughout the novel there are several instances in which Paul's objectivity is manifested. For instance, Baxter Dawes "from the first day ... hated Paul. Finding the lad's impersonal, deliberate gaze of an artist on his face, he got into a fury." [Chapter VIII] Likewise Clara is "irritated to see him standing gazing at the sea like a ... poetic person". [Chapter XIII] Miriam is also rather annoyed when Paul takes no notice of the new net blouse "that she thought became her". However "later she saw him remark her new blouse, saw that the artist approved, but it won from him not a spark of warmth." [Chapter IX] In other words through this objective mode of perception Paul achieves a capacity for detachment which is necessary for "his artist's eye". [Chapter XIII] Alldritt terms this "dual consciousness" and gives an interesting example of "Paul's ironic recognition" of this phenomenon upon one of his meetings with Baxter Dawes.[76] Furthermore, Alldritt has suggested that each stage in Paul's career as a painter encompasses a specific kind of painting[77], and the examples given by him seem quite convincing. Indeed,

as I have already mentioned, the developing perceptive powers of Paul pass through certain stages till he is able to depict "the shimmering protoplasm" [Chapter VII]. However, Alldritt apparently overlooks the fact that Paul's transition from one artistic style to another does not parallel his capacity to see external phenomena as they really are. In other words, Alldritt seems to be simplifying the psychological aspects of perception which entail the motives, moods, fears and desires of the perceiver. After the early sketch of Connie, the factory girl at Jordan's, which is definitely a work in the Pre-Raphaelite style [Chapter V] the second phase in Paul's career bears the hallmark of a realistic mode of painting which is represented by his "sketch of a colliery at work" [Chapter VI]. If realism is pre-eminently a direct representation of the external phenomena seen, why then, one may ask, does Paul, in this phase of his artistic development, still continue to see Miriam as a romantic Pre-Raphaelite lady? On one occasion she is Burne-Jonesian for she,

> seemed as in some dreamy tale, a maiden in bondage, her spirit dreaming in a land far away and magical. And her discoloured, old blue frock and her broken boots seemed only like the romantic rags of King Cophetua's beggar maid. [Chapter VII]

On another occasion she is compared to a "sad Botticelli angel" [Chapter VII] and she sings "like a nun singing to heaven. It reminded him [Paul] so much of the mouth and eyes of one who sings beside a Botticelli madonna, so spiritual" [Chapter XI]. There is certainly much more than that to Miriam, and all that Paul wants to see are these Pre-Raphaelite features. Moreover, Miriam is also seen much in the tradition of Rachel Annand Taylor's "dreaming women".

It was by no coincidence that "Miriam had nailed on the wall a reproduction of Veronese's 'St. Catherine'. She loved the woman who sat in the window, dreaming". [Chapter VII] Together with her great companion, her mother, they were both "inclined to be mystical, such women as treasure religion inside them, breathe it in their nostrils, and see the whole of life in a mist thereof". [Chapter VII] In addition to the painterly analogies connection with Miriam's spirituality there is also an architectural one:

> He [Paul] talked to her [Miriam] endlessly about his love of horizontals: how they, the great levels of sky and land in Lincolnshire, meant to him the eternality of the will, just as the bowed Norman arches of the church, repeating themselves, meant the dogged leaping forward of the persistent human soul, on and on, nobody knows where; in contradiction to the perpendicular lines and to the Gothic arch, which, he said, leapt up at heaven and touched the ecstasy and lost itself in the divine. Himself, he said, was Norman, Miriam was Gothic. [Chapter VII] 78

All these analogies simply cannot fit into Alldritt's somewhat over-simplified notion of Paul's artistic development. It should be clearly stated that the changes in Paul's taste do not occur within a clearcut line of development, they overlap. He may be sketching realistic industrial landscapes but he just cannot see Miriam with an objective-cum-realistic mode of perception. A contrasting example may be found in Paul's visual references to Clara who again has marked Pre-Raphaelite features. As an artist, Paul appreciates Clara's "honey-white" skin, "finely shapen" but "glossy and yellow as old ivory" arms, columnar throat and he is in a way "obsessed" by them. This is reflected in his sketches of her arm and hand which "contained some of the fascination the real thing had for him." [Chapter XI] One would hardly

doubt that this portrayal of Clara's most sensual attributes has that "certain luminous quality."

Keith Sagar has suggested that through the sexual union with Clara "Paul gains access to the darkness".[79] Indeed, Clara's contribution to Paul's growth is on a sexual plane rather than an artistic one. However this is not to say that it is unallied to his artistic development. Making love to her, Paul undergoes a genuine mystical experience which awakens in him a kind of cosmic consciousness:

> It was for each of them an initiation and a satisfaction. To know their own nothingness, to know the tremendous living flood which carried them always, gave them rest within themselves. If so great a magnificent power could overwhelm them, identify them altogether with itself, so that they knew they were only grains in the tremendous heave that lifted every grass-blade its little height, and every tree, and living thing, then why fret about themselves? [Chapter XIII]

This "magnificent power" is identifiable with the "Great Being" with which Paul becomes at one when he "melt[s] out into darkness" [Chapter XI] If Lawrence grants Paul this wonderful experience, as I have argued earlier, there is little doubt that the driving force behind Lawrence at the time of writing those lines was Frieda, to whom he had entrusted his sensual self. In aesthetic terms the "Great Being" is an Unknown force comparable to that quality in the Greek Sculpture which is

> something of the eternal stillness that lies under all movement, under all life, incorruptible and inexhaustible. It is deeper than change, and struggling.

So wrote Lawrence in a letter from Italy dated Autumn 1913.[80] What exactly this "unchanging" phenomenon is is explained in another letter again in aesthetic terms of Egyptian and

Assyrian sculpture: "I went to the British Museum and I know, from the Egyptian and Assyrian sculpture, what we are after. We want to realise the tremendous non-human quality of life".[81] The "non-human", irrational dimensions and above all the deep emotional layers of the character are realised by Lawrence in The Rainbow. Nevertheless, in Sons and Lovers Lawrence has employed an interesting technique which may be taken as the forerunner of the one that so brilliantly conveyed the inner psychical dynamics of Ursula's character in the well-known scene that takes place in the moonlit stack-yard on the occasion of Fred Brangwen's wedding-supper. The basic method of the technique is based on juxtaposition of the movements of the natural phenomena with the subtle quiverings of human emotions. To illustrate my point I would like to examine two scenes, in both of which Lawrence tries to express the rising passions of Paul and Clara during their love-making with the imagery of the River Trent. In the first straightforward example actually only Paul is involved, and the scheme is based on analogy rather than juxtaposition:

> As a rule, when he started love-making, the emotion was strong enough to carry with it everything - reason, soul, blood - in a great sweep, like the Trent carries bodily its back-swirls and intertwinings, noiselessly. Gradually the little criticisms, little sensations, were lost, thought also went, everything borne along in one flood. He became, not a man with a mind, but a great instinct. [Chapter XIII]

In the second scene we have Paul and Clara strolling together near the banks of the river Trent. It is their first outing after Paul's breaking off with Miriam. Lawrence with a strategic purpose first focuses our attention on the facial features of the lovers - "His face was rough, with rough-hewn features, like the common people's; but his eyes under

the deep brows were so full of life that they fascinated her." "... He was watching her throat below the ear, where the flush was fusing into the honey-white, and her mouth that pouted disconsolate. She stirred against him as she walked, and his body was like a taut string." [Chapter XII] - preparing us for an already familiar Munchian kiss:

> She turned to him with a splendid movement. Her mouth was offered him, and her throat; her eyes were half shut- her breast was tilted as if it asked for him. He flashed with a small laugh, shut his eyes, and met her in a long, whole kiss. Her mouth, fused with his; their bodies were sealed and annealed. [Chapter XII]

Clara wants to find out the exact reasons why Paul broke off with Miriam and her uneasiness was twice referred to by the same adverb repetitively: "She bit her lip moodily" and "Clara walked moodily beside him". Right in between comes the description of the Trent:

> The Trent was very full. It swept silent and insidious under the bridge, travelling in a soft body. There had been a great deal of rain. On the river levels were flat gleams of flood water. The sky was grey, with glisten of silver here and there ... No one was on the path that went along the green river meadow, along the elm-tree colonnade. There was the faintest haze over the silvery-dark water and the green meadow-banks, and the elm-trees that were spangled with gold. The river slid by in a body, utterly silent and swift, intertwining among itself like some subtle, complex creature. [Chapter XII]

There can be little doubt that here Lawrence tries to convey the innermost emotional movements of Clara's state of mind through the imagery of the "full, soft sliding Trent".

What is to be emphasized here is the fact that by way of the subtle method of juxtaposition Lawrence has overcome the pitfalls of carrying his animism to the extreme. Furthermore, he offers a remarkable solution for the problem of pathetic

fallacy present in the description of the funeral procession of Annable in The White Peacock. All in all Sons and Lovers is the novel in which Lawrence's claims to greatness are first attested. As formulated in Paul's famous aesthetic pronouncement, Lawrence rejected the "stiffness" of the shape and looked for the inner "shimmeriness" so that he could evolve the language of direct experience. The scheme anticipates the style of The Rainbow by which Lawrence makes an attempt in words "to see" beyond the realm of manifestations to an underlying reality.

CHAPTER TWO

'THE RAINBOW'

I

Prelude to 'The Rainbow': 'Twilight in Italy' and the 'Study of Thomas Hardy'

Lawrence's stay at Gargnano in Northern Italy in late 1912 and early 1913 after eloping with Frieda Weekley to the Continent is one of his most crucial and productive periods. It was during the months he spent here that Lawrence completed the final draft of _Sons and Lovers_, wrote most of the poems of _Look! We have come through_, published articles which later became the four opening chapters of _Twilight in Italy_, and began _The Sisters_, the novel which was to become _The Rainbow_ and _Women in Love_.

Actually Lawrence's Italian experience provided him with a wide range of possibilities in the aesthetic and cultural fields. His historico-sexual theory of art was formulated or crystallized during his stay in Italy. The difference between his own way of feeling and the essentially sensual nature of the Italian character was perhaps, on the surface, simply a striking contrast but it should be emphasized that from this very contrariety emerged Lawrence's notion of "blood-intimacy", which has links both with the Brangwen family in the opening pages of _The Rainbow_ and with the female principle, which in his formulation in the _Study of Thomas Hardy_, governs the individualised epoch of the Renaissance. It is generally accepted that _Twilight in Italy_ and the '_Study_' are important source-books for _The Rainbow_. One can establish convincing links between the three works and possibly with many other later works of Lawrence. As is typical of his travel books, _Twilight in Italy_ is not simply a travelogue on Italy. The same applies to the '_Study_' which is not merely a critical essay on Hardy's novels. The so-called "theoretical" or discursive passages in these works

indeed played a formative role in the composition of The Rainbow. Nevertheless it should be remembered that they grew out of the challenges and obscurities found in the complex process of writing fiction. It may be true that art-speech always preceded the didactic one but, as far as the relationship between the 'Study' and The Rainbow is concerned, chronology does not seem to be at all helpful in corroborating this principle. Lawrence was at work on the 'Study' in December 1914[1] and The Rainbow was completed on 2 March 1915.[2] In other words, the 'Study' was being written when Lawrence was at work on the final redaction of The Rainbow. C.L. Ross claims that the 'Study' "was written after (and in response to) three laborious draftings of the novel [The Rainbow]"[3] One would argue that it is virtually impossible to determine which work preceded the other and it is more plausible to suppose that they were written almost concurrently.

Let us take the following example, which is about Anna Brangwen's attitude towards "Will Brangwen's beloved Lincoln Cathedral".[4] In the first place her earthbound attitude towards religion is very likely modelled upon that of Maria in the 'San Gaudenzio' chapter of Twilight in Italy who "in her soul jeered at the church and at religion... [and] wanted the human society as the absolute, without religious abstractions."[5] Moreover when Anna in a mocking way made it clear to Will that the gargoyles represented all that could not be encompassed by the Cathedral Will felt terribly disconcerted and realized that

> his cathedrals would never again be to him as they had been. Before, he had thought them absolute. But now he saw them crouching under the sky, with still the dark, mysterious world of reality inside,

> but as a world within a world, a sort of side show, whereas before they had been as a world to him within a chaos; a reality, an order, an absolute, within a meaningless confusion. [Chapter VII]

On the theoretical plane, as formulated in the 'Study' the Cathedrals symbolise the collective spirit of the Middle Ages and the gargoyles represent the beginnings of the individualistic essence of the Renaissance: "All the little figures, the gargoyles, the imps, the human faces, whilst subordinated within the Great Conclusion of the Whole, still, from their obscurity, jeered their mockery of the Absolute, and declared for multiplicity, polygeny."[6] I believe the relationship between the theoretical and fictional levels is explained neatly by R.E. Pritchard:

> [In the 'Study'] the gargoyles are presented as the onset of Renaissance multiplicity and individuality, while in the novel they are partly a feminine rationalism and criticism, and partly the element of the grotesque and perverse, that would degrade any absolute principle. The thought in the fiction is always more profound and complex (though often less complicated) than in the discursive essays. 7

Indeed the "discursive essays" are complicated largely because of Lawrence's inconsistent terminology and symbolism. For my present purpose I shall be commenting on the relevant sections of these essays which I think contain the main tenets of the metaphysic that Lawrence's art demanded during the complex process of writing The Rainbow. In other words this would mean that I shall be tracing the development of the metaphysic roughly from the 'Preface' to Sons and Lovers, through Twilight in Italy, and into the Study of Thomas Hardy in which it was elaborately formulated. Nevertheless, no strict chronological order will be followed and moreover I shall be

referring to the important later essay Introduction to these Paintings, since it is generally accepted as the culmination of Lawrence's essentially intuitive approach to art. In fact for Lawrence there is a supremely significant criterion which is vitally important in any artistic evaluation. This may be defined as bodily response to life. Actually one can be bold enough to suggest that Lawrence's conception of art is based on an attempt to discover the independent forces and desires which constitute the main ingredients of life. There is no doubt that Lawrence had a tendency to spiritualise and sacramentalise them. Nonetheless even the flowering of the poppy represents for him the act of life which is a vivid knowledge of the work and energy of the flower's life. In short, art, for Lawrence, is to see what our body - not our conscious mind - finds about life. Certainly in the 'Study' he is quite explicit in this respect:

> But I cannot look at a later Turner picture without abstracting myself, without denying that I have limbs, knees and thighs and breast. If I look at the Norham Castle, and remember my own knees and my own breast, then the picture is a nothing to me. 8

All the same the crux of the matter lies in the intuitive approach to art. Describing Cézanne's great achievement from this particular angle, Lawrence wrote in the 'Introduction' that

> [Cézanne] wanted to touch the world of substance once more with the intuitive touch, to be aware of it with the intuitive awareness, and to express it in intuitive terms. That is, he wished to displace our present mode of mental-visual consciousness... and substitute a mode of consciousness that was predominantly intuitive, the awareness of touch. 9

Nevertheless in order to put the whole concept into its historical perspective it is necessary to refer to two important

letters written to Ernest Collings and Bertrand Russell in 1913 and 1915 respectively. The letters are quite well-known and in a sense notorious for in them Lawrence explicitly formulates his so-called theory of blood-consciousness. In the first letter, commenting on Collings' two drawings[10] Lawrence wrote:

> I think I prefer the Sphinx one. And then, when it comes to the actual head, in both cases, one is dissatisfied. It is as if the head were not the inevitable consequence, the core and clinching point of the whole picture. They seem to me too fretful for the inevitability of the land which bears them ... Why is the body, so often, with you, a strange mass of earth, and yet the head is so fretful? I should have thought your conception needs a little more of fate in the faces of your figures, to be expressed: fate solid and inscrutable. But I know nothing about it. Only what have you done with your body, that your head seems so lost and lonely and dissatisfied? My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says is always true ... All I want is to answer to my blood, direct, without fribbling intervention of mind, or moral, or what-not ... We have got so ridiculously mindful, that we never know that we ourselves are anything ... That is why I like to live in Italy. The people are so unconscious. They only feel and want: they don't know. We know too much. No, we only think we know such a lot. 11

The ideas expressed in this letter are significant on two accounts. First of all Lawrence seems to be trying to formulate the substantial nature of the body. The second point, though not explicitly clear in this letter, is certainly connected with his struggle towards the definitions of what the artist or the novelist (synonymous concepts) must be about. As far as corporeality is concerned, his attraction to the Italian way of life provided him with good grounds for claiming that, "this, then, is the secret of Italy's attraction for us, this phallic worship. To the Italian the phallus is the

symbol of individual creative immortaity, to each man his own Godhead."[12] In this context it is quite understandable that Lawrence affirms his belief in "the blood, the flesh, as being wiser than the intellect" and as he explains "that is why I like to live in Italy. The people are so unconscious. They only feel and want: they don't know. We know too much."

In the second letter, Lawrence's first-hand experience of Italian phallicism finds a cognate concept in a different anthropological context. In other words, as he himself puts it, his youthful beliefs are verified by the works of the great pioneering anthropologist, Sir James Frazer:

> I have been reading Frazer's Golden Bough and Totemism and Exogamy. Now I am convinced of what I believed when I was about twenty - that there is a blood-consciousness which exists in us independently of the ordinary mental consciousness, which depends on the eye as its source or connector. There is the blood-consciousness, with the sexual connection holding the same relation as the eye, in seeing, holds to the mental consciousness. One lives, knows, and has one's being in the blood, without any reference to nerves and brain. This is one half of life, belonging to the darkness. And the tragedy of this our life, and of your life, is that the mental and nerve consciousness exerts a tyranny over the blood-consciousness and that your will has gone completely over to the mental consciousness, and is engaged in the destruction of your blood-being or blood-consciousness, the final liberating of the one, which is only death in result. Plato was the same. Now it is necessary for us to realise that there is this other great half of our life active in the darkness, the blood-relationship: that when I see, there is a connection between my mental-consciousness and an outside body, forming a percept; but at the same time, there is a transmission through the darkness which is never absent from the light, into my blood-consciousness: but in seeing, the blood-percept is perhaps not strong. On the other hand, when I take a woman, then the blood-percept is supreme, my blood-knowing is overwhelming. There is a transmission, I don't know of what, between her blood and mine, in the act of connection. So that afterwards, even if she goes

> away, the blood-consciousness persists between us, when the mental consciousness is suspended; and I am formed then by my blood-consciousness, not by my mind or nerves at all. 13

It is most unfortunate that the recipient of this letter, Bertrand Russell, one of the great philosophers of our age, used only a small portion of this long letter - leaving out equally significant passages - when he vehemently denounced Lawrence's ideas as leading straight to Auschwitz. There is no doubt that Russell misunderstood Lawrence. Whether this misunderstanding was of a deliberate or inadvertent nature is beside the point. Lawrence was simply claiming that human beings have more than one way of knowing the world. There is the ordinary mental or rational consciousness and in addition to this, there exists another kind of awareness which is emotional and physical. The latter is what Lawrence wants to call blood-consciousness or blood-knowledge. In fact Lawrence was saying to Russell, "the mind is only one way of exploring the world, do not make it a tyrant over the other way, because feelings are also a kind of knowledge."

Recapitulating the ideas expressed by Lawrence in this letter it should be emphasized that mental consciousness is based on visual perception of the world and observation by the eye whereas blood-consciousness depends on perception by touch. When we touch things or people we gain a more direct and a more intimate knowledge than when we simply observe them. And the most complete experience of this type of knowledge comes in a sexual relationship. "When I take a woman" Lawrence says "then the blood-percept is supreme". Actually what Russell takes for the so-called mystical philosophy of blood is a statement about human relationships.

In Psychoanalysis and the Unconscious, which elaborates all these ideas about blood-consciousness, Lawrence explicitly states that these general theories about nature came to him after his creative works on the novel. Therefore his letter to Russell, written after he had finished The Rainbow, could well be taken as a pointer to the sort of experience which the novel had been exploring.

Let us now take a longish passage which, in many ways, corroborates the argument so far. Moreover I take the piece to be exemplary for my later attempts at analysing the particular style of Lawrence in The Rainbow. At this stage it may suffice to say that Lawrence's forte in The Rainbow is the technique he developed which allowed him to describe the kinds of interaction beyond the rational awareness of his characters. As I have already pointed out in connection with certain scenes in Sons and Lovers, expressionistic modes of writing served this end particularly well. I hope to show later that either by disrupting the syntax or by repeatedly using certain words - what I would call verbal leitmotifs - in different contexts with deliberately heightened meanings, Lawrence tried to express turbulent emotions just as the Expressionist painters distorted the image and exaggerated the line for a similar purpose.

Here Ursula renews her previously estranged relationship with Anton:

> She knew a great difference in him. The kinship was there, the old kinship, but he had belonged to a different world from hers ... Yet still she loved the fine texture of his face, of his skin. He was rather browner, physically stronger. He was a man now. She thought his manliness made the strangeness in him. When he was only a youth, fluid, he was nearer to her. She thought

> a man must inevitably set into this strange separateness, cold otherness of being. He talked but not to her. She tried to speak to him, but she could not reach him. He seemed so balanced and sure, he made such a confident presence. He was a great rider, so there was about him some of a horseman's sureness and habitual definiteness of decision, also some of the horseman's animal darkness. Yet his soul was only the more wavering, vague. He seemed made up of a set of habitual actions and decisions. The vulnerable, variable quick of the man was inaccessible. She knew nothing of it. She could only feel the dark, heavy fixity of his animal desire. This dumb desire on his part had brought him to her? She was puzzled, hurt by some hopeless fixity in him, that terrified her with a cold feeling of despair. What did he want? His desires were so underground. Why did he not admit himself? What did he want? He wanted something that should be nameless. She shrank in fear.
> Yet she flashed with excitement. In his dark, subterranean, male soul, he was kneeling before her, darkly exposing himself. She quivered, the dark flame ran over her. He was waiting at her feet. He was helpless, at her mercy. She could take or reject. If she rejected him, something would die in him. For him it was life or death. And yet, all must be kept so dark, the consciousness must admit nothing. [442-443]

We learn a great deal about Skrebensky from this passage and this is not from anything he does or says but from Ursula's reaction towards him. Moreover as far as Lawrence's particular stylistic strategy is concerned, we encounter typical image clusters which subtly convey the subconscious quiverings of the participant characters in this human relationship. Here the pattern is based on "fluidity" versus "fixity":

> "When he was only a youth, fluid, he was nearer to her"
> "She thought a man must inevitably set into this strange separateness, cold otherness of being ... He seemed so balanced and sure ... There was about him some of a horseman's sureness and ... definiteness of decision."
> "Yet his soul was only the more wavering, vague... The vulnerable, variable quick of the man was inaccessible."
> "She could only feel the dark, heavy fixity of his animal desire."

Amongst other numerous similar instances of image clusters, one would easily recall the pattern of "antagonism", "connexion" and "severance" [62-63] in the early stages of Tom and Lydia's togetherness.

In this passage, it should be emphasized that Ursula reacts to several different levels of Anton's personality. First of all his outward appearance is confident, balanced, controlled, and has something of the man of action. Nevertheless in complete contradiction to this, there is his inner dependence on Ursula. Naturally she is flattered and excited by having Anton in her power but at the same time she is rather alarmed because in returning to her Anton has acted on impulses that he refuses to admit. It can be said that his personality is broken into two conflicting parts; a masterful self-image on the one hand, and on the other an unadmitted inner-self arising from the "dark fixity of his animal desire".

Here, I believe, one would hardly need any other proof that Lawrence's attitude to physical and sexual passion is far from simple, for the relationship that Ursula and Anton go on to explore is built on passionate sexuality alone, on blood-consciousness, and on powerful feeings that Anton both wants to fulfil but at the same time wants to escape from. Moreover, as the end of the novel makes it clear, it is this combination that destroys him and very nearly destroys Ursula.

Within this context one may ask the question, what sort of a person does Anton need to be? There is an important clue in Ursula's initial reaction:

> She thought his manliness made the strangeness in him. When he was only a youth, fluid, he was nearer to her. She thought a man must inevitably set into this strange separateness, cold

> otherness of being. He talked, but not to her. She tried to speak to him, but she could not reach him ... His soul was only the more wavering, vague. He seemed made up of a set of habitual actions and decisions. The vulnerable, variable, quick of the man was inaccessible. She knew nothing of it.

So there is a third element in Anton as well as his social self and unadmitted inner self. It is elusive, undeveloped and inaccessible. It is what Ursula wants to reach and cannot. All she is able to sense is the fixity of his physical passion. The elusive soul that Ursula tries and fails to find is vulnerable, variable and capable of growth. And it is this lack of unifying identity that can be considered as a key to Anton's weakness and ultimate collapse as a man. "He talked, but not to her." Anton withdraws from or cannot risk fully human relationship.

Now this is the level at which Lawrence's characters react. It is below the consciousness if we mean by that simply the ordinary degree of awareness that we bring to most of our living. Consciousness for Lawrence is more than that, deeper levels of awareness come into play. And what Lawrence calls the soul must contain these different kinds of awareness.

As I hope to show later in connection with Lawrence's deployment of the so-called verbal leitmotif "knowledge", only Ursula can be taken as an exemplary person who has a capacity for highly sophisticated objective consciousness while not losing her instinctual confidence in the life process. None-theless, as against Anton's incapacity to succumb to the power of the physical element in experience, Lawrence presents in _The Rainbow_ three "symbolic characters",[14] namely, the bargee whom Ursula encounters while strolling with Anton, Anthony

Schofield, brother of Ursula's colleague Maggie at the Brinsley Street School, and the taxi-driver who takes Ursula and Anton back to their hotel in London, who are in effect personifications of the formidable core of physical or sensual being. One would hardly doubt that all these characters are deeply rooted in Lawrence's experience of Italian phallicism.

All the same, for our own purpose it would be helpful to put this into the context of Lawrence's historico-sexual theory of art. In 'The Lemon Gardens' the first chapter of the 'Lago di Garda' section of Twilight in Italy, Lawrence focuses on the darkness of Italian interiors, seeing them as symbolic of the "senses made absolute".[15] This absolute sensuality leads Lawrence to think of the Italian soul as being dark and "cleaving to the eternal night ... at the Renaissance."[16] He sees the art of the Middle Ages as striving toward the abstract spirituality of Christ, by the elimination of the flesh. Botticelli momentarily broke the movement, achieving a balance between body and spirit, but Michelangelo reversed the movement turning back to the senses or to the Hebrew and Greek emphasis on the body. For Michelangelo "Christ did not exist ... there was God the Father, the Begetter, the Author of all flesh ..." and according to Lawrence, "this has been the Italian position ever since".[17] Against Michelangelo's assertion of the physical self Northern Europe continued the medieval movement away from the flesh:

> What is that which parted ways with the terrific eagle-like angel of the senses at the Renaissance? The Italians said "We are one in the Father: we will go back." The Northern races said, "We are one in Christ: we will go on." 18

The Northern direction was away from the sensual affirmation of the self and towards intellectual affirmation of the not-

self; man in the abstract, man seen empirically. According to Lawrence, "this religious belief" in the transcendence of individual limitation

> expressed itself in science. Science was the analysis of the outer self, the outer world. And the machine is the great reconstructed self-less power. Hence the active worship to which we were given at the end of the last century, the worship of mechanized force. 19

The mechanistic epoch[20] is reached "through the omission of self."[21] Nevertheless Lawrence affirms both the self and selflessness as the twofold approach to God:

> The consummation of man is twofold, in the Self and in Selflessness. By great retro-gression back to the source of darkness in one, the Self, deep in the senses, I arrive at the Original, Creative Infinite. By projection forth from myself, arrive at the Ultimate Infinitive, Oneness in the Spirit. They are two Infinities, twofold approach to God. And man must know both. 22

Perhaps this idea of "consummation" is one of the main links between Twilight in Italy and the Study of Thomas Hardy. Indeed in terms of artistic creation "consummation", or "reconciliation" of opposites is of supreme importance. Even in his early essay which reflects his serious thinking on art in a rather pedestrian manner, Art and the Individual - already discussed in the first chapter - Lawrence described two schools of aesthetic thought that have existed "since the beginning of such thought". The first, which Lawrence identified with Hegel, holds that art is the expression of "the perfect and divine idea". The second holds that art is a spontaneous activity associated with "sexual desire and propensity to play (Darwin, Schiller, Spencer)", and emotion, and sensory pleasure:

> In the interpretation we have accepted, these two, the mystical and sensual ideas of Art are

> blended. Approval of Harmony - that is sensual - approval of Adaptation - that is mystic - of course none of this is rigid. 23

The two theories of art are clearly related to the polarities which pervade Twilight in Italy. Moreover, as far as the co-existence of the opposites are concerned, the Art of Botticelli both in Twilight in Italy and the Study of Thomas Hardy represents such a balance: "For in Botticelli the dual marriage is perfect, or almost perfect, body and spirit reconciled, or almost reconciled, in a perfect dual consummation."[24]

If the concept "reconciliation" is best exemplified by the art of Botticelli[25] in both works, there is no doubt that the 'Study' traces this concept in a more comprehensive and elaborate way, in the context of European art history, with the introduction of new terminology, namely the female and the male elements. Here we should again refer back to the famous Collings letter. Complaining that his friend's work seems "one-sided" and "as if it were afraid of the female element" Lawrence has explained,

> It is hopeless for me to try to do anything without a woman at the back of me...I daren't sit in the world without a woman behind me. And you give me that feeling ... as if you were uneasy of what is behind you. Excuse me if I am wrong. But a woman that I love sort of keeps me in direct communication with the unknown ... otherwise I am a bit lost. 26

As I have pointed out earlier, in his letters of the period Lawrence made attempts to define the "unknown" by aesthetic analogies. In Greek Sculpture it is the unchangeable "great impersonal".[27] In Egyptian and Assyrian sculpture it is the "tremendous non-human quality of life."[28] Moreover in another well-known letter, written to Edward Garnett, about the Italian futurists,[29] Lawrence had clearly indicated his keen

interest in the sub-human and impersonal. Nevertheless, in the '<u>Study</u>' the whole concept of the "unknown" is put into the context of man's relationship to the natural environment. Discussing Hardy's <u>The Return of the Native</u> Lawrence ascribes "the great tragic power in the book" to "Egdon Heath", for "it is the primitive, primal earth, where the instinctive life heaves up." He goes on to add that

> here is the sombre, latent power that will go on producing, no matter what happens to the product. Here is the deep, black source from whence all these little contents of lives are drawn. And the contents of the small lives are spilled and wasted. 30

It should be parenthetically mentioned here that, as Emile Delavenay has observed,[31] the whole idea is very likely taken from Jane Harrison's pioneering study of <u>Ancient Art and Ritual</u> which inspired and tremendously influenced Lawrence's historical ideas on art. Actually, Lawrence himself admits this in a number of letters. Moreover, the above piece is highly reminiscent of Harrison's own argument in her book where the heath becomes a "tremendous background of natural happenings: a background that preceded man and will outlast him."[32] All the same, the most important point to be emphasized here is the fact that while Lawrence expressed admiration for Hardy's creation of a powerful suprahuman environment in his novels, he notes in the '<u>Study</u>' that the characters of the Wessex novels are frequently revealed through the strength of their connection with this environment. For instance in <u>The Return of the Native</u>, Eustacia Vye whom Lawrence describes as a "passionate being ... [with] strong feelings" has internalized the powers of Egdon Heath; its life-giving energy is in her blood. Because she is sensuously and passionately alive, she finds the community life

in Egdon stultifying and longs to escape.[33] Ironically, Clym, who was born "out of passionate Egdon", is cut off from "the dark powerful source when all things rise into being"; he is caught in a "system imposed from without" in "the enclosure of an idea."[34]

Whatever the degree of self-identification and the element of transvaluation that exist in Lawrence's so called "impress-ionistic" criticism of Hardy, it should be admitted that Hardy's forte in making the natural environment a living force in his fiction doubtless accounts for a good measure of Lawrence's deep interest in the Wessex novels. Moreover it is quite plausible that Lawrence strengthened his own understanding of man's relationship to the natural world through his extensive examinations of Hardy's work.

In this context, nonetheless, it should be remembered that long before his Study of Thomas Hardy Lawrence had used "flowers" to illuminate the relationship between characters and vital flow from nature in Sons and Lovers. Furthermore it can be said that in some characters of this novel (Paul, Miriam, Mrs. and Mr. Morel) there is an élan vital buried deep below the normal level of consciousness which makes them extremely responsive to the natural environment. The manifestation of this élan vital can only be observed in an emotional (rather than intellectual) setting, and the extent to which a character does or does not possess it is determined by the quality of his or her response to the natural phenomena surr-ounding him or her.[35] Moreover, as I see it, on an aesthetic plane, the relationship between man and his natural environ-ment can be likened to Paul Morel's formulation of fitting the human figures in "true proportion" to the landscape. [Chapter

XII7. A meaningful relationship, in this context, is an extremely complex phenomenon, and "true proportion" precludes any conventional notion of a paradisiac nature, for there are "unfathomed moral forces"[36] in nature.

Here it is appropriate to mention briefly Lawrence's major early statement on tragedy in the '<u>Study</u>'. He distinguishes between spurious and real tragedy, which involve the individual's conflict with convention and with nature respectively. In other words Lawrence was fascinated by Hardy's characters because they are so little influenced by convention (social morality) and so much by their own impulses (the morality of nature). Furthermore he maintains that one "must learn to be at one in his mind and will, with the primal impulses that rise in him"[37], or put in poetic terms,

> The final aim is the flower ... the final aim of every living thing, creature or being is the full achievement of itself. ..This accomplished, it will produce what it will produce, it will bear the fruit of its nature. Not the fruit, however, but the flower is the culmination and climax. 38

If 'flower' is taken synonymously with life then it can be said that for Lawrence life consists in the interaction between the forces of change and movement and inertia and stability. These radically opposed forces are vital to creative growth; and though they can be taken separately for reasons of clarification, they are ultimately one as the movement at the rim of a wheel and the stillness at its centre are one: "The rapid motion of the rim of a wheel is the same as the perfect rest at the centre of the wheel."[39] Lawrence continuously refers to these forces as "Male" and "Female", terms which one should not take too literally for both the "Male" and "Female" principles exist and

clash within every man and woman as well as between them. As Lawrence puts it:

> A man who is well balanced between the male and female, in his own nature, is, as a rule, happy, easy to mate, easy to satisfy, and content to exist. It is only a disproportion,or a dissatisfaction,which makes the man struggle into articulation. 40

What is important here, for our purpose, is the fact that since Lawrence regards the male-female differentiation as "everything of life"[41] he bases on it his aesthetics and history of art. Moreover it should always be borne in mind that sexuality is essentially religious for him. Consequently what emerges is a historico-sexual-cum-religious theory of art. To emphasize the multi-faceted nature of his artistic theory, Lawrence introduces an alternative terminology: the "female" is the force of Law, of God the Father. The "male" is the force of Love, of God the Son.

Since his system is basically founded on the conviction that the male and female principles are not equally distributed either in all persons or in all races, he visualizes a struggle for domination between Law and Love throughout European history with moments of reconciliation and subsequent loss of balance. The epoch of the Old Testament is the rule of Law, with its Monistic God the Father as "The God of the body, the rudimentary God of physical laws and functions",[42] while the New Testament-and-Christian era is the rule of Love when the separate identity and individualism is acknowledged. In Medieval Europe, "the suppressed, inadequate male desire both in men and women, stretched out to the idea of Christ, as a woman should stretch out her hands to a man".[43] This produced a sensual female art, the art of the cathedrals, symbols of stability and unity. In other words, the characteristic

expression of the Middle Ages "was the collective, stupendous, emotional gesture of the Cathedrals, where a blind, collective impulse rose into concrete form." It was an art "that admits the existence of no other form, but is conclusive, propounding in its sum the One Being of All."[44] Meanwhile Greece, where the female element had always been neglected, was silent. Despite certain signs of a denial of monism in the presence of mocking gargoyles, imps and human figures in the Cathedrals, the Renaissance constituted a proper momentary equilibrium of individualism and the collective, and of the flesh and the spirit. With the stimulus of the male influence, "medieval art became complete Renaissance art ... [and] there was the union and fusion of the male and female spirits, creating a perfect expression for the time being."[45]

This, as Lawrence puts it in his other religious terminology, is when,

> The God of Aspiration became in accord with the God of Knowledge, and there was a great outburst of joy, and the theme was not Christ Crucified, but Christ born of Woman, the Infant Saviour and the Virgin; or of the Annunication, the Spirit embracing the flesh in pure embrace. 46

Furthermore this accord displays itself perfectly in Botticelli's '<u>Nativity of the Saviour</u>'. However even in Botticelli's spiritual virgins, the Christian "maleness" is beginning to impose itself over the Law of the body and consequently, at the Renaissance, the balance finally tips in favour of individualism and abstraction with the return to the art of Greece which is absolutely "male" and dominates the Law.

Taking the Renaissance as the pivotal "moment" Lawrence works out the developments in the Post-Renaissance world of art

with the artists who subordinated Law on the one hand and artists dominating Love on the other. I shall be commenting on this sui-generis art history in the second section in the context of other art-historians, particularly Ruskin. Nevertheless, it may suffice here to remember that the whole account is not simply digressional because, as Richard Swigg puts it,

> Lawrence seems to be discovering not only the terms on which he can evaluate the strange phonomenon of Sue Bridehead and understand her predicament, but also the mistakes and confusion to which he and Hardy have been led in an epoch of spiritual consciousness. 47

Indeed one can find numerous similarities with Sue Bridehead - the "female Shelley" figure of Jude the Obscure and Helena of The Trespasser who abhors physical love.

If one could safely claim that Lawrence's own experience with spritual and "dreaming women" helped him to formulate his theory about leading artists of Western civilization showing in various proportions the complementary antinomies of Law and Love, it can be said that a somewhat similar situation prompted him to write the pseudo-philosophical 'Foreword' to Sons and Lovers in the form of a letter to Edward Garnett. It is true that while he characteristically says little on Sons and Lovers itself, by talking about the perfect physicality of marriage and by calling it the work of God he turns inside out the Christian idea of the union of souls in Marriage. Moreover, since the piece was written immediately after eloping with Frieda Weekley - a married woman - it is, as Emile Delavenay puts it, "above all a justification for the conduct of the two lovers in conflict with society."[48]

II

Ruskin and Fry

Whatever the "personal" reasons that lie behind the composition of Lawrence's discursive and didactic essays and however complicated their metaphysical terminology is, one should not regard them as being devoid of refreshing insights when considered in the context of art criticism of the two major English art-critics, namely Ruskin and Fry, of the nineteenth and the early twentieth century respectively.

Let us now consider the following celebrated passage from one of Lawrence's late autobiographical essays, Making Pictures, in which he claims that,

> A picture lives with the life you put into it. If you put no life into it - no thrill, no concentration of delight or exaltation of visual discovery - then the picture is dead, like so many canvases no matter how much thorough and scientific work is put into it. 49

At this point it may not be clear what exactly Lawrence means by saying that every picture lives "with the life you put in it." However, I believe, Roger Fry's distinction between "actual life" and the "imaginative life" would clarify Lawrence's stand. In fact the whole issue is dependent upon the set of ideas denoted by the term "significant form" which was first propounded by Clive Bell and subsequently developed by Roger Fry. In 'An Essay in Aesthetics', which was reprinted in Vision and Design - published as early as 1909 - Fry sets out the basic theory. After distinguishing between what he calls actual life and the imaginative, he proceeds to argue that it is to the latter that art caters; "Morality then, appreciates emotion by the standard of resultant action. Art appreciates emotion in and for itself."[50] Fry distinguishes his aesthetic attitude from that of Tolstoy who (much like

Lawrence) "values the emotions aroused by art entirely for their reaction upon actual life", and goes on to say, "we must therefore give up the attempt to judge the work of art by its reaction upon life, and consider it as an expression of emotions regarded as ends in themselves."[51]

This kind of aestheticism and self-consciousness was absolutely unacceptable to Lawrence. Moreover, it was the tendency towards abstraction and the analytical approach to painting that put Lawrence at odds with an influential art critic such as Fry. Since I have already touched upon the main lines of Fry's aesthetic it is now perhaps more appropriate to take up an illustrative piece of criticism by Fry, namely his essay on Cézanne and compare it with Lawrence's Introduction to these Paintings. Actually these two works in many ways tell more about their authors than about Cézanne. Fry considered the Impressionists as having pushed realism as far as it would go and saw, in the paintings of Cézanne, a return to the more formal classical quality of structure, and a tendency towards the abstract; whereas Lawrence insisted that with Cézanne painting had moved away from the abstract qualities of Impressionism to attempt to portray a deeper kind of realism. Both recognize the element of conflict in Cézanne's work but while Fry describes the struggle in terms of the triumph of Cézanne's more abstract and geometrical style over his earlier ambitions to paint in a baroque manner, Lawrence sees the struggle in rather different terms; with him it is not a question of Cézanne's style but of his vision:

> He wanted to be a man of flesh, a real man; to get out of the sky-blue prison into real air. He wanted to live, really live in the body, to know the world through his instincts and his intuitions and to be himself in his procreative

> blood not in mere mind and spirit ... and whenever he tried his mental consciousness, like a cheap friend interfered. 52

Fry constantly praises Cézanne's art for its intellectual qualities:

> For at bottom this strange man,who seemed in life to be of an exasperating innocence, ... had nonetheless a great intellect where his one passion was concerned, in what affected his art. He was,in short,too much of an intellectual in that respect to remain satisfied with pure Impressionism.. 53

Consequently when Fry writes appreciatively of a Cézanne still-life his analysis is intellectual:

> Each form seems to have a surprising amplitude to permit of our apprehending it with an ease which surprises us, and yet they admit a free circulation in the surrounding space. It is, above all, the main directions given by the rectilinear lines of the napkin and the knife that makes us feel so vividly this horizontal extension. And this horizontal supports the spherical volumes, which enforce, far more than real apples would, the sense of their density and mass. 54

Whereas Fry examines the technical skills by which he feels Cézanne gave the sense of density and mass to the apples, Lawrence sees it more simply as a question of Cézanne's own perceptions:

> Where Cézanne did sometimes escape the cliché altogether and really give a complete intuitive interpretation of actual objects is in some of the still-life compositions. To me these good still-life scenes are purely representative and quite true to life. Here Cézanne did what he wanted to do: he made the things quite real, he didn't deliberately leave anything out, and yet he gave us a triumphant and rich intuitive vision of a few apples and kitchen pots. 55

Consequently Lawrence saw the criticism of people like Fry as essentially destructive:

> So that Cézanne's apple hurts. It made people shout with pain. And it was not until his followers had turned him again into an abstraction that he was ever accepted. Then the critics stepped forth and abstracted his good apple into Significant

> Form, and henceforth Cézanne was saved. Saved for democracy. Put safely back in the tomb again, and the stone rolled back. The resurrection was postponed once more. 56

In the doctrine of Significant Form he sees a new Puritanism and Evangelism. He describes the modern critics as "the Primitive Methodists of Art criticism.":

> They discovered once more that the aesthetic experience was an ecstasy, an ecstasy granted only to the chosen few, the elect, among whom said critics were, of course, the arch-elect. This was outdoing Ruskin. It was almost Calvin come to art. 57

It is not at all difficult to grasp what Lawrence means by "outdoing Ruskin". In attempting to dissociate art from morality and to minimize the importance of "subject" and to keep it pure of "interest" and "representation" the modern school of criticism was evolving a doctrine more rigid than Ruskin could have conceived.

One may wonder, though, why Ruskin's name is mentioned while the adherents of the "Significant Form" are being severely criticised. Actually this is no coincidence since Ruskin and Fry were the prominent English art critics of the nineteenth and the early twentieth century respectively. Nevertheless, as Orwell wrote in the mid-1930s,

> Down in the bottom shelves the classics, the extinct monsters of the Victorian age were quietly rotting. Scott, Carlyle, Meredith, Ruskin, Pater, Stevenson - you could hardly read the names upon their broad dowdy backs. 58

Ruskin's reputation was at a low ebb at the beginning of the twentieth century. The period when Ruskin had been the defender of the rebel Pre-Raphaelite Movement was long since past and, well before the end of his long life in 1900, Ruskin had become a respectable establishment figure, unable to appreciate the new Impressionist Movement in France and

expressing outrage and contempt for the paintings of its nearest representative in England, Whistler. Yet, despite his inability to appreciate contemporary developments in art after the Pre-Raphaelites and despite the decline in his intellectual powers and his bouts of insanity during the last twenty to thirty years of his life, up to and in the years immediately following his death, he remained an important influence. It was perhaps Roger Fry who did most to remove what Denys Sutton calls "the shadow of Ruskin"[59] from English aesthetic thought and yet Fry in a letter to Lytton Strachey written in 1927, while refusing Strachey's offer of a copy of The Stones of Venice with the words "I'm too crowded in this house to be able to keep such a mass of incontinent verbiage," nevertheless admitted at the age of sixteen he had read it "with passionate interest".[60] To this extent Ruskin remained an influence in the early years of the twentieth century, even if it was only one to be reacted against. Some have felt that, in fact, the reaction was not as great as it appeared to be. Evelyn Waugh sums up the situation as he sees it by making the artist hero in Brideshead Revisited describe himself, as an undergraduate in the twenties as having "made that easy leap characteristic of my generation from the Puritanism of Ruskin to the Puritanism of Roger Fry".[61] Yet even so he acknowledges some reaction from Ruskin's influence.

Lawrence comes within the generation old enough to recognise Ruskin's reputation and be influenced by his ideas but young enough to be able to reject them, and at first sight it seems that in this sense Lawrence was typical of his generation. According to Jessie Chambers he first read Ruskin in 1906 when he was about twenty-one and was a pupil-

teacher just about to go to Nottingham University College. It was all part of a fairly serious and intensive programme of self-education which followed the earlier period of simply revelling in books and she tells us nothing specific about his reaction to Ruskin's work.[62] Already, however, by 1908, soon after he started teaching at Croydon, Lawrence appears to be moving towards rejecting whatever influence Ruskin may have had upon him. In a letter written to Mrs. Blanche Jennings in the October of that year, he admits that, "all Ruskinites are not fools" but having begun thus moderately he warms to his theme in a characteristically Lawrencean manner, concluding that:

> The deep damnation of self-righteousness sticks tight to every creed, to every "ism" and every "ite"; but it lies thick over the Ruskinite, like painted feathers on a skinny peacock. 63

The rejection here is, however, not so much a rejection of Ruskin himself as of his followers : indeed from this and also from Lawrence's other comment in an earlier letter to Mrs. Jennings, "Had I been rich, I should have been something of a Ruskinian (-blessed poverty!)"[64], it seems fairly plain that what he is rejecting is the kind of well-meaning middle-class liberalism that indulges in "reading appreciated novels and serious, if not profound discourses on all manner of irrelevant subjects; in listening to lectures on Pre-Raphaelitism and the Ideal Home; in attending concerts and Shaw plays"[65], rather than actually doing anything practical or indeed attempting to understand how the working-class really think and feel. It seems in fact to be a part of the rejection of, "the old 'progressive' clique"[66], The Fabians and the Socialists who had helped Lawrence towards gaining a broader education

but whom he had begun to outgrow after he had left his native Nottinghamshire.

The other notable thing about Lawrence's comments is that they imply criticism of the political attitudes of Ruskin rather rejection of his aesthetic thought. In the passage from Brideshead Revisited Waugh is, of course, implying that the leap from the aesthetic theories of Ruskin to those of Fry is not as great as it seemed and that the revolution of the Bloomsbury Group and its followers was not so much a revolution as a development along traditional lines. Whatever may be said in support of this argument however, Fry and his followers certainly believed that they were overturning the ideas of a moralistic attitude towards art. I hope it does emerge from the earlier discussion in this thesis that in this respect Lawrence was not at all characteristic of his generation. In Women in Love, for example, Loerke shows Ursula and Gudrun, a photogravure reproduction of a statuette he had made. Ursula criticises the stiffness of the horse and Loerke, replying to this criticism, says "with an insulting patience and condescension in his voice, 'that horse is a certain form, part of a whole form. It is part of a work of art, a piece of form. It is not a picture of a friendly horse to which you give a lump of sugar, do you see - it is part of a work of art, it has no relation to anything outside that work of art.'" [Chapter XXIX] Later on in the conversation Loerke vehemently rejects Ursula's idea that the horse is really "a picture of himself" and again he emphasises this lack of relationship between himself and the outside world:

> "It is a work of art, it is a picture of nothing, of absolutely nothing. It has nothing to with anything but itself, it has no relation with the

> everyday world of this and other, there is no connection between them, absolutely none, they are two different and distinct planes of existence, and to translate one into the other is worse than foolish, it is a darkening of all counsel, a making confusion everywhere. Do you see, you must not confuse the relative world of action with the absolute world of art. That you must not do." [Chapter XXIX]

Gudrun supports this view. "The two things are ... permanently apart, they have nothing to do with one another...My art stands in another world. I am in this world." [Chapter XXIX]. Ursula, however, persists bravely in her opposition to the two artists:

> "As for your world of art and your world of reality" she replied, "you have to separate the two, because you cannot bear to realise what a stock stiff, hide-bound brutality you are really, so you say 'its the world of art'. The world of art is only the truth about the real world, that's all - but you are too far gone to see it." [Chapter XXIX]

Ursula's attitude, and one must certainly assume that here she is speaking for Lawrence as well, would have been strongly condemned by Clive Bell who is insistent about the necessity not only for the artist but also for the spectator, of a purely aesthetic approach to art:

> But if in the artist an inclination to play upon the emotions of life is often a flickering inspiration, in the spectator a tendency to seek behind form the emotions of life is a sign of defective sensibility always. It means that his aesthetic emotions are weak, or, at any rate, imperfect. 67

Yet Ursula's reaction would certainly not have been unsympathetic to Ruskin who wrote:

> Great art is the expression of the mind of a great man, and mean art, that of the want of mind in a weak man. A foolish person builds foolishly, and a wise one, sensibly; a virtuous one, beautifully and a vicious one, basely for a man may hide himself from you, or misrepresent himself to you, in every other way; but he cannot in his work: there to be sure you can have him

> to the inmost. All that he likes, all that he sees, - all that he can do, - his imagination, his affection, his perseverance, his impatience, his clumsiness, cleverness, everything is there. 68

It begins to seem therefore that there are some contradictory elements in Lawrence's attitude to Ruskin. On the conscious level at least there seems to be a strong element of rejection. Alldritt, in an interesting analysis of Lawrence's story Goose Fair, shows how he criticises the heroine Lois who at first seems to represent education and sensibility against her father, the self-made man and her brother and her suitor who are uncouth and brutal. Lois is shown passing the time while waiting for her suitor by reading Ruskin's Sesame and Lilies while he is out with her brother teasing and bullying a poor goose-girl. Yet at the end of the story Lois is clearly identified with Will Selby, her loutish suitor. "Curiously enough they walked side by side as if they belonged to each other"[69], and, as Alldritt says, "Clearly Lois's cultivation of the manners of romance and Ruskinite sensibility has nothing more than a surface effect upon her."[70] This thin veneer of culture imposed on a crass and materialistic society is exactly what Ursula rejects in The Rainbow. At first she is attracted to the 'Neo-Gothic' style of University College buildings which she sees as being, "a reminiscence of the wondrous cloistral origins of education," but she soon comes to recognize the true function of the University, "It was a second-hand dealer's shop and one bought equipment for an examination. This was only a little side-show to the factories of the town." In recognising this she also becomes disillusioned with the architecture and its "spurious Gothic arches". [Chapter XV].

It may be argued, of course, that this rejection of

Ruskinian sensibility, like Lawrence's strictures on Ruskinites in his letter, is not necessarily a rejection of Ruskin himself but more of his followers who misinterpreted his message and to some extent this can be borne out by Ruskin's own complaints about the way he had been misunderstood, when in the 1874 Preface to the third edition of The Stones of Venice he wrote that he felt:

> As a physician would in most cases, rather hear that his patient had thrown all his medicine out of the window, than that he had sent word to his apothecary to leave out two of its three ingredients; so I would rather for my own part, that no architects had ever *condescended to adopt one of the* views suggested in this book, than that any should have made the partial use of it which has mottled our manufactory chimneys with black and red brick, dignified our banks and drapers' shops with Venetian tracery, and punched our parish churches into dark and slippery arrangements for the advertisement of cheap coloured glass and pentiles. 71

When, however, Ursula reacts unfavourably to the architecture of Brinsley street school - "She entered the arched doorway of the porch. The whole place seemed to have a threatening expression, imitating the church's architecture for the purpose of domineering like a gesture of vulgar authority" [Chapter XIX] - then one may think she is reacting against something deeper than the mere spuriousness of the architecture and this is something which comes out even more clearly in Lawrence's reaction to genuine Gothic architecture, which requires discussion at some length.

After reading a book of Christian symbolism Lawrence wrote to Gordon Campbell in 1914:

> I think there is a dual way of looking at things: our way, which is to say, 'I am all. All other things are but radiation out from me.' The other way is to conceive the whole, to build up a

> whole by means of symbolism, because symbolism avoids the 'I' and puts aside the egotist; and in the whole, to take our decent place. That was how man built the Cathedrals. He didn't say 'out of my breast springs this Cathedral!' But 'in the vast whole I am a small part, I move and live and have my being'. 72

The analogy with the builder of Cathedrals is interesting in that it is a reference to a symbolic idea which Lawrence had already touched on in Sons and Lovers and was to explore in greater complexity in The Rainbow. As I have mentioned Lawrence uses the spuriousness of 'Neo-Gothic' architecture to expose the idealism of the society in which he lived and which his Victorian forbears had built up; a society which talked about education and spiritual values but cared only for money. This spurious idealism he sometimes described as Ruskinism but it should be remembered Ruskin himself recognised the hypocrisy of his society and, towards the end of his life was despairing about the way his architectural theories had been misinterpreted when "a good and true piece of brickwork" which "would have been in no discord with the tomb of Can Grande had it been set beside it at Verona" was in Victorian England, used for the porch of a Public House where "its total motive was the provocation of thirst and encouragement of idleness."[73]

Lawrence's reaction to genuine gothic architecture was, however, quite different. Whereas in Goose Fair he makes ironic use of his references to Sesame and Lilies to contrast Lois's spurious Ruskinite sensibility with her inherent coarseness, in Sons and Lovers the spirituality of Miriam is genuine and this is the quality which Paul finds so disturbing. This spirituality is partly illustrated by reference to the kind of painting Ruskin most admired. As I have mentioned previously

she is compared to a "sad Botticelli angel", and on a architectural plane to "Gothic" as against Paul's "Norman" [Chapter VII] qualities. Nevertheless a letter written to Mrs. Blanche Jennings in 1908, before Lawrence had started to write Sons and Lovers is illuminating in showing the significance of the expression "Miriam was Gothic".

> I have also spent a week in London, pompous, magnificent Capital of Commercialism, a place of stately individualistic ideas, with nothing Gothic or aspiring or spiritual. The arches there are round and complete; the domes high for the magnification of the voices below; the pillared temples are banks and business houses. I felt remarkably at home in London, remarkably cheerful and delighted; it is so frankly mundane, that one is never tortured. Verily, London is restful, as quiescent as a dinner with J.P.'s. It is Lincoln and Ely that are still, and set the soul a-quivering. Silence is strange and mystical and wearying; a row is a calm to the soul; it is noble, the divine, the Gothic that agitates and worries one - round-arched magnificent temples built by the swelling intelligence of Men are gratifying and comforting. 74

This letter is surprising in view of Lawrence's later feelings about London, but it is revealing in explaining his feelings about the Gothic in its use of expressions like "aspiring", "spiritual", "tortured", "mystical and wearying", "set the soul a-quivering". The round arch too is another of Lawrence's recurrent symbols though never again connected with "commercialism" or the "swelling intelligence of men". The concept of the round arch in Sons and Lovers as the dogged leaping forward of the persistent human soul is much more typical of Lawrence, combining as it does a sense of the importance of progress and aspirations which never became too lofty to lose their connection with the earth from which they spring.

Use of the symbolism in Lawrence is never rigid however: he continues to develop the idea of progress - the rainbow is

the new covenant between God and Man, and in Ursula's final vision it holds out hope for the future as "the earth's new architecture, the old brittle corruption of houses and factories swept away, the world built up in a living fabric of Truth, fitting to the over-arching heaven [Chapter XVI]. Nevertheless the round arch also became a symbol of perfection which Will Brangwen fears,

> He had always, all his life,had a secret dread of Absolute Beauty. It had always been like a fetish to him, something to fear,really. For it was immoral and against mankind. So he had turned to Gothic form,which always asserted the broken desire of mankind in its pointed arches, escaping the rolling, absolute beauty of the round arch. [Chapter VIII].

Will is also Gothic but he is considerably more complex than Miriam who is shown as purely spiritual. Will has a dark sensual side to his nature which however he cannot fully reconcile and unite with the spiritual side of his character. Consequently he fails to make a true marriage with the earth-bound Anna. She resists his spiritual Gothic side and mocks it but in doing so she widens the opposition between it and his sensual nature.

In his inability to become reconciled with the dark sensual side of his nature, Will is Ruskinian, but his dread of Absolute Beauty also relates to Ruskin's horror of perfection in art which he too regarded as "immoral and against mankind":

> Accept this then for a universal law, that neither architecture nor any other noble work of man can be good unless it be imperfect: and let us be prepared for the otherwise strange fact which we shall discern clearly as we approach the period of the Renaissance that the first cause of the fall of the arts of Europe was a relentless requirement of perfection incapable alike of being silenced by veneration for greatness or softened into forgiveness for 'simplicity'. 75

This striving for perfection at the time of the Renaissance was of course morally unacceptable to Ruskin because it was a symtom of Man's pride; whereas pride to Lawrence was an acceptable quality, in full rebellion as he was against the Christian "turn the other cheek" humility. At the same time, in rejecting the humility of the Middle Ages he did not see the Renaissance as a turning away from God towards the pride and perfectionism of man, so much as a rejection of the female and intuitive in turning towards the male desire for knowledge. As I have mentioned earlier, in the Study of Thomas Hardy Lawrence acknowledges the traditional concept of the Middle Ages as a civilisation which denied the desires of the flesh. Nevertheless he sees it as having to fight against the desires of the flesh because, instinctively, it is female, intuitive and of the body. Even in the stupendous architectural feat, the cathedrals, the prevailing monistic concept of "One Being Of All" is denied by the presence of the gargoyles. I have already touched upon the fact that the earthbound Anna in The Rainbow symbolically represents the pagan aspect of Gothic architecture that Will would prefer to deny. Nonetheless in both the Greek and the Renaissance worlds there is at first an acceptance of the sensual or pagan side and of the multiplicity of nature. "The Greeks made Equilibrium their goal", wrote Lawrence in Reflections on the Death of a Porcupine. "Equilibrium argues either a deualistic or a pluralistic universe. The Greeks, being sane, were pantheists and pluralists, and so am I." Nonetheless the Greek civilisation led to Plato and the intellectual Idea, the perfect Idea which Lawrence describes as a "sort of vast, white, polished tombstone", and adds that "What the Greeks called equilibrium: what I call

relationship. Equilibrium is just a bit mechanical. It became very mechanical with the Greeks: an intellectual nail put through it."[76] The same thing happens with the Renaissance when - as mentioned previously - the old opposition between "the God of Aspiration" and "the God of Knowledge" ends in joyous accord. Lawrence sees this union as reaching its highest utterance in Botticelli's '<u>Nativity of the Saviour</u>'. After Botticelli, however, comes Correggio: "the female impulse, to feel and to live in feeling, is now embraced by the male impulse - to know, and almost carried off by knowledge. But not yet."[77] Correggio leads onto "the whole of modern art, where the male still wrestles with the female, in conscious struggle, but where he gains gradually over her, reducing her to nothing."[78] He sees the development dividing after Botticelli, to Raphael in one direction and in the other to the Impressionists, "the male extreme of motion."[79]

In Italy, Lawrence saw the Renaissance as ending with Raphael:

> Almost he is the real end of Italy, as Plato was the real end of Greece. When the God-idea passes into the philosophic or geometric idea, then there is a sign that the male impulse has thrown the female impulse, and has recoiled upon itself, has become abstract, asexual." 80

But, "the climax that was reached in Italy with Raphael has never been reached in like manner in England", and Lawrence sees the movement away from the dark, the female, the intuitive in this manner: "Since the Renaissance, northern humanity has sought for the female apart from women,"[81] and he sees it reaching its climax in Turner:

> Ever, he sought the consummation in the Spirit, and he reached it at last. Ever, he sought the Light, to make the light transfuse the body, till

> the body was carried away, a mere bloodstain, became a ruddy stain of red sunlight within white sunlight. 82

In this context it is not surprising to find Lawrence taking up an interest in the Futurists, but he makes the point that their work was necessary in Italy. In Boccioni's sculpture, for example, he sees the sculptor as unable to be content with expressing the geometric abstract of the bottle because:

> He must insist on the centrifugal force, and so destroy at once his abstraction. He must insist on the male spirit of motion outwards, because, during three static centuries, there has necessarily come to pass a preponderance of the female in the race, so that the Italian is rather more female than male now. 83

In northern nations however development of the outward reacting male abstraction has gone as far as it can go in the Impressionists and the necessity is for the new reality vigorously expressed by Cézanne in a few apples and a jug.

In so far as the view of the Renaissance is concerned, there would have been much for Ruskin to disagree with. Certainly he would never have seen Turner as the culmination of that movement, and yet ultimately Lawrence's conclusion was not so very different from Ruskin's. This movement of the pure male towards abstraction led to men like Shelley "almost bodiless". "In the ordinary sense, Shelley never lived. He transcended life. But we do not want to transcend life, since we are of life."[84] This leads to its own kind of arrogance - not perhaps the arrogance of the Pride of the State and the indulgence in luxury that Ruskin sees as characteristic of the Renaissance, but arrogance nevertheless:

> Why should Shelley say of the skylark: "Hail to thee blithe Spirit! - bird thou never wert!-"? Why should he insist on the bodilessness of beauty, when we cannot know of any save embodied beauty?

> Who would wish that the skylark were not a bird, but a spirit? If the whistling skylark were a spirit, then we should all wish to be spirits. Which were impious and flippant, ... If we were so singled out as Shelley, we should not belong to life, as he did not belong to life. But it were impious to wish to be like the angels. So long as mankind exists it must exist in the body, and so long must each body pertain both to the male and female. 85

This perhaps seems far from Ruskin's strictures on Renaissance architecture in The Stones of Venice but he would have agreed profoundly with Lawrence's insistence on the limitations of human knowledge:

> To be content with utter darkness and ignorance is indeed unmanly and therefore we think that to love light and seek knowledge must always be right ... knowledge is good and light is good, yet man perished in seeking knowledge and moths perish seeking light and if we who are crushed before the moth, will not accept such mystery as is needful for us we shall perish in like manner. 86

Although Lawrence's interpretation of the aesthetic development of civilisation was by no means identical to Ruskin's yet at the same time it was more akin than those that his contemporaries were evolving. Alldritt points out similarities between Lawrence's view of the Gothic in his Study of Thomas Hardy and the ideas expressed by Wilhelm Worringer in Form in Gothic and Abstraction and Empathy[87]. Both Ruskin and Lawrence would have certainly accepted Worringer's notion of the state of empathy with the natural world enjoyed by the anthropomorphic Ancient Greeks:

> Amongst a people with such a predisposition, the sensuous assurance, the complete confidence in the external world, will lead, in a religious respect to a naive anthropomorphic pantheism or polytheism and in respect of art to a happy world-revering naturalism. 88.

A point of view similarly although more poetically expressed by Ruskin:

> All nature round them became divine - one harmony of power and peace. The sun hurt them not by day, nor the moon by night; the earth opened no more her jaws into the pit; the sea whitened no more against them the teeth of his devouring waves. Sun and moon and earth and sea, - all melted into grace and love. 89

Again, Worringer's idea that under certain cultural and environmental conditions men have a spiritual dread of space and so seek transcendental certainties and impose structures between themselves and the outside world, is illustrated clearly by the opposed attitudes of Will and Anna in Lincoln Cathedral. Anna rebels against the idea of the Cathedral roof as "the ultimate confine" but Will feels that:

> His soul would have liked it to be so: here, here is all, complete, eternal: motion, meeting, ecstasy, and no illusion of time, of night and day passing by, but only perfectly proportioned space and movement clinching and renewing, and passion surging its way in great waves to the altar, recurrence of ecstasy. [Chapter VII]

When, however, Worringer sees this kind of cultural state as a fearful and joyless condition he is far from Ruskin's idea of medieval workmen as "thoughtful and happy men"[90] and Lawrence's picture of Will Brangwen thinking about his carving of '<u>Eve</u>': "He loved to go over his carving in his mind, dwelling on every stroke, every line. How he loved it now!" [Chapter VI] Coming back to the issue of abstract modern art, as W.C. Wees pointsout in his book <u>Vorticism and the English Avant-Garde</u> Worringer himself appreciated abstract art and he tried to remain impartial in his assessments.[91] T.E. Hulme, however, who was mainly responsibe for popularising Worringer's views in Britain, adopted his methods for polemic uses and, in suggesting that the twentieth century was a period when men were not in empathy with their natural surroundings emphasised the need for a return to a Classical discipline in art. These views were

taken up by the Imagist poets, of whom Hulme himself was one, and influenced the Vorticists.

In his revulsion from the high-minded, spiritual aspect of Ruskinism, Lawrence would have been in sympathy with Hulme's idea of the classical poet who never forgets the finiteness of man. "He remembers always he is mixed up with earth. He may jump but he always returns back; he never flies away into the circumambient gas."[92] However as Peter Jones says of Lawrence in his introduction to his anthology of Imagist Poetry, "His was too passionate a view to give direct objective, hardness to his poetry,"[93] and the hard geometric lines of the Vorticist painters were too far removed from the living natural world which was so deeply important to Lawrence.

There is no doubt that Ruskin would certainly have sympathised with this stand. As Kenneth Clark says:

> His responsiveness to what he called "vital beauty" in natural organisms was accompanied by an almost equal lack of interest in abstract proportions. He had made up his mind that geometrical form was evil and organic form was virtuous and could not bring himself to believe that one could be a symbolic statement of the other. 94

All in all the analogies I have drawn from both Ruskin and Fry with respect to Lawrence's thinking on art concentrate upon the vitally important point of the relationship of the aesthetic experience to the rest of life. As it emerged in the foregoing pages this relationship was indivisible from religious and ethic experience as far as both Ruskin and Lawrence were concerned. For them art is the expression of man's nature as a whole. However Fry wanted to deal with aesthetic experience in isolation, pure and unspotted from the outside influence. Lawrence was, of course, against such a self-conscious approach which he saw as the hallmark of extreme formalism.

III

The Language of 'The Rainbow'

The writing of The Rainbow was complex both in terms of Lawrence's actual experience with Frieda and in terms of his attempts to find the metaphysic his art demanded. We have traced the development of this metaphysic roughly from the 'Preface' to Sons and Lovers, through Twilight in Italy, and into the Study of Thomas Hardy in which it was elaborately formulated. Referring back for a moment to the 'Study' one should remember that in it Lawrence wrote:

> Every work of art adheres to some system of morality. But if it be really a work of art, it must contain the essential criticism on the morality to which it adheres ... the degree to which the system of morality, or the metaphysic... is submitted to criticism within the work of art makes the lasting value and satisfaction of that work ... The adherence to a metaphysic does not necessarily give artistic form... Artistic form is a revelation of the two principles of Love and the Law in a state of conflict and yet reconciled ... It is the conjunction of the two which makes form. And since the two must always meet under fresh conditions, form must always be different. Each work of art has its own form,which has no relation to any other form. When a young painter studies an old master, he studies,not the form, that is an abstraction which does not exist ... he studies chiefly to understand how the old great artist suffered in himself the conflict of Love and Law, and brought them to a reconciliation ... It is the novelists and dramatists who have the hardest task in reconciling their metaphysic, their theory of being and knowing, with their living sense of being. Because a novel is microcosm,and because man in viewing the universe must view in the light of a theory, therefore every novel must have the background or the structural skeleton of some theory of being, some metaphysic. But the metaphysic must always subserve the artistic purpose beyond the artist's conscious aim. Otherwise the novel becomes a treatise. 95

Indeed in reconciling the Law and Love, the subtle method lies in finding a balance between an author's theory of being and his personal living sense of being. The prerequisite for every novel is a "structural skeleton" of some theory of being, some

metaphysic, obsequious to "the artistic purpose beyond the artist's conscious aim".[96]

As far as the relationship between the '*Study*' and *The Rainbow* is concerned, it seems hardly necessary to emphasize that the '*Study*' should be taken as a sketch-book for Lawrence's creative output. It is not at all a coherent doctrine of Lawrencean ethics or aesthetics and not intended to be one. As Mark Kinkead-Weekes aptly explained,

> The '*Study*' is the "structural skeleton" of *The Rainbow*; but it is not a skeleton key and must not be misused as one. It is the greatest of commentaries on what the novel is fundamentally *about*, but it is a treatise, and *The Rainbow* is not. 97

What then is *The Rainbow* and what are its claims to greatness? While trying to answer the first part of this rhetorical question, I believe, sufficient evidence will have emerged for justifiable claims to greatness. One can say straightforwardly that while *Women in Love* deals with the mentality of the early twentieth century industrial society and especially with its intelligentsia, *The Rainbow* gives the generalized historical account of the three generations of the Brangwen family in an indefinite continuum of past and present times. This difference in thematic interest is evident in the quality of the prose styles of the two works. In *Women in Love* it can be said that the decisive difference from which all other qualities can ultimately be derived is the level of self-consciousness of the characters and consequently of the prose style from which they take their existence. Laurence Lerner's short chapter "The Articulateness of *Women in Love*" in *The Truthtellers*[98] isolates acutely this crucial point, the implications of which I shall be dealing with in my next chapter.

As for The Rainbow, Roger Sale has argued that the definite time, place and dramatic situation of Sons and Lovers are replaced by a syntax and vocabulary which continually modulate between a specific here and now, and a world beyond time, whose whole space is the inner dimension of being.[99] In technical terms Lawrence plays on an ambiguity of verbal tense by which a simple past form covering both particular and habitual actions enables him to treat quite separate units of time as if they were a homogenous continuum. Moreover there is no doubt that the world-view informing the novel is one of radical, though controlled, subjectivity. The values pertaining to nature are comprehensible only in terms of a mentality with a radically emotional rather than a rational orientation. This specific mode of apprehending external reality frequently resorts to using certain key-words with modified or intensified meanings. These can be called the leitmotifs which I take to be among the central features of Lawrence's style in The Rainbow.

Before elaborating on these, it would be helpful to refer to the relevant letters in which Lawrence himself talks of the style of The Rainbow. As mentioned previously he was fond of theatrical metaphors in describing the style of Sons and Lovers, "that hard violent style, full of sensation and presentation."[100] Nevertheless he had understood that he could no longer write in the same style because, as he explained in another letter, "it is not so easy for one to be married. In marriage one must become something else. And I am changing, one way or the other."[101] The new style, through the creativity of marriage, had to perceive the hidden forces behind the surface drama like the new man. By studying Hardy's art and characters Lawrence evolved a language through which he could convey the impersonal

forces operating within and between human beings. He was tremendously impressed by the way Hardy's characters moved about a vast impersonal landscape:

> This is a constant revelation in Hardy's novels: that there exists a great background, vital and vivid, which matters more than the people... upon it... This is the wonder of Hardy's novels, and gives them their beauty. The vast unexplored morality of life itself, what we call the immorality of nature, surrounds us in its eternal incomprehensibility, and in its midst goes on the little human morality play. 102.

I have already commented on the importance of Lawrence's reading of Hardy at this time. In the context of the dictum that man "must learn to be at one, in his mind and will, with the primal impulses that rise in him"[103], it can safely be said in The Rainbow Lawrence was mainly concerned in penetrating deeper into the unconscious movements of the psyche. The traditional stylistic means are not adequate for this purpose because they are more concerned with the scrupulous rendering of realistic surfaces instead of creating the essential inner profile of a character.

At this time Lawrence's reading of Italian Futurist Manifestos was of an immense significance. As Lawrence wrote to his old Croydon colleague, McLeod, on 2 June 1914,

> I have been interested in the futurists ... and I read Marinetti's and Paolo Buzzi's manifestations and essays and Soffici's essays on cubism and futurism. It interests me very much. I like it because it is the applying to emotions of the purging of the old forms and sentimentalities ... [however], they want to deny every scrap of tradition and experience, which is silly. They are very young, college-student and medical-student at his most blatant. But I like them. Only I don't believe in them. I agree with them about the weary sickness of pedantry and tradition and inertness, but I don't agree with them as to the cure and the escape. They will progress down the purely male or intellectual or scientific line. They will even use their intuition for intellectual and scientific purpose. The one thing about their

> art is that it isn't art, but ultra scientific attempts to make diagrams of certain physic or mental states. It is ultra-ultra intellectual, going beyond Maeterlinck and the Symbolistes, who are intellectual ... It's the most self-conscious, intentional, pseudo-scientific stuff on the face of the earth. 104

This essentially condemnatory attitude can also be seen in the 'Study', though in a much more diluted manner. Lawrence admits that the Futurists' work was necessary in Italy. In Boccioni's sculpture, 'Development of a Bottle through Space', for example, he sees the sculptor as unable to be content with expressing the geometric abstract of the bottle because "He must insist on the centrifugal force,and so destroy at once his abstraction. He must insist on the male spirit of motion outwards." Moreover Lawrence adds,

> When I look at Boccioni's sculpture, and see him trying to state the timeless abstract being of a bottle, the pure geometric abstraction of the bottle, I am fascinated. But then, when I see him driven by his desire for the male complement into portraying motion, simple motion, trying to give expression, to the bottle in terms of mechanics, I am confused. It is for science to explain the bottle in terms of force and motion. 105

What should be emphasized here is the fact that Lawrence was in sympathy with the Futurists' insistence on "a new way of feeling and seeing", which helped him to break away from the established fictional concepts and to formulate his own evolving perception. As he defended the so-called new "psychology" of his new work in his well known reply to Garnett,[106] Lawrence approved the Futurists for going beyond conventional concepts to find a new "physiology of matter". However, he firmly rejected their preoccupation with "the phenomena of the science of physics to be found in human beings", instead "of looking for the new human phenomenon".[107] Nevertheless as Lawrence tried to explain to Garnett in the same letter,

> [one] mustn't look in my novel for the old stable ego of the character. There is another ego, according to whose action the individual is unrecognizable, and passes through, as it were, allotropic states which it needs a deeper sense than any we've been used to exercise, to discover are states of the same single radically unchanged element ... the characters fall into the form of some other rhythmic form, as when one draws a fiddle-bow across a fine tray delicately sanded, the sand takes lines unknown. 108

All in all, it can be said that Lawrence's close study of Futuristic principles and the novels of Thomas Hardy provided him with all the intricacies concerning the presentation of beings, related to the vast background of nature, embodied in solidly represented physical existence and yet capable of divulging the "allotropic" play of the impersonal forces. In this context, it is not difficult to see that in the world-view which informs The Rainbow objective and subjective reality merge into one another, and the border-line between them is blurred. Furthermore Lawrence brings forth a subtle intercommunication between phenomena of outer reality and the inner psychical dynamics of a character. It so transpires that one partakes of the quality of the other; all that is represented - nature and the characters - is permeated with a unifying rhythm.[109]

With this in mind, I now propose to examine in some detail the scene between Ursula and Skrebensky which takes place in the moonlit stack-yard on the occasion of Fred Brangwen's wedding supper. I take the scene to be exemplary in the sense that it, in many ways, corroborates most of the points I have so far commented on. It begins with a sentence that in a masterly way sets the tone for the following action, namely the decisive confrontation between Ursula and Skrebensky: "A kind of flame of physical desire was gradually beating up in the Marsh." [Chapter XI, p.317]. Merged in the collective excitement,

Ursula and Skrebensky, mingling with the crowd, go out in the yard. Lawrence first gives us a description of the bustle of the fires, the voices and the laughter that are heard in fragments. Ursula is transformed into a new being. Through the heightened state of her sensibility "the darkness seemed to breathe like the sides of some great beast" [p.317], "the darkness was passionate and breathing with immense, unperceived heaving". [p.317] Her inner excitement with its clear sexual overtones, flooding her in a powerful tide, is rendered in intensified, and hyperbolical forms.

> To Ursula it was wonderful. She felt she was a new being. The darkness seemed to breathe like the sides of some great beast, the hay-stacks loomed half-revealed, a crowd of them, a dark, fecund lair just behind. Waves of delirious darkness ran through her soul. She wanted to let go. She wanted to reach and be amongst the flashing stars, she wanted to race with her feet and be beyond the confines of this earth. She was mad to be gone. It was as if a hound were straining on the leash, ready to hurl itself after a nameless quarry into the dark. And she was the quarry, and she was also the hound. The darkness was passionate and breathing with immense, unperceived heaving. It was waiting to receive her in her flight. And how could she start - and how could she let go? She must leap from the known into the unknown. Her feet and hands beat like a madness, her breast strained as if in bonds. [pp.317-318]

By the highly suggestive power of this narrative passage Lawrence shifts the action from the level of everyday reality and from the category of the real, onto a different plane. When the dance begins, the last bonds with everyday reality begin to dissolve. The social and moral being of the character is temporarily suspended:

> ...the bonds began to slip ... One couple after another was washed and absorbed into the deep underwater of the dance ... They were both absorbed into a profound silence, into a deep, fluid underwater energy that gave them unlimited strength. ... It was a vision

> of the depths of the underworld, under the great flood. [p.318]

Ursula and Skrebensky sink into the "underworld" where yearnings are temporarily given a free rein, in the collective delirium of the senses. They are filled with the subjectively distorted, exaggerated feeling of their own inner powers ("... that gave them unlimited strength." [p.318]) Swaying their bodies in the dance, they merge into a unifying rhythm with all the other dancers, with the vast night itself.

> There was a wonderful rocking of the darkness, slowly, a great, slow swinging of the whole night ... but underneath only one great flood heaving slowly backwards to the verge of oblivion, slowly forward to the other verge [p.318]

Deliriously excited, swaying unconsciously Ursula suddenly becomes aware of a new powerful influence which from a great distance watches over her (" ... the powerful over-whelming watch was kept upon her") [pp.318-319]; ("... the great white watching continued.") [p.319] The big white moon emerging from behind the hills immediately becomes an active presence, the third dramatic agent in the scene. It disturbs the balance of power in the duel between the lovers and comes to Ursula's help. Here we have an example of the characteristic Lawrencean forte, of the merging of subjective and objective reality. The moon is animistically imagined as a powerful presence in its own right, but at the same time it embodies the powers that holdsway in the depths of Ursula's subconscious. Throughout the scene Lawrence consistently identifies Ursula with the moon. Each of them partakes of the qualities and the nature of the other. Furthermore in the powerful delusion of the senses the moon takes the place of Skrebensky and becomes Ursula's lover.

> And her breast opened to it, she was cleaved like a transparent jewel to its light. She stood filled with the full moon, offering herself. Her two breasts opened to make way for it, her body opened wide like a quivering anemone, a soft, dilated invitation touched by the moon... She wanted more, more communion with the moon, consummation. [p.319]

Ursula, the warm, kindly girl (Lawrence will refer to her afterwards in the following terms: "Her heart was warm, her blood was dark and warm and soft" [p.322]) becomes in this somewhat hallucinatory delusion of the imagination a dangerous, threatening, destructive presence:

> She was cold and hard and compact of brilliance as the moon itself ... cold and unmoved as a pillar of salt ... she was bright as a piece of moonlight, as bright as a steel blade, he seemed to be clasping a blade that hurt him. Yet he would clasp her, if it killed him. [pp.320-321]

Refracted through Skrebensky's sensibility, Ursula, the night, the moon and the cornstacks merge into one overwhelming reality: a cold, cruel, senseless incandescence and destructive burning. ("All was intangible, a burning of cold, glimmering, whitish-steely fires". [p.321])

> They went towards the stackyard. There he saw, with something like terror, the great new stacks of corn glistening and gleaming transfigured, silvery and present under the night-blue sky, throwing dark, substantial shadows, but themselves majestic and dimly present. She, like glimmering gossamer, seemed to burn among them, as they rose like cold fires to the silvery-bluish air. All was intangible, a burning of cold, glimmering, whitish-steely fires. He was afraid of the great moon-conflagration of the cornstacks rising above him. [p.321]

Here the line of demarcation between the categories of the real and unreal is blurred. The process seems to be twofold. The unreal materializes:

> His heart grew smaller, it began to fuse like a bead. <u>He knew he would die</u>. [p.321]

> ... <u>and his soul was dissolved with agony and annihilation ... he was not any more</u>. [p.322] (My italics)

The real dematerializes: the stacks of corn turn into <u>cold fires</u> that rise to the silvery-bluish air and <u>burn with the great moon-conflagration</u>, Ursula turns into <u>glimmering gossamer that burns among them</u>, all things lose substance and merge into <u>a burning of cold, glimmering,whitish-steely fires</u> /My italics/.

Lawrence represents Ursula through the images of the luminous glow which assimilate her to moonlight and make her partake of its qualities: coldness, insentience, listlessness. (Actually the associations that spring to the mind are those of cruelty and destruction.) In this hallucinatory metamorphosis Ursula becomes aggressive, merciless. In Skrebensky's imagination she becomes "a beam of gleaming power" [p.321]; the threatening aspect of the moon which has been stressed in direct descriptions from the very beginning ("some powerful, glowing sight was looking right into her, not upon her, but right at her. Out of the great distance and yet imminent, the powerful overwhelming watch was kept upon her" [pp.318-319]) passes on to Ursula and becomes her own quality. Her body burns with an inner fire, but her passion seems to be cold,destructive, and devoid of any impulse towards the warmth and reciprocity of human relationship. Ursula wants to destroy and annihilate Skrebensky, and this is intensified as an active wish for cruelty and savagery:

> Looking at him, at his shadowy, unreal, wavering presence a sudden lust seized her, to lay hold of him and tear him and make him into nothing. Her hands and wrists felt immeasurably hard and strong, like blades. [p.321]

Skrebensky's incapacity to fight Ursula and to dominate her is hyperbolically rendered in the contrary direction: as a

complete powerlessness, annihilation and "death".

> All was intangible, a burning of cold, glimmering, whitish-steely fires. He was afraid of the great moon-conflagration of the cornstacks rising above him. His heart grew smaller, it began to fuse like a bead. He knew he would die. [p.321]

In the further unfolding of the scene, these two psychical tendencies are fully embodied in what is apparently the concrete action itself.

> She took him in the kiss, hard her kiss seized upon him, hard and fierce and burning corrosive as the moonlight. She seemed to be destroying him. He was reeling, summoning all his strength to keep his kiss upon her, to keep himself in the kiss.
> But hard and fierce she had fastened upon him, cold as the moon and burning as a fierce salt. Till gradually his warm, soft iron yielded, yielded, and she was there fierce, corrosive, seething with his destruction, seething like some cruel, corrosive salt(110)around the last substance of his being, destroying him, destroying him in the kiss. And her soul crystallized with triumph , and his soul was dissolved with agony and annihilation. So she held him there, the victim, consumed, annihilated. She had triumphed: he was not any more. [p.322].

The first reading of this final scene, especially the climax which results in Ursula's "triumph" and Skrebensky's "annihilation" may seem rather perplexing. How is one to understand the action taking place at all? I believe, one can get the scene into focus if one comprehends it on the level of the symbolic stylization which reduces the psychical processes in the characters to their essentials and subjects them to hyperbolical treatment in order to throw them into sharper relief.

In other words, a major aspect of the technique in this scene is based on the symbolic stylization of the action as against the conventional novelistic tradition which straightforwardly rendered the character in action. Nevertheless, from

a stylistically developmental aspect, the presentation of the relationship between the character and the natural environment is more important. If for a moment one recalls the love-making scenes of Paul and Clara in Sons and Lovers which I have earlier discussed, one gets the impression that in the present episode what I called the technique of "juxtaposition of the movements of the natural phenomena with the subtle quiverings of human emotions" has been replaced by a much more sophisticated manner of writing. There is no doubt that in the earlier novels Lawrence was also interested in giving a symbolic notation of the character's psychology in terms of the natural environment. Nonetheless in The Rainbow it is often so difficult to determine where the character stops and the environment begins. I believe a painterly analogy would serve useful in this connection. In one of his appreciative comments on the Etruscan paintings Lawrence wrote,

> The subtlety of Etruscan painting ... lies in the wonderfully suggestive edge of the figures. It is not outlined. It is not what we call 'drawing'. It is the flowing contour where the body suddenly leaves off, upon the atmosphere. The Etruscan artist seems to have seen living things surging from their own centre to their own surface. And the curving and contour of the silhouette-edge suggests the whole movement of the modelling within. 111

Perhaps this concept of the indefiniteness of outline is the basic rationale behind Lawrence's portrayal of his characters always in a state of flux, subject to radical change through the play of psychic urges larger than and often unrecognizable to themselves.

I now would like to compare briefly a typically classic scene from George Eliot's Middlemarch with an equally classic episode in The Rainbow. It seems supererogatory here to mention

that George Eliot's technique, like that of Thomas Hardy, if stated in sufficiently generalized terms, is similar to Lawrence's. In fact all three novelists give a symbolic rendering of the character's psychology in terms of the natural milieu.

Towards the end of Middlemarch we have Dorothea Brooke looking out on a country morning after a night of weeping consequent on her misunderstanding about the relationship between Will Ladislaw and Rosamond. In George Eliot's description of the country morning we have more than an image of the principle of common humanity by which Dorothea decides on a charitable course of action as opposed to a self-regarding one, we have also a notation of the feeling that impels her to arrive at and to act on her decision. Yet, although Dorothea is affected by the scene and even feels herself to be a part of it, "... she was part of that involuntary, palpitating life",[112] significantly she is looking out at it through a window, and makes a considered choice. While seeing in the external description the emotional pressures at work inside her, we retain our sense of her as a separate being, distinct from her surroundings, and with power over her own behaviour.

If we compare this with the episode in The Rainbow in which Tom proposes to Lydia Lensky, we see that the character there is somewhat overwhelmed by the environmental symbolization of his consciousness. Tom's conscious self goes into a kind of trance as the deepest urges of his nature impel him to decision and action. The essential decision comes with almost no conscious premeditation, as if from an outside agent.

> One evening in March, when the wind was roaring outside, came the moment to ask her. He had

> sat with his hands before him, leaning to the fire. And as he watched the fire, he knew almost without thinking that he was going this evening. [p.41]

Tom's most conscious self retains this calmness throughout: "His eyes" we are told, "were calm and uninterrupted" [p.42]; the deeper disturbance in his state of mind being suggested through the constant reference to the wind. The fact that his most conscious self is in a state different from that actually driving him to action suggests that the natural forces are more than an image of his feeling, they become in a sense, we may say, the feeling itself. It conveys to us that Brangwen has lost his own will and identity to become almost part of the process of nature.

Throughout the passage these three elements are constantly emphasized: the calmness of his conscious mind, its emptiness in the sense of suggesting that the essential decision is not being made at a conscious level, and the roaring of the wind. This sentence, for example, is typical enough. "He did not think of anything, only knew that the wind was blowing." [p.42] Lydia is in a similarly trance-like state, which Lawrence actually describes as hypnotic.

> There was a long silence, whilst his blue eyes, strangely impersonal, looked into her eyes to seek an answer to the truth. He was looking for the truth out of her. And she, as if hypnotised, must answer at length. [p.45]

So strong, in fact, is the sense of their being in the grip of some larger, supra-personal urge that all their actions, assume an involuntary quality - though not explicitly suggested - as, for example, in: "The wind boomed in the chimney, and he waited. He had disembarrassed his hands. Now he shut his fists." [p.45] Here it so transpires that the character's sense of

independence is lost altogether, as Tom becomes completely passive and helpless: "He felt the tension breaking up in him, his fists slackened, he was unable to move. He stood looking at her, helpless in his vague collapse." [p.45] Tom's sense of himself, which we share here, as passive and helpless highlights the impersonality of the urge that in some way manifests itself through him, for although his immediately personal self is not in the least a powerful and a menacing figure, the impression he makes on Lydia at this point is as such.

The ending of the chapter throws emphasis on this supra-personal impulsion that has been driving on the action throughout. By having the constant theme of the disturbed weather as a natural extension of Tom's consciousness (also at the end, "Big holes were blown into the sky, the moonlight blew about" [p.49]), it is apparent that in the precise working of the episode the individual personality is in large measure identified with the larger movements in nature.

IV

Rhythm and Expressioniam

Numerous critics have offered some comment on Lawrence's use of strongly rhythmic prose in The Rainbow.[113] Indeed no reader would fail to respond, whether favourably or otherwise, to the insistent rhythm of a sentence such as this:

> They took the udder of the cows, the cows yielded milk and pulse against the hands of the men, the pulse of the blood of the teats of the cows beat into the pulse of the hands of the men. [p.8]

Furthermore, a little earlier, in the following sentence, for example:

> They felt the rush of the sap in spring, they knew the wave which cannot halt, but every year throws forward the seed to begetting, and, falling back, leaves the young-born on the earth. [p.7-8]

There is an obvious parallel between a cycle of sexual activity and the change of seasons in farming life. My purpose here is to look more closely into this rhythmic form and determine whether its effect is too obvious or overdone. In the second example the words or phrases, if considered singly, give prominence to the literal meaning, the description of farming processes, and merely hint, in expressions such as "begetting" and "seed" at the sexual parallel. Yet in the rhythmic structure of the sentence the implied sexual image emerges as the dominant, if less tangible, effect. There are two clauses of almost similar construction opening the sentence; "they felt the rush of the sap in spring" and "they knew the wave which cannot halt". This movement is then broken with the "but" clause and the remainder of the sentence suggests a kind of a withdrawal or subsiding. The normal word order for the "but" clause, I think, would be "but throws the seed forward to begetting every year"; in which the whole effect is apparently

lost. Lawrence's actual word order suggests the order of the process itself; particularly in the verb/object pattern "throws forward the seed". The rhythmical energy of the sentence then dies out with the pausing syntax of "and falling back leaves the young born ..."; and one hardly fails to notice that the dying cadence of the final clause is allowed to suggest some of the fulfilment rather than simple exhaustion.

In other words, one can safely note that, though the actual word order is rather awkward or "flawed", - Even at a very early stage in his career Lawrence had written, "I must flaw my English if I am to be anything but..stilted."[114] - the whole success of the sentence is based on the fact that its rhythmic form is not explicit or intrusive.

Let us now take the following sentence in which there is again a deliberate departure from the normal order of the English syntax due to a specific expressive need:

> Curiously populous that part of the field looked, where the shocks rode erect; the rest was open and prostrate. [p.121]

The phallic overtones of the word "erect" are more than a matter of using a sexually suggestive term. The sentence opens with the deliberately polysyllabic, abstract phrase "curiously populous" which stands out in vibrant contrast with the monosyllables of "shocks rode erect". Yet the energy and concreteness of this last phrase modulate quite naturally out of the more abstract language to which it is contrasted. It is also worth noting here that in placing "curiously populous" at the beginning of the sentence, Lawrence has departed from the natural English word order. If this phrase is placed, in accordance with more normal usage, after the verb "looked" it ceases to affect the general tone of the sentence in the way it does at present. It

is this instinctive feel for the psychology of linguistic effects which seems to be Lawrence's forte in The Rainbow.

Another instance to confirm this view can be seen in the following passage in which Lawrence's perceptive powers evoke, with a sensitivity that is almost poignant, the delicate and transient beauty of the evening light.

> The evening arrived later very beautiful, with a rosy flush hovering above the sunset, and passing away into violet and lavender, with turquoise green north and south in the sky, and in the east, a great yellow moon hanging heavy and radiant. It was magnificent to walk between the sunset and the moon, on a road where little holly trees thrust black into the rose and lavender, and starlings flickered in droves across the light. [p.74]

The description is so vivid and colourful that one cannot help comparing it to a Van Gogh night scene, namely 'The Starry Night', painted in Saint Rémy, 1889. In the painting the tree shoots up to the sky which has a strange rolling rhythm that almost engulfs the earth. In fact, as it appears, there is no clear demarcation line between the earth and the sky just as in Lawrence's scene it is difficult to determine where exactly the road lies.

The passage comes immediately before Tom's harrowing experience of Lydia's giving birth to their first child; the point where Tom comes to realize, perhaps more forcibly than at any other time, that there are experiences in life which are harrowing but are nonetheless to be assimilated and not evaded or rejected. For my present purpose, however, I would like to comment on the placement of a specific expression, "thrust black". The word "black" is striking principally because of its odd, if not to say awkward, placing which creates some uncertainty as to its precise syntactical relation to the rest of the

sentence. The general context of the sentence seems to demand an adverbial sense; "the trees thrust blackly". However, by giving no clear pointer in this direction and by placing the word where we normally find the object of the sentence, immediately after the verb, Lawrence opens the possibility of reading it as a noun. The adverbial sense would no doubt contribute mainly to the physical description. The substantival sense, by a suggestive hypostatization of the quality of blackness, would bring out the symbolic overtones always latent in this word in The Rainbow ; the darker impulses that threaten the desired serenity of the marital relations. The slight syntactical ambiguity makes it impossible to tell where the delicate physical description and the slightly ominous symbolic suggestion shade into each other. Actually it can safely be said that by this blend of heightened sensitivity Lawrence seems to be searching for a "hidden emotional pattern": as he himself wrote in a letter on poetry, "the natural lingering of the voice according to the feeling - it is the hidden emotional pattern that makes poetry, not the obvious form".[115]

In all the passages I have commented on, one could hardly fail to notice that there is a significant similarity between Lawrence's stylistic aims and the Expressionist Aesthetic. I have already drawn attention to this in the earlier novels, particularly in Sons and Lovers. The degree of sophistication reached in The Rainbow in this respect, nevertheless, does not justify labelling Lawrence's achievement Expressionist with a capital "E". For obvious reasons one may only talk of parallels and resemblances and not of deliberate and conscious attempts at composition in the manner of Expressionists. Moreover, from his humorous report on one of his contacts with the early

German Expressionists, it is doubtful if Lawrence had a great deal of sympathy for them:

> I, who see a tragedy in every cow, began by suffering from the Secession pictures in Munich. All these new paintings seemed so shrill and restless. Those that were meant for joy shrieked and pranced for joy and sorrow was a sensation to be relished, curiously; as if we were epicures in suffering, keen on a new flavour. I thought with kindliness of England, whose artists so often suck their sadness like a lollipop, mournfully, and comfortably. 116

This is taken from "Christs in the Tyrol", an article which initially appeared in the Westminster Gazette on 22 March, 1913. By "Secession" Lawrence probably meant the '1883' rebels - Lovis Corinth, and early Kandinsky. It is highly probable that Lawrence had access to Kandinsky's two key works - the book "Concerning the Spiritual in Art" and the article "On the Problem of Form" included in Der Blaue Reiter almanac - which were both published in Munich in 1912. All these can be taken as a clear pointer that German Expressionism constitutes the first serious element in the rapid expansion of Lawrence's artistic consciousness and taste. He did not come across the works of the Italian Futurists before early 1914.[117]

Leaving aside his witty charge of hysteria against the Munich Secessionists, there is much of a congenial spirit for Lawrence in Kandinsky's theories of art. For Kandinsky, the sole aim of art is the expression of the artist's inner meaning. Form itself is meaningless unless it is the expression of an artist's inner necessity and everything is permitted to serve this end. In "On the Problem of Form" Kandinsky continuously emphasizes the "relative" nature of form:

> The form is always bound to its time, is relative, since it is nothing more than the means necessary today in which today's revelation manifests itself, resounds.

> The resonance is then the soul of the form which can only become alive through the resonance and which works from within to without. The form is the outer expression of the inner content. Therefore one should not make a deity of form. And one should fight for the form only insofar as it can serve as means of expression of the inner resonance. Therefore one should not seek salvation in one form.
> This statement must be understood correctly. Every creative artist's own means of expression (that is, form) is the best since it most appropriately embodies that which he feels compelled to proclaim. 118

Here expression is equated with form and to express in the possibly best manner one should seek for the innermost "emotional pattern".

I have already commented on Lawrence's refusal of the conceptualizing tendency of language. In The Rainbow, just as the Expressionists distorted the image and exaggerated the line, Lawrence takes the liberty of disrupting the syntax in order to express the impact of turbulent emotions. In addition to the extended analyses above, let us take the following piece about Will Brangwen's situation on the horns of an apparent dilemma:

> If he relaxed his will he would fall, fall through endless space, into the bottomless pit, always falling, will-less, helpless, non-existent, just dropping to extinction, falling till the fire of friction had burned out, like a falling star, then nothing, nothing, complete nothing. [p.188]

In refusing to yield to sexual ecstasy Will is unable to accept the reality of "some folded centres of darkness which would never develop and unfold whilst he was alive in the body." [p.210] Actually for Will religious ecstasy replaced sexual ecstasy, as in the account of his reaction to Lincoln Cathedral. Here one again comes across distorted syntax and an exaggerated rendering of coital rhythms.

> Here the stone leapt up from the plain of earth, leapt up in a manifold, clustered desire each time, up, away from the horizontal earth, through twilight and dusk and the whole range of desire, through the swerving, the declination, ah, to the ecstasy, the touch, to the meeting and the consummation, the meeting, the clasp, the close embrace, the neutrality, the perfect, swooning consummation, the timeless ecstasy. There his soul remained, at the apex of the arch, clinched in the timeless ecstasy, consummated. [p.202]

The metaphoric association and repetition have totally displaced the overall syntactic logic of the lengthy sentence. "The whole range of desire" is conveyed with the rhythms of phrases such as "the perfect swooning consummation" and "timeless ecstasy" which suggest the coital act itself. The repetition of the sibilants here, or, as Lawrence explained in a different context, their "vowel-loveliness"[119] subtly communicates Will's heightened emotional experience.

What should be emphasized here is the fact that there is an immense awareness on Lawrence's part of the intense linguistic activity by which the whole experience comes into being. Lawrence does not seem to mind the repetitive untilization of a particular sound structure so long as it imparts a particular emotional experience. As he wrote in his 'Foreword' to Women in Love:

> In point of style, fault is often found with the continual, slightly modified repetition. The only answer is that it is natural to the author; and that every natural crisis in emotion or passion or understanding comes from this pulsing, frictional to-and-fro which works up to culmination. 120

Nevertheless in order to better illustrate the case in point let us look closely into the following sentences from one of the opening paragraphs in the novel:

> The young corn waved and was silken, and the lustre slid along the limbs of the men who saw it. [p.8]

What gives the sentence its unusual vividness is the way sound structure closely follows and almost enacts its meaning. The sentence opens with distinct abrupt monosyllables suggesting the upright stiffness of the corn stalks. There is no need to draw attention to the obvious sexual suggestiveness of this. The taut quality of sound is slightly relaxed by the gentler movement of the verb "waved" and it glides through the "w" and "s" sounds into the smoothness of the adjective "silken". All these, as a combined effect, gives us the acute visual and almost tactile sense of the key word "lustre". This lustre passes to the men themselves by the labial and sibilant continuum of "the lustre slid along the limbs of the men who saw it". But what is being enacted, however, is not so much a field of corn as the impact of a field of corn on a person with a strong physical nature. The sound structure of the sentence contains the literal scene as held within the mould of a particular sensibility.

Here there is no question of photographically "imitating" a field of corn. I believe the point I have in mind would render itself strikingly clear if one compares landscapes by Monet or Pissarro with those of Van Gogh. As Kenneth Clark has noted in his study of landscape painting,

> There is no doubt that in the '60s impressionists achieved a truth of tone which is usually described as photographic. Recent historians of art have taken photographs of many subjects painted by Monet and Pissarro which prove the accuracy with which they were able to record optical sensations. 121

The so-called "naturalism" of Monet and Pissarro aimed at creating paintings first and foremost true to visual impressions with all the implications of light and tone. Nonetheless, in

such a celebrated English painter as Constable, rendering the truth of a visual impression was a very complex process undergoing certain stages. Though Constable initially sought the natural vision in landscape, he later turned this into a means of self-expression. I believe Clark's account would again prove useful:

> [Constable's] naturalism, which depended on his personal tranquillity, lasted for ten years; from his marriage to his wife's illness. Before his marriage his response to nature is weakened by a sense of frustration; after her death a black restlessness descends on his spirit and his pictures become less a mirror of nature and more an expression of his distress, until they are almost as tortured and mannered as those of Van Gogh. 122

Indeed Van Gogh's expressionism, for instance in the case of his treatment particularly of 'Cypresses', painted in Saint Rémy, 1890, shooting up to the sky in flame-like projection, is similar to Lawrence's art which can succinctly be described as re-enacting in language the feel of a particular mode of sensibility. Coming back to our sentence, it should be noted that the literal content provides the means of creating the sensibility by which it is apprehended. The slight ambiguity of the last clause "who saw it" indeed makes obviously clear the implication that the lustre is there only for those with the capacity to respond to it. Nonetheless the strength of the sentence lies in the unobtrusive working of the effects I have tried to describe.

V

Emotional Apprehension of Experience and the Verbal Leitmotifs

As I have pointed out earlier Lawrence categorically rejected the conceptualizing tendency of language. He wanted experience to give shape to different forms of language rather than language itself to fix the mould of experience. In other words, for Lawrence, experiental meaning is supremely important. As also mentioned previously, in The Rainbow he places individual words in contexts which fundamentally change or heighten their normal meanings. Here I shall be dealing with two words, "knowledge" and "presence", to which Lawrence applies this principle on an extended scale. As a result, one can see that, the words develop into kinds of leitmotifs binding the whole framework of the novel.

A well-known art-historian, Peter Selz, has defined the Expressionist Aesthetic thus,

> [it is] a probing search for a deep *emotional reality* behind appearances - a reality that the artist finds by observing his own *subjective* reactions and for which he then fashions an adequate and equivalent formal means to evoke a similar response in the viewer. 123 (My italics)

As it should have emerged by now and as I hope to confirm in this section, Lawrence's particular stylistic strategy has much in common with this aesthetic. In the following pages we shall be encountering numerous forceful examples of how Lawrence replaces the analytic with the experiential and how he systematically drains the conceptual meanings from those two exemplary words and infuses them with an emotional or psychological import .

The word "knowledge" is used so repeatedly in The Rainbow that there would be no possibility of discussing every occurrence. There is, however, an isolable pattern to which an individual

usage can be related. This pattern, which is obvious enough in its main features, is basically a dialectic of two opposed, though equally possible meanings in the verb "to know". One possibility is the more normal sense by which "to know" means to have a certainty, or at least a practical degree of surety, of something from deductions following from the evidence of the senses. It is, in other words, supremely rational. The other meaning implies an emotional or intuitive apprehension of the object involving usually a physical or psychological involvement with it. Some such distinction, whatever its ultimate validity, is a commonplace and ought not detain my argument as a theoretical problem.[124] My present concern is only with its dramatic substantiation and definition in The Rainbow.

Let us take the opening chapter in which there is a clash between the genuinely intuitive "knowledge" of the Brangwen men and what from their point of view is the largely illusory mental "knowledge" of the vicar so much admired by the Brangwen women. The word occurs first with strongly sexual overtones:

> They felt the rush of the sap in spring, they *knew* the wave which cannot halt, but every year throws forward the seed to begetting, and, falling back, leaves the young-born on the earth. They *knew* the intercourse between heaven and earth, sunshine drawn into the breast and bowels, the rain sucked up in the daytime, nakedness that comes under the wind in autumn, showing the birds' nests no longer worth hiding. [pp.7-8, All italics are mine unless otherwise stated].

The structure of the opening sentence places "knew" in apposition to "felt" and the implication throughout is of a psychological participation in the bigger natural processes. Knowledge here is the typically Lawrencean recognition of a profound emotion based on the cyclical activities of nature.

Shortly after this comes a long passage which it is

necessary to quote in full:

> Did she not <u>know</u> her own menfolk: fresh, slow, full-built men, masterful enough, but easy, native to the earth, lacking outwardness and range of motion. Whereas the vicar, dark and dry and small beside her husband, had yet a quickness and range of being that made Brangwen, in his large geniality, seem dull and local. She <u>knew</u> her husband. But in the vicar's nature was <u>that</u> which passed beyond her knowledge. As Brangwen had power over the cattle so the vicar had power over her husband. What was it in the vicar, that raised him above the common man as man is raised above beast? She craved to <u>know</u>. She craved to achieve this higher being, if <u>not</u> in herself, then in her children. That which makes a man strong even if he be little and frail in body, just as any man is little and frail beside a bull, and yet stronger than a bull, what was it? It was not money nor power nor position. What power had the vicar over Tom Brangwen - none. Yet strip them and set them on a desert island, and the vicar was the master. His soul was master of the other man's. And why - why? She decided it was a question of <u>knowledge</u>. [pp.9-10]

All the Brangwen woman's sense of her husband is compressed into the verb of the sentence, "she knew her husband". By its deliberate simplicity the word is made to carry a burden larger than its usual sense. The reader feels that she understands her husband through a knowledge which is in large measure non-mental, almost psychical gained through long intimacy. This latter implication is strengthened by the hint of the metaphysical sense aroused by the tone of the next two sentences. Actually this is a suggestion that serves to extend the meaning of the word rather than limit it to the carnal sense. Yet in the woman's case there is also an important element of conceptual understanding involved. Towards the end of this passage, for example, we find that the woman desired, or was fascinated by "something which passed beyond her knowledge" and her formulation of her desire is precisely that "she craved to know"; that "it was a question of knowledge". And immediately

before this passage concerning the vicar we are told:

> Looking out, as she must, from the front of her house towards the activity of man in the world at large, whilst her husband looked out to the back at sky and harvest and beast and land, she strained her eyes to see what man had done in fighting outwards to knowledge, she strained to hear how he uttered himself in his conquest, her deepest desire hung on the battle that she heard, far off, being waged on the edge of the unknown. She also wanted to know, and to be of the fighting host. [p.9]

The women's knowledge in this whole opening section, then, includes an element of mental comprehension which they wish to increase. At this stage, however, they desire "knowledge" rather naively as an almost magical possession rather than as a development of the mind itself. And here we cannot say that the full dramatic clash between the two modes of knowledge has occurred (intuitive versus mental). The stage is definitely set for such a clash but the virtual inability of the woman to span the two kinds of knowledge at this point puts the maximum distance between the poles of the dialectic.

Let us now take the following passage:

> He was glad to leave school. It had not been unpleasant, he had enjoyed the companionship of the other youths, or had thought he enjoyed it, the time had passed very quickly, in endless activity. But he knew all the time that he was in an ignominious position, in this place of learning. He was aware of failure all the while, of incapacity. But he was too healthy and sanguine to be wretched, he was too much alive. Yet his soul was wretched almost to hopelessness. [p.17]

"He was glad to leave school". This is followed by some ambivalence in the double negative: "It had not been unpleasant". This ambivalence is explained firstly through aspects of the situation of which the boy is conscious: "he enjoyed companionship and activity"; but there is already a hint of something less conscious in "... or thought he had enjoyed it". If the sentence "But he knew all the time ..." were taken in isolation

the knowledge in question would seem to be of a perfectly conscious and conceptual order. While Tom recognises that school life "had not been unpleasant" he nevertheless has a half-conscious unease about it. In the total context of the paragraph it is this less conscious feeling that provides the dominant note in the word "knew". As the meeting point of two diffent contextual implications the word focuses the ambiguous level of consciousness of the whole experience.

Similarly when Tom is first thinking of Lydia Lensky and while she in ordinary social terms is still a stranger to him we find:

> As he was standing with his back to the fire after dinner a few days later, he saw the woman passing. He wanted to know that she knew him, that she was aware. He wanted it said that there was something between them. [p.30].

The use of the impersonal "the woman" immediately establishes the social distance between them; that they do not in any normal sense "know" each other. By the same token it suggests the level at which he wishes to know her; and, as the next sentence implies, already does know her. We are prepared for the fundamental and unconscious level of their relationship as it is subsequently dramatized.

In the instance when Tom passes Lydia on the road:

> He felt the fine flame running under his skin, as if all his veins had caught fire on the surface. And he went on walking without knowledge.
>
> It was coming, he knew, his fate. The world was submitting to its transformation. He made no move: it would come, what would come ... [p.32].

Typically enough, there is again a clash between opposite uses within two sentences. The sentence "He went on walking without knowledge" makes it clear that Tom's most conscious mind is a

blank so that the possibilities of the subsequent "he knew" are limited to subconscious, instinctual modes of "knowledge". The sharp opposition here between the two ways of knowing suggests the primacy for Tom,at this moment at least, of the subconscious "knowledge", as it is his only guide in this matter of supreme importance.

Similarly, as his feeling for Lydia develops we are told that "gradually even without seeing her, he came to know her" [p.40] or as he sets out to propose to her: "he did not think of anything, only knew that the wind was blowing". [p.42] In both cases the knowledge is not arrived at conceptually by Tom. In fact before and during the proposal Tom's conscious mind seems to be blank or in abeyance; the absence of knowledge in the conceptual sense does not matter to him. Immediately after the proposal, however, he feels an insecurity arising from his evident inability to find a correlative for his instinctual bond with Lydia in a clear and calm mental apprehension of her. His most conscious self is unable to possess her since at that level he does not know her. This begins to become evident in the following passage:

> He did not interfere with her. He did not even know her. It was so strange that she lay there with her weight abandoned upon him. He was silent with delight. He felt strong, physically, carrying her upon his breathing. The strange, inviolable completeness of the two of them made him feel as sure and as stable as God. Amused, he wondered what the vicar would say if he knew.
> ..."What was your home like, when you were little?" he asked.
> "My father was a landowner", she replied ...
> ..."I am a landowner - a little one", he said.
> "Yes", she said.
> He had not dared to move. He sat there with his arms round her, her lying motionless on his breathing, and for a long time he did not stir. Then, softly, timidly, his hand settled on the roundness of her arm, on the unknown. She seemed to be a little closer. A hot flame licked up from his belly to his chest. [p.47].

At the first moment of physical harmony his not knowing her in a conceptual way does not disturb him; indeed it highlights the strength of their physical or instinctual union. As she begins to speak of her younger days in Poland he realizes more fully the sense in which he does not know her and it begins to disturb him. In other words, as I have said earlier, Tom is unable to find a correlative for his instinctual bond with Lydia. His instinctual trust loses confidence in the face of the conceptually "unknown". In reaction, Tom now tries to make his physical or instinctual self supply the lack that rational consciousness has revealed: "Then softly, timidly, his hand settled on the roundness of her arm, on the <u>unknown</u>". His insecurity then leads to an urgent desire for physical possession of what his consciousness cannot grasp, "A hot flame licked up from his belly to his chest". This in turn breaks up the harmony as she, in obvious response to his approach, moves away from him: she demonstrates as it were her abstract "unknowability". Tom at this moment, it seems, wishes to possess her both instinctually and mentally. He wants the fulfilment of the one as well as the more abstract surety of the other. What in effect happens is that the urge to consciousness destroys the instinctual trust he had formerly enjoyed. In other words, the first phase of Tom's and Lydia's relations closes with this problem of his inability to possess her mentally still unresolved:

> Behind her, there was so much <u>unknown</u> to him. When he approached her, he came to such a terrible painful <u>unknown</u>. How could he embrace it and fathom it? How could he close his arms round all this darkness and hold it to his breast and give himself to it? What might not happen to him? If he stretched and strained for ever he would never be able to grasp it all, and to yield himself naked out of his own hands into the <u>unknown</u> power! How could a man be strong enough to take her, put his

> arms round her and have her, and be sure he could conquer this awful unknown next his heart? [p.58]

Yet as the marriage settles and Tom regains confidence in his instinctual bond with Lydia, his attitude towards the "unknown", her otherness, undergoes a change. The very fact that his experience of her is free from conceptual formulation adds a dimension of mystery and wonder to Lydia.

> Somehow it was her head, so shapely and poignant, that revealed her his woman to him. As she moved about clothed closely, full-skirted and wearing her little silk apron, her dark hair smoothly parted, her head revealed itself to him in all its subtle, intrinsic beauty, and he knew that she was his woman, he knew her essence, that it was his to possess. And he seemed to live thus in contact with her, in contact with the unknown, the unaccountable and incalculable. [p.59]

In both these last two passages Lawrence seems to focus the central emotional tension of the whole situation on the clash between the verbal "knew" and the substantival "unknown". As the marriage moves towards its complete fulfilment we find that the conceptual "unknowability" of Lydia, based mainly on her foreign birth, takes on a more positive importance. It is precisely this ineradicable mental distance between them that keeps his desire permanently stirred to union with her; a union which, even at its most complete, can of its nature be only temporary.

> She was beyond him, the unattainable. But he let go his hold on himself, he relinquished himself, and knew the subterranean force of his desire to come to her, to be with her, to mingle with her, losing himself to find her, to find himself in her. He began to approach her, to draw near. [p.95]

Indeed, it is in these moments of complete union that their individuality, their proud separateness is fully experienced.

> He did not know her any better, any more precisely, now that he knew her altogether. Poland,

> her husband, the war - he understood no more of this in her. He did not understand her foreign nature, half German, half Polish, nor her foreign speech. But he knew her, he knew her meaning, without understanding. What she said, what she spoke, this was a blind gesture on her part. In herself she walked strong and clear, he knew her, he saluted her, was with her. [p.96]

Her walking "strong and clear" and his "saluting" her expresses the bond between two consciously separate beings; instinctual union intensifies the sense of their rational separateness and separateness in turn promotes the union. It is the very impossibility of translating the instinctual union into the terms of mental consciousness that guarantees the continuance of this process. There is, in other words, a reversal of the former case! Mental consciousness is no longer undermining the instinctual being, but on the contrary stirring it to maximal life.

In the Tom and Lydia marriage, then, the urge to conceptual knowledge is finally incorporated into the economy of their basically instinctual relationship. Enjoying the fullness of their emotional being they abstain from fulfilling their more purely rational selves.

Coming to the Anna and Will relationship, one notices, for example, that the instinctual union is frequently insecure or entirely lacking and a new emphasis is placed on mental consciousness. Whichever we see as cause or effect here, Anna is dissatisfied with the instinctual level of relationship as offered by Will and desires mental knowledge. With a claustrophobic horror of Will's passional demands she clings to her mentally conscious self:

> He came over to her, and touched her delicately. Her heart beat with wild passion, wild raging passion.

> But she resisted as yet. It was always the <u>unknown</u>, always the unknown, and she clung fiercely to her <u>known</u> self. [p.167]

A similar resentment of the "unknown" comparable to Tom's discussed above, emerges in the following passage.

> Her soul too was carried forward to the altar, to the threshold of Eternity, in reverence and fear and joy. But ever she hung back in the transit, mistrusting the culmination of the altar. She was not to be flung forward on the lift and lift of passionate flights, to be cast at last upon the altar steps as upon the shore of the <u>unknown</u>. [p.203]

In this last piece it is worth noting that the word "unknown" comes close to hypostatization as if it were a selfsubsistent entity; a process which comes out more fully, if perhaps rather clumsily, in occasional capitalization as in the episode in which the pregnant Anna dances her rejection of Will:

> When there was no one to exult with, and the unsatisfied soul must dance and play, then one danced before the <u>Unknown</u>. [p.183]

There is actually a tendency in the entire novel on the part of those characters who have attained some level of mental sophistication to hypostatize the mystery of the life process of the "unknown". Anna slips back into the instinctual rhythm of fecundity but her educated step-brother Fred, for example, when their father dies hypostatizes the unknown in a similar way: "He could never forgive the <u>Unknown</u> this murder of his father". [p.252] Those characters who have acquired a sophisticatedly conceptual mentality make a concept of the "unknown"; thus expressing their sense of the instinctual life process. As this happens so their attitude towards it, as the last few quotations show, is affected.

As far as Ursula's case is concerned, we encounter a mid-way situation between the two possibilities; she is aware of the

"unknown" as rationally repellent as it were and yet as a potential source of instinctual fulfilment.

> She felt so much and so confusedly at this time, that her face got a queer, wondering, half-scared look, as if she were not sure what might seize upon her at any moment out of the unknown. Odd little bits of information stirred unfathomable passion in her. When she knew that in the tiny brown buds of autumn were folded, minute and complete, the finished flowers of the summer nine months hence, tiny, folded up, and left there waiting, a flash of triumph and love went over her. [p.335]

Ursula's more positive response is the one endorsed, of course, by the latter half of the novel. Whatever her growing intellectual demands on life Ursula maintains this instinctual trust in knowledge. After her illness and almost at the end of the novel we find:

> Her soul lay still and permanent, full of pain, but itself for ever. Under all her illness, persisted a deep, unalterable knowledge. [p.491]

Lawrence's whole strategy has been working towards this final affirmation. Ursula, a true Brangwen woman, represents the highest development towards sophisticated consciousness in the novel but never loses her instinctual confidence in the life process.

What emerges from this brief survey of Lawrence's use of variations on this very word "knowledge" is the fact that our attention is continually focused on the radically psychological apprehension of experience. In other words, throughout the novel there is a dramatic clash between the instinctive and to that extent subjective blood-knowledge of the Brangwens and their urge to a more sophisticated conceptually objective consciousness.

Concerning the previous section it is worth remarking

once again that we were less concerned with the simply frequency of the word "knowledge" than the use of it in which a suggestive break, between the individual word and its context focuses the unstated possibilities of meaning in the whole situation. Here, with a similar approach I would like to draw attention to the way in which the special possibilities are created by the deployment of another word, "presence". In fact I have already discussed two specific instances of the use of this word in Sons and Lovers where Lawrence's main preoccupation was to express the innermost texture of an emotional experience. Here in The Rainbow there is no significant change in Lawrence's initial aims. Nevertheless in following the use of the word "presence" in some half dozen contexts in the early part of the novel we can see the systematic creation of an abstractly indefinable, highly subjective import which is then increasingly hypostatized.

There is nothing special in the following very early appearance of the word:

> But when he had a nice girl, he found that he was incapable of pushing the desired development. The very presence of the girl beside him made it impossible. He could not think of her like that, he could not think of her actual [Lawrence's italics] nakedness. [p.20]

The interesting side of the passage lies, I believe, in Tom's highly charged emotional state as caused and affected by the girl. The word "presence" might be said to stand midway between Tom and the girl, between subject and object, expressing their spatial and emotional relation. It is this midway position between subject and object at moments of emotional intensity that provides the basis for its later development.

Let us now take three more early occurrences of the word

"presence" which may conveniently be considered together:

> Only all the time he was aware of her presence not far off, he lived in her. [p.32]
>
> She was from far away, a presence, so close to his soul. [p.33]
>
> He was watching her, without knowing her, only aware underneath of her presence. [p.45]

In these first two instances the word "presence" conflicts at a logical level with the factual statement that she is some distance away from him. The sense of her presence is a matter not of literal fact so much as his emotional projection. The second sentence, with its precise balance between her literal distance in the opening part and her emotional closeness in the latter part, and with both elements symmetrically surrounding the central word "presence", expresses the tension of objective existence and emotional projection which the word sustains throughout. And finally in the third sentence, placing "presence" prominently at the end and its consequent gathering of the implications of subconscious awareness produce an unusual degree of emotional resonance.

This development is brought to a culmination in the very beautiful description of the newly widowed Lydia's response to her English environment.

> She was troubled in spirit. Hearing the rushing of the beck away down under the trees, she was startled, and wondered what it was. Walking down, she found the bluebells around her glowing like a presence, among the trees. [p.53]

The referent of the word is now a quality of the environment as apprehended in its totality; it has no relation to any other human being. At the same time the expression "like a presence" subtly suggests the immanence of some hypostatized entity. In this subjective mode of experience all external existence,

human and non-human, takes on a greater or less pregnancy of being according to how it affects the subject. Even other human beings are fully existent only in so far as they take on the qualities seen in this passage with the bluebells. By their vital relation to the subject's fundamental psychic needs they become real. This very fact emerges more clearly in a passage a few pages later:

> She was aware of people who passed around her, not as persons, but as looming presences. [p.55]

The combined effect of the phrase "looming presences" in this context is to suggest the undifferentiated continuum of human and non-human while at the same time implying that the existence in this case is only half achieved. People, who should have an intensely individual existence, are indistinguishable from more generalized presences.

The subsequent deployment of this word in the novel is such as to continue the process of hypostatizing subjective emotional responses. Its effect is to give a more positive expression to the vibrancy of the emotional apprehension of reality that has been the theme of the whole discussion so far.

If radically emotional apprehension of experience is the governing principle of Lawrence's style in The Rainbow, it should be emphasized that this formidable capability is replaced by an analytical and self-conscious approach in Women in Love. The language of The Rainbow has the capacity of subtly embodying the movements of the emotional life of the Brangwens, whereas Women in Love is written in the abstract language of articulate consciousness in order to deal with the demands of the sophisticated mentality of the industrial society. This is not to say that there is no treatment of less conscious or articulate

emotional states in _Women in Love_ but that such experience is rendered from a viewpoint closer to that of the conscious mind.

CHAPTER THREE

'WOMEN IN LOVE'

I

Lawrence, Cézanne and Bloomsbury Aestheticism

The following exchange between the two major figures in Women in Love, perhaps, offers a comic indication of the difficulties that Birkin encounters in his attempts to find an acceptable articulation of the new man-woman relationship for which he strives throughout the novel. Nevertheless one can note that Birkin reveals something of Lawrence's own attempt to replace the mental-visual consciousness with a fuller, intuitive response. Ursula asks,

> "But don't you think me good-looking?" She persisted in a mocking voice.
> He looked at her, to see if he felt that she was good-looking.
> "I don't feel that you're good-looking," he said.
> "Not even attractive?" she mocked bitingly.
> He knitted his brows in sudden exasperation.
> "Don't you see that it's not a question of visual appreciation in the least," he cried. "I don't *want* to see you. I've seen plenty of women, I'm *sick* and weary of seeing them. I want a woman I don't see."
> "I'm sorry I can't oblige you by being invisible," she laughed.
> "Yes", he said, "you are invisible to me, if you don't force me to be visually aware of you. But I don't want to see you or hear you."
> "What did you ask me to tea for then?" she mocked.
> But he would take no notice of her. He was talking to himself.
> "I want to find you, where you don't know your own existence, the you that your common self denies utterly." [Chapter XIII]

There is no doubt that Ursula often acts, in such exchanges, to force Birkin to qualify his sometimes too extreme formulations, but this particular dialogue does contain a fundamentally important concern in the novel, both Lawrence's and Birkin's desire to discover a different mode of apprehension which transcends the traditional category of perceiving based on mental-visual consciousness.

It would prove useful here, I believe, to refer once more to Lawrence's appreciation of Cézanne. We recall that Lawrence applauds the French painter's refusal to accept the conventional preconceptions and clichés which the mental consciousness forces on the artist. As mentioned previously, Lawrence concluded that Cézanne wished "to displace our present mode of mental-visual consciousness ... and substitute a mode of consciousness that was predominantly intuitive" because he deeply "felt the tyranny of mind" and to escape the domination "wanted to express what he suddenly, convulsedly knew."[1]

All the same Lawrence's dissatisfaction with the mental-visual mode of response was articulated long before this late essay. In Education of the People, he wrote that "living as we do entirely in the light of the mental consciousness, we think everything is as we see it and as we think it. Which is a vast illusion."[2] In Fantasia of the Unconscious Lawrence notes that "vision in us becomes faulty because we proceed too much in one mode. We see too much, we attend too much"[3], responding only with the mental consciousness instead of the fuller "whole consciousness". Like Wordsworth in his response to the restrictions of visual appearance, Lawrence also felt that the eye had become the most despotic of our senses. Nonetheless in Women in Love there is no doubt that only Birkin and Ursula overcome the limitations of mental-visual consciousness. This formidable experience comes in a scene at the end of the chapter "Excurse". It is realised as

> the fingers of silence upon silence, the body of mysterious night upon the body of mysterious night, the night masculine and feminine, never to be seen with the eye, or known with the mind, only known as a palpable revelation of living otherness. [Chapter XXIII]

One easily notices here that Lawrence is careful to present the important moment of this experience in explicitly non-visual terms. The key element is the reciprocal recognition of "living otherness" of the participants, and this very essential factor draws the borderline between the authentic and spurious experiences.

One recalls that in the 'Totem' chapter, Halliday expresses his desire to live "without ever putting on any sort of clothing whatever". Confronted by Gerald's astonishment, Halliday explains the virtues of living in the nude thus;

> One would feel things instead of merely looking at them. I should feel the air move against me, and feel the things I touched, instead of having only to look at them. I'm sure life is all wrong because it has become much too visual - we can neither hear nor feel nor understand, we can only see. I'm sure that is entirely wrong. [Chapter VII]

It may seem rather surprising to hear such a complaint from a profligate, well-to-do member of London's Bohemian world. Moreover it should be remembered that Birkin himself at the end of the 'Breadalby' chapter goes naked among primroses and lies down on the grass in order to "saturate himself with their contact". [Chapter VIII]. Too visual a world deprives one of the reality of touch. Nevertheless, these two seemingly similar instances contain an important element of Lawrence's own reaction towards the Bloomsbury circle which represents the most sophisticated intellectual consciousness during the years 1914-1916 in England.

It is well known that Halliday and some other Breadalby figures are modelled after the members of the Bloomsbury group. These easily recognisable portraits, as Keith Alldritt rightly argues,[4] do not turn Women in Love into a roman à clef, although Philip Heseltine thought otherwise (like Lady Ottoline Morrell,

the model for Hermione) and threatened a law suit over the portrayal of himself as Halliday. The important point here is to pinpoint distinctly Bloomsbury talking and thinking on art, and a general approach to life which constitute Lawrence's major critical concern in the novel, rather than to indulge in dubiously equating certain characters with the actual members of Bloomsbury.

I have early emphasized that Lawrence vigorously reacted against the removal of creation and contemplation of art from the realms of everyday life. This particular tendency is best represented by the views of Roger Fry and Clive Bell which are also most illustrative of Bloomsbury aestheticism. Both Fry and Bell felt that perfect representation was what people wanted in a picture: the more photographically clear a painting, the more exciting the scene depicted, the happier would be the spectator. In their reaction against representation in the arts, they moved to an extreme position. Bell wrote that works of art provoked a particular emotion, the "aesthetic emotion". If we could "discover some quality common and peculiar to all the objects that provoke it, we shall have solved what I take to be the central problem of aesthetics".[5] The answer to this question was simply - "significant form". What was the quality shared by all works of art?

> In each, lines and colours combined in a particular way, certain forms and relations of forms stir our aesthetic emotions. These relations and combinations of lines and colours, these aesthetically moving forms, I call "Significant Form"; and "Significant Form" is the one quality common to all works of visual art. [6]

Representation, then, became quite unimportant; "it is fatal to sacrifice significance to representation"[7], and to appreciate any work of art, "we need bring with us nothing from life, no

knowledge of its ideas and affairs, no familiarity with its emotions. Art transposes us from a world of man's activity to a world of aesthetic exaltation."[8] As against this approach, one may note, in passing, Lawrence's view, expressed in his essay on John Galsworthy, that a critic, as any one who wishes to appreciate a work of art, "must be emotionally alive in every fibre, intellectually capable and skilful in essential logic, and then morally very honest."[9] Art, for Bell, it should be remembered, is "something" above morals; rather, "all art is moral because ... works of art are immediate means to good."[10]

As we have already seen Fry also differentiated between the emotions of life and art. He wrote,

> Art ... is an expression and a stimulus of imaginative life, which is separated from actual life by the absence of responsive action. Now this responsive action implies in actual life moral responsibility. In art we have no such responsibility - it presents a life freed from the binding necessities of our actual existence. [11]

To isolate actual life from what Fry calls the imaginative life whose sole means of expression is art itself, is fatal according to Lawrence. In Women in Love Ursula voices Lawrence's strong objections in this respect. I have earlier commented on how Ursula persists in denouncing Gudrun and Loerke's strict allegiance to the so called fatal division of Fry and Bell or the Bloomsbury aestheticism in general.

The interesting point here is the fact that Bloomsbury championed the cause of the twentieth century Modern Movement in arts in England. Fry organised two major exhibitions of modern paintings at the Grafton Galleries in 1910 and 1912. He coined the term "Post-Impressionism" as an ingenious slogan for the diverse paintings exhibited in these two exhibitions. The term was undoubtedly vague but nevertheless it was devised to

accommodate all art following Impressionism. It contained beside Cézanne, Signac, Picasso, such Proto-Expressionists as Van Gogh, Gauguin, and Matisse. One might say the sole values of the label lie in the indication that all of the separate artists included have the same general voyage to modernity, and in the recognition that without the Impressionist impetus that voyage would have never begun.

In the Preface to the Catalogue of the Second Post-Impressionist Exhibition, 1912 Fry wrote that in these artists he had found painters who "do not seek to imitate form, but to create form; not to imitate life, but to find an equivalent for life"[12]; and in Fry's appreciation of their work, he again put forward his belief that "all art depends upon cutting off the practical responses to sensations of ordinary life"[13], and that "formal design"[14] was what characterized the modern movement. In fact in Cézanne, the most important painter of the Post-Impressionists, Fry believes that "all is reduced to the purest terms of structural design"[15]; and later, in a retrospective article, Fry concluded that the value of the aesthetic emotion, "remote from actual life", gave those who experienced it, and they were naturally a select few, "a peculiar quality of 'reality' which makes it a matter of infinite importance in their lives"[16]. There is hardly any need to mention that Bell also concluded "only artists and educated people of extraordinary sensibility"[17] could appreciate the aesthetic value of form.

Although it should not be taken too literally, in a late letter written in 1927 Lawrence certainly gave a clue to his reaction against Bloomsbury aesthetics: "these modern artists, who make art out of antipathy to life, always leave me feeling a little sick."[18] Moreover in one of his major essays, <u>Art and</u>

Morality, Lawrence has stated his belief that the artist had a moral obligation to life, and could not be divorced from it: "What art has got to do, and will go on doing, is to reveal things in their different relationships ... the true artist doesn't substitute immorality for morality. On the contrary, he always substitutes a finer morality for a grosser."[19] Lawrence, in effect, requires the recognition that nothing is fixed, the realization that "nothing is true, or good, or right, except in its own living relatedness to its own circumambient universe." Consequently "design in art is a recognition of the relation between various things, various elements in the creative flux. You can't invent a design. You recognize it ... with your blood and your bones, as well as with your eyes."[20] The fault with modern civilization, he felt, was that "all our emotions are mental, self-conscious. Our passions are self-conscious. We are an intensely elaborate and intricate clock-work of nerves and brain ... a mechanism."[21] By this, Lawrence stresses the self-consciousness of a character, such as Hermione, who, even in her "animalism", seeks a "mental thrill" by experiencing her passions and instincts in her head, in her consciousness [Chapter III]. In this context, one can safely note that Introduction to these Paintings was written, as a direct refutation of the aesthetics of Fry and Bell.

Lawrence, in this seminally important late essay to which I have earlier referred several times, suggests that over the centuries man's consciousness had become crippled because the intuitive awareness had been replaced by purely cerebral consciousness. What he believes to be a historical movement against the instinct and intuition had led to a suppression of

the "more powerful responses of the human imagination, the sensual, passional responses"[22], had been replaced by a sense of self-righteousness which led artists to escape from the instincts and sensual awareness of their work. The Impressionists' discovery of light and use of colour was just such another escape from "the dark procreative body which so haunts a man"[23], but this escape was only an illusion, and the Post-Impressionists, and Cézanne in particular, brought art back from the Impressionists' escapist world of "shifting lights and shadows".[24] Still hating the body, they had at least admitted its existence and painted it "as huge lumps, tubes, cubes, planes, volumes, spheres, cones, cylinders, all the 'pure' or mathematical forms of substance", and had exploded the Impressionists' "oneness of light".[25]

The resulting chaos gave rise to the need for new apologists, and Bloomsbury appeared, to "discover" once more that "the aesthetic experience was an ecstasy ... granted only to the chosen few, the elect, among whom said critics[26] were, of course, the arch-elect."[27] Mockingly Lawrence describes what he feels is the Bloomsbury aesthetes' religious renunciation of "subject" in pictures, as they call on the faithful to take

> the one supreme way, the way of Significant Form. I am the revelation and the way! I am Significant Form, and my unutterable name is Reality. Lo, I am Form and I am Pure, behold, I am Pure Form. I am the revelation of Spiritual Life, moving behind the veil. I come forth and make myself known, and I am Pure Form, behold, I am Significant Form. 28

Lawrence is correct to perceive the question-begging cant behind the belief in Significant Form and Pure Form —

> They are just the magic jargon of invocation, nothing else. If you want to invoke an aesthetic ecstasy, stand in front of a Matisse and whisper

> fervently under your breath: 'Significant Form! Significant Form!'- and it will come. 29

To call the common denominator in all works of art, "significant form", or "plasticity" does little more than attach a label to an unknown quantity; probably, an unknowable quantity. To suggest that only by responding to the significant form inherent in even representational paintings can the true emotions be experienced, is deceitfulness, and Lawrence felt that Bloomsbury's aesthetic ecstasy was just another "apotheosis of personal conceit." The jargon, he feels, is used to escape from the living materiality of the world, to a supposed "pure world of reality existing behind the veil of this vulgar world of accepted appearances"; it is, in its Platonism, merely another instance of advertising "one's own self-glorification"[30], by removing the enjoyment of works of art from the common mass.

Lawrence goes on to say that man has been occupied with denying the existence of matter for centuries, and both philosophy and religion have tried to show that matter is only a form of spirit, an escape from the body, but Cézanne's art has taken the first step back towards real, objective substance. Cézanne's apple was an attempt to "let the apple exist in its own separate entity"[31], without the interference of mental clichés that the viewer had come to expect in painting. By refusing to accept Cézanne's realism Lawrence contends that Bloomsbury aesthetes once more turn him into an abstraction, by abstracting "his good apple into Significant Form, and henceforth Cézanne [is] saved."[32] Bloomsbury felt the production and appreciation of art to be cerebral, whereas we recall that Lawrence was convinced that "any creative act occupies the whole consciousness of man ... instinct, intuition, mind, intellect,

all fused into one complete consciousness."[33] The aesthetic ecstasy of the too-exclusively mental critics who renounced reality by escaping into an ideal, Platonic world of significant form, proved only that "the mind can assert anything, and pretend it has proved it."[34] Lawrence believes that Cézanne's request to his models to "be an apple", showed his awareness that the moment the model began to intrude "her personality and her 'mind' it would be cliché and moral and he would have to paint cliché."[35] Cézanne's was the struggle in the artist "between the ready-made mental self ... and his other intuitive self", and Cézanne's triumph was that he managed, in some of his paintings, to break through "the concept obsession to get at the intuitive awareness"[36] of his model. Cézanne achieved that escape from the "Kodak" concept of representation, <u>not</u> to an ideal world of design and form, but to the substitution of "a finer morality for a grosser" by showing his apple's "living relatedness to its own circumambient universe."

Bloomsbury's cerebration ofart, and its denial that art was an expression of the artist's intensely moral concern with reality, were all felt by Lawrence to constitute "an antipathy to life". For Lawrence's most sustained and intensive critique of Bloomsbury "civilization", it is necessary to turn to the novel, <u>Women in Love</u>, in which his experiences during the crucial years he was in contact with Bloomsbury culture were transmuted into a powerful work of art.

II

Lawrence, Primitivism and Modern Art

With this premise in mind it is best to begin with Lawrence's visual references in Women in Love based on Modern Art. For the members of the Bloomsbury group or particularly for an artist like Loerke, the work of art is an autonomous form bearing no affinity with anything outside itself. It should be remembered that this extreme formalisation works in the direction of what Ortega y Gasset has called the dehumanization of Modern Art, because through the process of abstraction contemporary art has revealed "an actual recoiling from the forms of life and living beings".[37] All against this Lawrence, through Ursula, would insist that "the world of art is only the truth about the real world" [Chapter XXIX]. Ursula's words (rather, her invective) are virtually identical to those that Lawrence himself has spoken on another occasion without the mediation of anyone. According to Knud Merrild he had said that,

> Abstraction is a picture of nothing, of absolutely nothing, and has no relation with life. Life has been made unbearable and art has become the refuge of people living in fancy. As for your world of art and your world of reality you have to separate the two, because you can't bear to know what you are, so you say it's the world of art. The world of art is only the truth about the real world, but you are too far gone to see it. 38

What both Lawrence and Ursula wish to clarify is that art should express an inner reality. When they say that "the world of art is only the truth about the real world", they are essentially referring to the world that resides within one's soul. Since this world, however, in the case of Loerke and others of whom he is a representative type, is decadent, their art is also decadent. Moreover, in order to justify their aesthetic credo,

they have to resort to minute, fantastic differentiations between the plane of actuality and the world of art.

The first visual reference in Women in Love that can be related to Modern Art, I believe, occurs in the third chapter entitled 'Class-room'. Here Birkin, as the school inspector, is apparently dissatisfied with Ursula's guidance in elementary botany:

> "Give them some crayons, won't you?" he said, "so that they can make the gynaecious flowers red, and the androgynous yellow. I'd chalk them in plain, chalk in nothing else, merely the red and the yellow. Outline scarcely matters in this case. There is just the one fact to emphasize ... You must mark in these things obviously. It's the fact you want to emphasize, not the subjective impression to record. What's the fact? - red little spiky stigmas of the female flower, dangling yellow male catkin, yellow pollen flying from one to the other. Make a pictorial record of the fact, as a child does when drawing a face - two eyes, one nose, mouth with teeth - so -" And he drew a figure on the black-board. [Chapter III]

There is hardly any need to point out that Lawrence's actual stand is not diametrically opposed to what Birkin advocates here. Nevertheless the kind of realism or objectivity Birkin talks about here, in Klee's words "does not render the visible, but renders visible"[39] in children's drawings which show the simplest and crudest frontal or profile view of an object. Indeed when the object depicted is the human figure the head is enlarged out of all proportion, while emphasis is laid on those well-remembered details whose concepts are the clearest in the mind of the child, i.e. the eyes, the mouth, the ears etc. If an animal is depicted, then, significant details like the horns or tails are clearly and distinctly recorded. In other words it can be said that the art of the child expresses the inner essence of things in a direct, intuitive manner. Many modern artists of the twentieth century have made no secret of their

admiration for this art because of its essentially intuitive approach towards the object. In this context it should be remembered that the modern artists, for similar reasons, have also been deeply interested in the art of primitive peoples.

On Lawrence's part, as mentioned in the previously quoted letter, it is "the tremendous non-human quality of life" to be found in the primitive sculpture which was immensely attractive. This letter belongs to the so-called period of Women in Love which is a novel generally regarded as the true product of the First World War era in England. The continental interest in primitive art roughly coincides with this decade at the turn of the twentieth century; however by the time Women in Love was written the continental taste has become a modish concept. Moreover Bloomsbury's appreciation of primitive art is well known. Lawrence undoubtedly reflects this interest by those carved figurines Birkin comes across in Halliday's flat. Nevertheless it should be remembered that Bloomsbury's enthusiasm resulted in the creation of the self-consciously primitive works of certain artists who used the "plasticity" discovered in African art to produce mentally conceptualised paintings purpurting to represent primitive feelings. This, as Lawrence saw it, was a distortion of the intuitive understanding. It is quite interesting to note that Lawrence did not at all mind the extreme stylization to be found in primitive artefacts. Presumably Lawrence distinguished good from bad modern primitivist art on the basis of the nature and intensity of the artist's feeling, as manifested in the work. Mark Gertler's 'Merry-Go-Round' falls into the former category in which Lawrence found an "ultimate revelation". I shall be referring to this famous painting of Gertler's later on.

Nonetheless it does seem appropriate here to quote a section of the letter which Lawrence sent to Gertler after seeing a photograph of the painting.

> I won't say what I, as a man of words and ideas, read in the picture. But I do think in this combination of blaze, and violent mechanized rotation and complete involution, and ghastly, utterly mindless human intensity of sensational extremity, you have made a real and ultimate revelation. 40

Precisely when Lawrence's interest in the primitive first manifested itself cannot be pinpointed with complete accuracy, but one can safely say that his references to the works of the Cambridge School of Anthropologists occurred from 1913 onwards. In this context Lawrence's ideas were, in effect, part of the social climate in Europe during the late nineteenth and the early twentieth centuries antagonistic to any rationalization of life. The fin-de-siècle Europeans were predominantly discontented with their so-called hypercivilization. This discontent usually envisaged a complete destruction as the only solution for the problems of the hypercivilization and took a sort of compensatory interest in primitive peoples.[41]

On this occasion Lawrence's position with respect to his use of the primitive should be clarified. His use is almost invariably connected with the criticism of spiritual values, by which he generally means moral and rational idealism. Nevertheless this cannot simply be taken as a moral choice of the primitive over the civilized. In fact Lawrence's position becomes quite clear when he remarks;

> I am tired of being told that I want mankind to go back to the condition of savages. As if modern city people weren't about the crudest, rawest, most crassly savage monkeys that ever existed. 42

The primitive thus tends to be positive for Lawrence when it

provides a point of criticism for modern civilization, but when the primitive is taken in itself, or as an actual quality of life, it is found to be repulsive.

In one of his fullest comments on primitivism, Lawrence discusses Herman Melville's (and Gauguin's) desire to escape civilzation by going backwards in cultural time to the chronologically earlier forms of life in the South Seas. He insists that one can never "really go back". And he adds, "I knew that I never could go back. Back towards the past, savage life." For even if our "forms and systems" are "false and foul", even if the great imperative of Western Consciousness is to "smash" our civilization, still, "we can't go back to the savages". We can perhaps "be in sympathy" with the primitives, and even perhaps take "a great curve in their direction", but we cannot be "life-haters" and "renegades" to the civilization of which we are so essentially a part without decomposing.[43] Neither in his literary and social criticism, nor in his autobiographical materials, nor in his fiction does Lawrence treat with clear affirmation those who flee civilization for the embrace of primitive man.[44] However, when viewed in historical and biographical contexts, it is also true that his negation of the primitive shows considerable ambivalence in several ways. As a man he was continually searching out primitive peoples (American Indians, Mexicans, Sicilians and Sardinian peasants) and simpler ways of life (the Italian mountains, Australia, the American Southwest); as a literary critic, translator, and an amateur historian, he was especially fascinated with those who described primitive people (Melville and Verga) and with prehistory (Aztec and Etruscan). Nonetheless his interestsin the harshlyprimitive peasants and savages are invariably characterized

by repulsion as well as fascination.[45] On the other hand Lawrence is sometimes considered a "chronological" primitivist who believes that youth, beauty, health, and the deep, secret source of life are to be found in earlier and simpler areas of Western civilization, namely in the vanished Etruscan, Egyptian, Aegean cultures. Sometimes he appears as the "cultural" primitivist who asserts that in comparison with the ways of pure Indians of the Mexican Highlands or the Hopi and Pueblo of *New Mexico* our society is corrupt, decrepit, decadent and burdened by a history which crushes the breath from love and renders true life impossible.[46]

If modern consciousness and civilization do not need to return to the forms and consciousness of their primitive past while, however, they find themselves somehow attuned more responsively, richly and significantly to the materials of that past, there must be a crucial attribute involved in the primitive. One may safely say that this is a richer mode of consciousness, and there is no doubt Lawrence tried to gather into a modern sensibility some of the richness and strength of the primitive outlook without sacrificing what his own civilization gave to him.

With this in mind it is perhaps now appropriate to look closely into Gudrun's minuscule wood carvings of water-wagtails which are apparently related to the primitive tradition. Hermione describes Gudrun's work as "a flash of instinct ... [and] full of primitive passion" [Chapter III]. Leaving aside the facile content of these remarks there is no doubt that Gudrun's art displays simply an involvement with the latest trends of fashion in the art world. Her art is as false as Hermione's aesthetic appreciation in so far as instinctive or

intuitive approach is concerned. Actually high cerebration is the underlying feature in it. Furthermore genuine primitive art is not always necessarily impulsive or full of savage passion as Hermione wrongly assumes. The primitive artist had above all a highly developed sense of utility and he made use of every likely object for a tool. The materials available to the native sculptor were indeed limited and with his basic tools he was seldom able to shape a piece of wood or stone exactly in the manner he wished. Almost everywhere the shape of the materials has had a tremendously far-reaching influence on primitive style. One has no difficulty in recognizing that the cylindirical tree-trunk is the basic form. Since the primitive artist had to carve his figures from the available wood - or stone - he was frequently forced to deviate from nature and represent men or animals in an unrealistic manner. He simply could not deal freely with the form. Lines, elevations, recesses had to be levelled. Arms were shown not in motion but pressed firmly to the body; the back was indicated as a straight line; nose and forehead were hardly distinguishable in profile.[47] Nevertheless as against these formal short comings the correct evaluation of primitive art objects should always take into consideration the particular function they initially had within the frame work of the original milieu. Moreover it should be remembered that in the primitive sensibility there was, in effect, no dichotomy of thought and feeling.

In this context perhaps the most interesting theory was put forward by Ernst Cassirer and Susanne K. Langer who saw the primitive man as a symbol-making and symbol-using animal. There is no doubt that these are immensely conceptual activities.

I believe Roger Fry tried to focus attention on this fact in his perceptive essay on 'The Art of the Bushmen' (first published in The Burlington Magazine in 1910):

> The primitive drawing of our own race is singularly like that of children. Its most striking peculiarity is the extent to which it is dominated by the concepts of language. In a child's drawing we find a number of forms which have scarcely any reference to actual appearances, but which directly symbolise the most significant concepts of the thing represented ... The child does, of course, know that the figure thus drawn is not like a man, but it is a kind of hieroglyphic script for a man and satisfies his desire for expression. Precisely the same phenomenon occurs in primitive art; the symbols for concepts gradually take on more and more of the likeness to appearances, but the mode of approach remains even in comparatively advanced periods the same. The artist does not seek to transfer a visual sensation to paper, but to express a mental image which is coloured by his conceptual habits. 48

It cannot be said that Lawrence was not aware of this conceptualizing tendency for in the 'Introduction' he pointed out that "in the past the primitives painted intuitively, but in the direction of our present mental-visual conceptual form of consciousness. They were working away from their own intuition."[49] What prompted Lawrence to make such a remark was probably connected with the vulgarised modernist "primitive" taste which deliberately oversimplified and deflated the object.

In Women in Love Winifred's drawing of the dog, Looloo, exhibits this very phenomenon. "It was a grotesque little diagram of a grotesque little animal, so wicked and so comical, a slow smile came over Gudrun's face, unconsciously" [Chapter XVIII]. Actually the injury done to the object is also unconsciously realised by Winifred. The difference between an unaffected drawing and Winifred's own, which is presumably affected by Gudrun's indirect influence, is very subtle indeed. One cannot easily distinguish between this drawing and Birkin's

earlier exhortation, "Make a pictorial record of the fact,as a child does when drawing a face - two eyes, one nose, mouth with teeth" [Chapter IV]. The difference is felt only when we notice Winifred's cruel pity for the dog, which has been virtually annihilated in her drawing. The difference can be made even clearer if we consider father Crich's recognition of Looloo as having the reverse significance of a child's recognition of Ambroise Vollard in Picasso's "hermetic" portrait.[50] Picasso's painting has in it genuine primitive elements, therefore while it confounds the adult viewer, it can easily be apprehended by a child. The important thing to bear in mind here concerns the exact nature of primitive artists' influence on Picasso. As André Salmon explained in his Anecdotal History of Cubism Picasso's "logic led him to think that their aim had been the genuine representation of a being, not the realization of the idea we have of it."[51]

This very concept of "genuine representation" is perhaps what constitutes the essential difference between the attitudes of Cubism and Futurism towards the object. In one of the principles enumerated in a leaflet published by Poesia (Milan), 1910 under the title Futurist Painting: Technical Manifesto, Boccioni, Carrà, Russolo, Balla, Severini propounded that

> The gesture which we would reproduce on canvas shall no longer be a fixed moment in universal dynamism. It shall simply be the dynamic sensation itself ... On account of the persistency of an image upon the retina, moving objects constantly multiply themselves; their form changes like rapid vibrations, in their mad career. Thus a running horse has not four legs, but twenty, and their movements are triangular. 52

In other words an important Futurist aim was an attempt to expose the world not as it really was, but as it was indeed experienced. Moreover the element of dynamism, another basic

ingredient of Futurist outlook, was represented by what came to be known as the "lines of force". These depict "neither the object itself nor its motion, but a synthesized image of both."[53]

The force-lines traverse the representational elements so that a fusion of objects and their surroundings is achieved. The concept of spatial and temporal distance is cancelled; the Futurists achieve what they termed "simultaneità", that is, a synthesis of things seen, things remembered, things related to the object depicted, and of the various aspects of these objects as they would be seen when in motion.

One could think of no better instance in Women in Love that evokes this very Futuristic concept than Lawrence's rendering of Gerald's quick and energetic movements with an amazing simultaneity while he was swimming in Willey Water.

> Suddenly, from the boat-house, a white figure ran out, frightening in its swift sharp transit, across the old landing-stage. It launched in a white arc through the air, there was a bursting of the water, and among the smooth ripples a swimmer was making out to space, in a centre of faintly heaving motion...He could move into the pure translucency of the grey, uncreated water. [Chapter IV]

A notable early painting by Carrà 'The Swimmers' (1910) has much in common with Lawrence's description of Gerald. Moreover one may extend the Futuristic analogy to another piece of visual writing in which Lawrence expresses the composite effect of the violent struggle between Gerald and the mare at the level-crossing combined with the noise and the speed of the locomotive.

> The locomotive ... put on the brakes, and back came the trucks rebounding on the iron buffers, striking like horrible cymbals, clashing nearer and nearer in frightful strident concussions. The mare opened her mouth and rose slowly, as if lifted up on a wind of terror. Then suddenly her fore-feet struck out, as she convulsed herself utterly away from the horror ... But he leaned forward, his

> face shining with fixed amusement, and at last he brought her down, sank her down, and was bearing her back to the mark. But as strong as the pressure of his compulsion was the repulsion of her utter terror, throwing her back away from the railway, so that she spun round and round on two legs, as if she were in the centre of some whirlwind ... Both man and horse were sweating with violence ... the man closed round her, and brought her down, almost as if she were part of his own physique. [Chapter IX]

In another painting by Carrà, '<u>Horse and Rider</u>' (1912) the man and the horse are seen to have become almost one body. The horse's legs and hoofs are shown multiplied, as in the transiency of motion, forming almost a "whirlwind" of shifting images. Carrà's paintings in conjunction with Russolo's '<u>Treno in Velocità</u>' (1910) would seem to allude to the composite picture invoked here by Lawrence.

Another visual description with Futuristic connotations is about the Café Pompadour which appears twice in the novel, in chapters six and twentyeight. Actually one may safely note that Lawrence's description conforms to the genuine appearance and atmosphere of the Café Royal at 68 Regent Street, one of the meeting places of London Bohemians. W.C. Wees in his critical survey of the English avant-garde wrote that

> from theatres, music halls, salons, studios, and other cafés, people came to the Café Royal. Amid Edwardian splendour of mirrors, cut-glass chandeliers, gilded caryatids, painted ceilings, marble-topped tables, and red plush benches, the famous and obscure, the artists, 'knuts' and unaccompanied women smoking cigarettes in public and dressed in 'freakishly sensational' costumes, all felt equally at home. 54

When Ugo Giannattasio painted '<u>The Turnstile</u>' in 1913 he probably had his Futurist colleagues' intentions in mind, that they could not "remain insensible to the frenetic life of our great cities and to the exciting new psychology of night-life; the feverish figures of the bon viveur, the cocotte, the apache

and the absinthe drinker".[55] Nevertheless Lawrence tries to convey in the verbal medium Giannattasio's principles of rotating centripetal motion, fragmentation and fusion of images in his first account of Café Pompadour:

> Gerald went through the push doors into the large, lofty room where the faces and heads of the drinkers showed dimly through the haze of smoke, reflected more dimly, and repeated ad infinitum in the great mirrors on the walls, so that one seemed to enter a vague, dim world of shadowy drinkers humming within an atmosphere of blue tobacco smoke. There was, however, the red plush of the seats to give substance within the bubble of pleasure. [Chapter VI]

Apart from these visual analogies to Futurist paintings one may argue that there are instances in the novel in which one feels the Futuristic rationale at work as the differentiation between the types of action favoured by Gerald and Birkin clearly displays. On the train to London the two men discuss life and love, Gerald maintaining that his life consists of "getting experiences - and making things go". Birkin, dissatisfied with his friend's answer, replies: "I find ... that one needs some one really pure single activity - I should call love a single pure activity" [Chapter V]. Gerald's activity, Birkin implies, is impure. It is will-ridden, compulsive, mechanical. As Ursula points out, on an earlier occasion, to Gudrun,

> [Gerald] is several generations of youngness at one go. They hate him for it. He takes them all by the scruff of the neck, and fairly flings them along. He'll have to die soon, when he's made every possible improvement, and there will be nothing more to improve. He's got go anyhow. [Chapter IV]

Thus, we are made to feel, from the very beginning, that Gerald's activity, though aiming at productivity and improvement, is in reality, quite hazardous and results, ultimately, in chaos and in an inner emptiness from which there is no escape, except, perhaps, death. Altogether, Gerald's magnificent energy

is fatal. After reforming the coal-mines, which he inherits from his father, there is nothing left for him to do, so he just drifts along faced with a terrible vacuum:

> The whole system was now so perfect that Gerald was hardly necessary any more. It was so perfect that sometimes a strange fear came over him, and he did not know what to do ... He had found his most satisfactory relief in women. After a debauch with some desperate woman, he went on quite easy and forgetful ... No women, in that sense, were useless to him any more. He felt that his mind needed acute stimulation, before he could be physically roused. [Chapter XVII] 56

As against this Birkin desires an activity which is quite different. He visualises it as free and spontaneous, in fact, as the expression of the innermost self. This sort of activity would not be guided mentally or by a collective impulse, but by intuition alone.

Birkin feels imprisoned in a big city because its collectivity frustrates the possible exercise of a single pure activity. Moreover it should be remembered that Lawrence's own intense dislike of big modern cities with their slow moving masses of people and speeding motor-cars is reflected in Birkin's feelings upon approaching London by train. This imminent contact with humanity *en masse*, which Marinetti has joyfully termed "the multi-coloured and polyphonic surf ... in modern capitals"[57], results in an uprush of intense misanthropy in Birkin. As a result, he envisages a future annihilation of mankind which would leave the earth filled only by trees and other plants. As the train draws closer to its destination, Birkin feels quite ill with disgust. Characteristically Gerald does not share his nausea. When later the two men went together in a taxi-cab,

> "Don't you feel like one of the damned?" asked Birkin, as they sat in a little, swiftly-running

> enclosure, and watched the hideous great street.
> "No", laughed Gerald. [Chapter V]

The description of the taxi-cab brings to mind two paintings by Carrà, namely '<u>The Jolts of a Cab</u>' and '<u>What the Streetcar Said to Me</u>' which convey "the chatter and restless movement of the city".[58] It is evident that Gerald, like the painter, feels very much at home in the city.

When Gerald takes over the mining industry from his father, his formidable <u>go</u> finds at last an appropriate channel. He revolutionizes the industry, by bringing in new machinery and expert advisers, and by reorganising its man-power. His tactics are ruthless; he wipes out whatever stands in the way of progress and productivity, without giving a single thought to human feelings or human relationships. Nevertheless his method is also admirable for its resolution, swiftness, and clear-sightedness. In fact, where Gerald's father had run the mines like a feudal lord, whose power, wealth and prestige depended on the quality of his relations with his subordinates, Gerald is a dictator, an agent of the impersonal forces that characterize our era. These impersonal forces, at once superhuman and subhuman, have been released through an extensive mechanization and automation of the various aspects of life and production. The machine, and its grandscale application to industry, has brought about the collapse of what Lawrence calls the "organic principle" and has replaced it by the mechanical or inorganic principle:

> It was this inhuman principle in the mechanism he wanted to construct that inspired Gerald with an almost religious exaltation. He, the man, could interpose a perfect, changeless, godlike medium between himself and the Matter he had to subjugate ... Gerald was the God of the machine, <u>Deus ex machina</u> ... The men were satisfied to belong to the great and wonderful machine, even whilst it

> destroyed them ... They were exalted by belonging to this great and superhuman system which was beyond feeling or reason, something really god-like ... This was a sort of freedom, the sort they really wanted. It was the first great step in undoing,the first great phase of chaos, the substitution of the mechanical principle for the organic. [Chapter XVII]

Chaos appeals to the collective impulses which dwell within every human being. These are intensified when human beings are aggregated in large groups. Chaos is also the ultimate result of any mass-indoctrination: religious, political, or industrial, though the apparent outcome of such a process may be an extreme form of discipline.

On the one hand we have the Futurists' glorification of chaos, "there is with us not merely variety, but chaos and clashing of rhythms, totally opposed to one another, which we assemble into a new harmony"[59] - the superficial harmony, perhaps, of industrial order and mechanical efficiency, which Lawrence considers as degrading to humanity; and all its corollaries, militarism, patriotism, anarchism, war. On the other hand, we have Lawrence's firm opposition to any mass-culture that conditions people to the extent that it becomes extremely difficult for them to act spontaneously on their genuine impulses. "You think people should just do as they like", objects Gerald to Birkin's remarks on spontaneity. "I think they always do. But I should like them to like the purely individual thing in themselves, which makes them act in singleness. And they only like to do the collective thing," Birkin replies [Chapter II].

III

Gudrun, Loerke, and Mark Gertler

In Women in Love Lawrence associates perhaps more consistently than in any other of his novels internal or ontological states with external detail, mainly in visual terms. I have two characters in mind, Gudrun and Loerke who present interesting examples in this respect. Nevertheless as a first instance it would be appropriate to start with a visual cliché used by the narrator to evoke the lack of vitality found in Breadalby. The estate is described as "sunny and small like an English drawing of the old school, on the brow of the green hill, against the trees" [Chapter VIII]. Gudrun reinforces this view of a visually static world when she exclaims, "Isn't it complete! ... It is as final as an old aquatint", feeling unwillingly captivated, "as if she must admire against her will" [Chapter VIII]. Hermione herself is also presented in terms of visual cliché, to indicate the static limitations to her being. The first time she appears she carries her face "somewhat in the Rossetti fashion" [Chapter I]; she is "as if she had come out of some new, bizarre picture" [Chapter III], and she often presents "a vivid picture" possessing a "true static impressiveness" [Chapter XXI].

It may be said that Gudrun's choice of rather eccentric attire, and her mixing of discordant colours, are indicative of the repressive control she holds over her sensuality and the distance she wilfully puts between her inner state and her recognition of her own strong emotions. What is to be stressed here is the fact that in his presentation of Gudrun Lawrence offers a study of the self-conscious ego, which by wilfully

asserting its dominance over the intuitive forces of the psyche, seeks only to analyse and investigate an already-known world. Gudrun is a character who can never achieve a satisfactorily fulfilled being since she constantly seeks a form of stasis which the universal force of process firmly rejects. Her ironic manner of responding continuously conditions her perception of the world. When she imagines being married to Gerald she immediately - ironically - conjures up "a rosy room, with herself in a beautiful gown, and a handsome man in evening dress who held her in his arms in the firelight and kissed her. This picture she entitled 'Home'. It would have done for the Royal Academy" [Chapter XXVII]. Here, we can see an example of a visual cliché by which Gudrun approaches even serious relationships in life. It is true that she does not want to commit herself in marriage because she rejects the "extant social world" with its spurious "coinage of valuation" [Chapter XXIX], nevertheless it is her ultimate cynicism which drives her to repudiate all possibility of full commitment in a relationship. In the Tyrol we read that the "terrible cynicism began to gain upon her ... everything turned to irony with her: the last flavour of everything was ironical" [Chapter XXIX].

Unlike Ursula, Gudrun is never able to abandon herself to her feelings, but feels compelled, through the use of her destructive irony, to force a distance between her submerged feelings and her responses. When Gerald and Gudrun embrace and kiss for the first time, beneath the railway arch where young colliers and their sweethearts stand in the darkness, Lawrence reveals most fully the destructive consequences of Gudrun's mode of responding to others, one which illustrates what Birkin has described as "the vicious mental deliberate profligacy"

[Chapter III] of "his lot", in which there is no giving up of volition, no lapsing out, but only a static, electric spot-lighting of reactions in the self-aware mind. Held in Gerald's embrace, Gudrun is mentally titillated by her awareness that she is being kissed by the man who is the master of all those other colliers pressing their lovers to their breasts.

It is Birkin who, in another context, best explains Gudrun's case. According to him there is a huge difference between

> the actual sensual being and the vicious mental deliberate profligacy our lot goes in for. In our night time, there's always the electricity switched on, we watch ourself, we get it all in the head, really. You've got to lapse out before you can know what sensual reality is, lapse in unknowingness, and give up your volition. You've got to do it. You've got to learn not-to-be, before you can come into being. [Chapter III]

Scared of the consequences of relaxing her wilful control over her feelings, Gudrun becomes fixed in asserting her knowledge of others and of the world about her, "all in the head". In opposition to the images of the womb or of the seed which indicate the life process and possibilities for new life and growth, Lawrence often uses the image of the beetle to suggest the resistance to the life process of the individual fixed within a hard, impermeable shell. At the opening of the novel Gudrun in Beldover feels herself "like a beetle toiling in the dust", [Chapter I] trapped by the amorphous ugliness of her surroundings. Her carefully planned visual appearance is a self-conscious denial of the then fashionable mode of seeming

> absolutely ordinary, so perfectly commonplace and like the person in the street, that you really are a masterpiece of humanity, not the person in the street actually, but the artistic creation of her. [Chapter IV]

However, as Hermione recognises, Gudrun is still, in her conscious denial of the modish, "at once fashionable and

individual", [Chapter VIII] and when she dresses brilliantly for the Crichs' water-party she is described as looking "remarkable, like a painting from the Salon", [Chapter XIV] to emphasise the deliberate, carefully thought out nature of her appearance. In the Pompadour Café her black, green and silver costume is fully delineated, but in addition to the usual careful visual detail, Lawrence notes that "her hat was brilliant green, like the sheen on an insect" [Chapter XXVIII], to suggest that the careful contrivance of costume represents only a surface stability beneath which lies the chaos of denied passions. Through one of the numerous mythical references found in the novel, Gudrun is described as beating her wings "like a new Daphne, turning not into a tree but a machine" [Chapter IX]. By denying the primal impulses their necessary conflicting process, and by insisting on wilfully knowing in order to control, Gudrun is subscribing to the mechanical process which is fundamental to the industrial system's denial of creative growth and disintegration, the organic process itself. Gudrun's insistence on stasis isolates her even from Gerald, who is able to move beneath the surface of visual appearance, to discover depths beneath. At the water-party, after Diana has fallen into the water, Gudrun sits in the boat while Gerald dives beneath the surface, losing his visual coherence as the master of Shortlands by appearing both as a "water-rat" and "a seal" [Chapter XIV]. Gudrun remains stationary, on the surface, denied the insight that there is "a whole universe under there" which Gerald discovers beneath the waters:

> Again there was a splash, and he was gone under. Gudrun sat, sick at heart, frightened of the great level surface of the water, so heavy and deadly. She was so alone, with the level, unliving field of the water stretching beneath

> her. It was not a good isolation, it was a terrible cold separation of suspense. She was suspended upon the surface of the insidious reality until such time as she also should disappear beneath it. [Chapter XIV]

It is only later, unconsciously encouraged by Gerald himself, that Gudrun plunges beneath the surface of the "insidious reality", the role of supplicating innocence she plays, when, her wrists torn by the struggles of Bismarck, the rabbit, she becomes diabolically implicated with Gerald in "abhorrent mysteries" [Chapter XVIII]. Gudrun shares with Gerald "the subterranean desire to let go, to fling away everything and lapse into a sheer unrestraint, brutal and licentious" [Chapter XXI], when her suppressive control over her violent desires is finally released.

When Gudrun sits with her sketch book, "like a Buddhist, staring fixedly at the water plants that rose succulent from the mud of the low shores" [Chapter X] she seeks visually to know the plants, but she does apprehend for a moment the true organic reality of the natural world and, by implication, of herself. From the depths of the soft, oozy mud grow the fleshy water-plants: growth and decay are apprehended as equally necessary stages of the organic process.[60] Gudrun can "feel their turgid fleshy structure as in a sensuous vision, she knew how they rose out of the mud, she knew how they thrust out from themselves, how they stood stiff and succulent against the air" [Chapter X]. Nevertheless, she denies her intuitive awareness of her own immersion in the organic process of disintegration and growth when Gerald appears. With an intense "electric vibration in her veins" she apprehends Gerald, cerebrally and wilfully, as "her escape from the heavy sloth of the pale, under-world, automatic colliers" [Chapter X], those half-mechanical men to

whom she is so strongly drawn. By consciously turning to Gerald, the controller of all the mechanical men in his industry, Gudrun, in effect, repudiates the insight to be gained from the water plants, and wilfully seeks instead the illusory self-sufficiency and immunity, the "possession of pure isolation and fludity" [Chapter IV] that she imagines is possessed by the masterful Gerald when he swims alone in the 'Diver' chapter.

Birkin, on the other hand, when he copies the Chinese drawing of geese, does so to gain a quality of knowledge different from that which Gudrun usually seeks when she attempts to settle, label, and place for ever in her mind, people or her experiences of the world. Birkin tells Hermione, who is similar to Gudrun in her destructive tyranny to know, to fix and therefore deny the true otherness of phenomena, that by copying the picture, "I know what centres they live from - what they perceive and feel - the hot, stinging centrality of a goose in the flux of cold water and mud" [Chapter VIII]. Birkin seeks, by responding intuitively and sympathetically, to apprehend another mode of being, neither denying its strangeness nor attempting to force it to serve any of his own pre-conceptions or feelings.

All in all one may note that Gudrun epitomises the "apotheosis of the ego"[61] which is discussed in The Crown. This supreme glorification happens when the absolutist ego seeks sensational gratification both in the flesh and within the mind by seeking to reduce the organic complexity of another being. It is no coincidence that Lawrence places emphasis on Gudrun's fingers, "her infinitely delicate, encroaching wondering fingers", as they move over Gerald's face in their efforts "to know him, to gather him by touch". Eventually her fingers have him "under

their power", [Chapter XXIV] but the knowledge they seek is far from being sensuously perceptive for Gudrun seeks to know Gerald in his finality, to fix and place him just as the Pekinese dog, Looloo, is diminished in Winifred's drawing.

Moreover, in her quest for further sensational reductionism with Loerke, Gudrun engages in a variety of fantastical games which are actually attempts to evade the misery of isolation. There is an intellectual trivialisation of the past in the sentimental games Gudrun and Loerke play with the great figures of history as their marionettes. What is to be stressed here is the fact that Lawrence is at pains to reveal the tremendous price both Gudrun and Loerke pay for the reduction of the vital organism which their actions generate. Lawrence focuses our attention on the "black look of inorganic misery" [Chapter XXIX] which lies behind all Loerke's clownery, and Gudrun's and his efforts to resist this process by playing games with figures only from the past is presented as indeed a desperate attempt to stave off that moment which Birkin fears, when "we lapse from pure integral being", when "the relation between the senses and the outspoken mind" [Chapter XIX] breaks, leaving all responses mechanically only in the self-aware mind. Gudrun represents, finally, the Daphne who turns into a machine, because her lapse from integral being traps her in "the eternal, mechanical, monotonous clock-face of time" [Chapter XXX].

If all Gudrun's feelings are channelled through the self-conscious mind, one may safely note that in Loerke's character Lawrence has presented us a rendering of the complete negation of life. Loerke, his body unformed like that of a "boy", is seen sometimes as a "child", a "gnome", a "troll", and his name offers a reminder of the Loki of Nordic mythology. One legend tells how Loki, a dwarf and malicious spirit of evil, was

chained to a rock by the Gods with a poisonous snake above him. Nevertheless Loki will break his bonds and bring the whole universe to a catastrophic end and even Odin, with all his subordinates, shall perish. In this sense Loerke is a European who heralds the apocalypse that ancient legend and the actualities of the novel both predict. He is physically reduced to a dwarf and is shown as the lurking "rat ... gnawing at the roots of life", the "wizard rat" that swims ahead in the sewer of corruption into which mankind has slipped. This "mud-child" is described as a "good many stages further", in the subtleties of dissolution, than anyone else, and he is alluded to as an "ultimate creature", at the "rock-bottom of life"; there is "no going beyond him" [Chapter XXIX]. He is shown as almost attractive in his power to fascinate; he has the secret of subhuman "extreme sensation in reduction" [Chapter XXX], which women like Gudrun, bored with the limitations of the Geralds, crave. He is the ultimate refinement in the process of reduction in which almost all the characters partake, and even his hands, those of an artist, are "prehensile", like "talons", and "inhuman" [Chapter XXIX], recalling Sir Joshua of Breadalby, who, like Loerke, is associated with the eighteenth century, and who is described as a great "saurian" [Chapter VIII] lizard, also doomed to extinction.

Loerke is connected with many of the other characters in a number of finely drawn ways. His nostrils, "of a pure-bred street Arab" [Chapter XXIX], recall the mindless primitivism of Halliday's servant. Like Minette, he too is contemptuously promiscuous, as shown in his treatment of his homosexual partner, Leitner. Like Birkin, he rejects the commonly accepted

concept of love, feels a distaste for contemporary society (hence his joy in the "achieved perfections" of the eighteenth century); he is as articulate and uprooted as Birkin, and refuses to award Gudrun's feminine lure any of the traditional responses. However, beyond these superficial similarities, the radical differences are enormous. He remains "detached from everything", giving allegiance to no-one or anything; he is less than a man, an ultimate creature, "the final craftsman" [Chapter XXX], the aesthete detached from all that is living, concerned only with seeking new permutations in reducing things in a purely cerebral manner, obtaining gratification in pornographic suggestivity only. Birkin rejects the cynical nihilism of Loerke and strives for consummation, freedom together with Ursula, whereas Loerke perverts both the natural instincts and the intellectual processes which Birkin attempts to bring into a balanced relationship.

Loerke's theory of aesthetics which appears when he explains his statuette - Gudrun also shares these views - brings us back to those of Roger Fry and Clive Bell. I have already pointed out the regressive nature of this theory in its reduction of the human to a concern merely with form. If Gudrun's art is detached and unrelated to the world, since she prefers to diminish the living complexity of her subjects by caricaturing, Loerke's life-denying aestheticism goes hand in hand with his cynical perversion of art to serve and celebrate the mechanical principle.

A granite, high-relief frieze Loerke did for a factory in Cologne

> was a representation of a fair, with peasants and artisans in an orgy of enjoyment, drunk and absurd in their modern dress, whirling ridiculously in

> roundabouts, gaping at shows, kissing and staggering and rolling in knots, swinging in swing-boats, and firing down shooting-galleries, a frenzy of chaotic motion. [Chapter XXIX]

In a letter written to Mark Gertler - a painter whom Lawrence came to know in the Bloomsbury circles - dated 5 December 1916, Lawrence explicitly stated that this frieze was directly inspired by Gertler's '_Merry-Go-Round_'. In fact, as mentioned previously, Lawrence had earlier seen a photograph of the painting and being impressed by it tremendously had metamorphosed the whirligig into a gigantic frieze and used it in _Women in Love_. The letter could also be seen as an attempt to forestall any protests on Gertler's part:

> In my novel there is a man - not you, I reassure you - who does a great granite frieze for the top of a factory, and the frieze is a fair, of which your whirligig, for example, is part. (We knew a man, a German, who did these big reliefs for great, fine factories in Cologne). 62

Although there is no evidence that Gertler had admired any specific Futurist painting, or that he had been influenced by Futurism, and although he was not even associated with Vorticism, his '_Merry-Go-Round_' depicts revolving motion or dynamic action which is regarded as one of the basic tenets of the Futurist concept of art. The people in the painting are held within the circle of the whirligig. On top of them there is its conical roof which is supported by cylindrical stiles; the sky above is depicted in solid crescents that enhance the circular motion. The people are mounted on stiff, wooden, grotesque horses whose exposed teeth, stylized eyes, ears, legs and tails have a very sinister look. The people themselves are open-mouthed, their teeth showing like those of the horses, as if enjoying the mindless motion; some of the men wear army and navy uniforms, others wear modern, civilian clothes. The

expression on their faces is as brutal as that of horses; they all look degenerate, dehumanized, and there is a certain air of debauchery about the painting.[63] For instance, the posterior of a horse is very similar to that of the sailor who is riding it, the curves of the horses necks match those of the women's bulging breasts; all the riders seem absorbed in an obscene sexual ecstasy, especially if we look at the soldier in the foreground and the woman to the right of the painting.

In a letter to Gertler dated 9 October 1916, Lawrence takes account of all these things:

> Your terrible and dreadful picture has just come ... it is the best modern picture I have seen: I think it is great, and true. But it is horrible and terrifying. I'm not sure I wouldn't be too frightened to come and look at the original. If they tell you it is obscene, they will say truly. I believe there was in Pompeian art, of this terrible and soul-tearing obscenity. But then, since obscenity is the truth of our passion today, it is the only stuff of art - or almost the only stuff ... I think this picture is your arrival - it marks a great arrival ... I realise how superficial your human relationships must be, and what a violent maelstrom of destruction and horror your inner soul must be ... You are all absorbed in the violent and lurid processes of inner decomposition ... It would take a Jew to paint this picture. It would need your national history to get you here, without disintegrating you first. You are of an older race than I, and in these ultimate processes you are beyond me, older than I am. But I think I am sufficiently the same, to be able to understand ... At last your race is at an end - these pictures are its death-cry. And it will be left for the Jews to utter the final and great death-cry of this epoch: the Christians are not reduced sufficiently. I must say, I have, for you, in your work, reverence, the reverence for the great articulate extremity of art. 64

Indeed Lawrence calls Gertler's paintings great and true but also horrible and terrifying. When he calls his own novel, Women in Love, wonderful but terrifying[65] he strikes at an affinity between the two. The painting conveys the complete truth about the rhythm of destruction in which the civilised

world is entangled and this is what Lawrence, too, depicts in Women in Love. Gertler's painting does not convey, however, the other complete truth, the creative or synthetic rhythm[66] that Lawrence incorporates in his novel, and which the work of Cézanne - the "appleyness" or "all-aroundness" - for instance, symbolizes for him. For Gertler, nevertheless, Lawrence feels that it would be impossible to retain a "synthetic" core of reality within his own soul, and therefore within his own work; because, unlike Birkin, Ursula, or Lawrence himself, he is of an older race, he is a Jew. Therefore, the process of disintegration has invaded his inner being to such an extent that there is no hope of redemption for him.

To come back to Loerke's frieze, one notices that his response to Ursula's observation that "there is no need for ... [such] works to be so hideous" is one of stormy support of his ideas. Actually one may safely note that Loerke's passion in defending his views reminds one of the noisy, sensational Futurist manifestos:

> "There you are!" he cried, "there you are! There is not only no need for our places of work to be ugly, but their ugliness ruins the work, in the end. Men will not go on submitting to such intolerable ugliness ... And this will wither work ... They will think the work itself is ugly: the machines, the very act of labour. Whereas the machinery and the acts of labour are extremely, maddeningly beautiful. But this will be the end of our civilization, when people will not work because work has become so intolerable to their senses, it nauseates them too much, they would rather starve. Then we shall see the hammer used only for smashing ... Yet here we are - we have the opportunity to make beautiful machine-houses..." [Chapter XXIX]

Apparently Loerke, like Gerald, believes that productivity is the basis of modern civilization and therefore, that work is everything. If Gerald is the managerial mind behind industry, Loerke is a kind of wizard who caters for the "emotional" needs

of the masses,[67] and in his own way contributes to the efficiency of the whole industrial system:

> "And do you think then," said Gudrun, "that art should serve industry?"
> "Art should interpret industry as art once interpreted religion", he [Loerke] said.
> "But does your fair interpret industry?" she asked him.
> "Certainly. What is man doing when he is at a fair like this? He is fulfilling the counterpart of labour - the machine works him instead of he the machine. He enjoys the mechanical motion in his own body."
> "But is there nothing but work - mechanical work?" said Gudrun.
> "Nothing but work!" he repeated ... "No, it is nothing but this, serving a machine, or enjoying the motion of a machine - motion, that is all"... [Chapter XXIX]

One feels that here Loerke voices all the Futurist arguments which Lawrence wishes to undermine. It should be emphasized that Lawrence was vigorously against the Futurists' practice of making machinery the subject of painting. As T.E. Hulme has explained it, modern art ought to make "the attempt to create ... structures whose organisation, such as it is, is very like that of machines."[68] The subtle point, here, is based on the appreciation of the machine's impact on form, not on content.

Another interesting work of Loerke which serves as, what Jeffrey Meyers has called "a unifying symbol"[69] is the statuette of a young naked girl mounted on a big stallion. It is evident in the statuette that the female figure is subjected to the brutal strength of the male and this arouses Gudrun's masochistic feelings as they had also been aroused earlier by Gerald's subjection of his mare at the level-crossing.

Previously I have mentioned that against Ursula's objections to the stallion being presented "so stiff ... [and] brutal" Loerke defended his work by resorting to the conception of "significant form". What should be emphasized here is the fact

that the powerful stallion in the statuette represents Loerke's will to dominate. As Loerke himself recounted the real-life story behind his statuette, the female figure was modelled after Annette von Weck, an art-student from a well-to-do middle class family who had been, for a time, his mistress. In fact Loerke had treated her in a very cruel way by subduing her spontaneity through sheer force. Finally, as depicted in the statuette, he had succeeded in freezing her in a humiliated and tame attitude.

Here one cannot help recalling Bismarck the rabbit, which earlier on in the novel had been disciplined in a similar fashion, again for purposes of art because Winifred wanted to make its picture. Furthermore one also recollects Gudrun's erotic excitement on that occasion, as well as that Gerald and Gudrun were pledged together over their bleeding wounds, inflicted by the rabbit in its savage struggle to escape Gerald's nearly murderous grasp. Now it is no longer only to Gerald that Gudrun is pledged in a reductive relationship, but also to Loerke.

All the same one should refer back to the '<u>Merry-Go-Round</u>' for, though the statuette binds the above-mentioned themes tightly together, Gertler's direct contribution in this respect is virtually non-existent. It is true that his '<u>Young Girlhood</u>' (1923),[70] in particular, bears a strong resemblance to the naked girl who forms part of Loerke's statuette. The girl's hair in Gertler's painting is cut short and divided in the middle, her bosom is scarcely formed, her legs are thin; moreover, though not in grief or subjection, she has a half-languid, half-pathetic smile on her face. Nevertheless the painting was done very late for us to assume that Lawrence had it in mind when writing about Loerke and his statuette. Yet in the painting of

the whirligig Gertler has combined primitivism, in the depiction of an "utterly mindless human intensity of sensational extremity", with modern-world chaos, in the depiction of "violent mechanised rotation and complex involution."

Here, the two types of destruction are intricately united. As I have pointed out a little earlier, what the painting does not incorporate, however, is another complete truth - that represented by the Birkin-Ursula relationship - hence Lawrence's reserve implied in the very words of praise that he has for the painting. The '<u>Merry-Go-Round</u>' does not even hint at the creative or regenerative rhythm that runs parallel to the rhythm of destruction.

Birkin and Ursula embrace the primitive but also transcend it:

> And she was drawn to him strangely, as in a spell. Kneeling on the hearth-rug before him, she put her arms round his loins, and put her face against his thighs. Riches! Riches! She was overwhelmed by a sense of a heaven full of riches ... Unconsciously, with her sensitive finger-tips, she was tracing the back of his thighs, following some mysterious life flow there. She had discovered something, something more than wonderful, more wonderful than life itself. It was the strange mystery of his life-motion, there, at the back of the thighs, drawn down the flanks. It was a strange reality of his being, the very stuff of being, there in the straight downflow of the thighs. [Chapter XXIII]

This very notion of the "strange reality", is also conveyed by Lawrence's own painting '<u>Renascence of Men</u>' (1927-8).[71] The title of the painting is also significant: it is in accordance with the implications of Ursula's homage. Later on in the same evening Birkin and Ursula, who were by then completely released and initiated in the dark, sensual mysteries, made love in Sherwood Forest:

> They threw off their clothes, and he gathered her to him, and found her, found the pure lambent reality of her forever invisible flesh. Quenched,

> inhuman, his fingers upon her unrevealed nudity were the fingers of silence upon silence, the body of mysterious night upon the body of mysterious night, the night masculine and feminine, never to be seen with the eye, or known with the mind ... the reality of that which can never be known, vital, sensual reality that can never be transmuted into mind content, but remains outside, living body of darkness ... She had her desire fulfilled. He had his desire fulfilled. For she was to him what he was to her, the immemorial magnificence of mystic, palpable, real otherness. [Chapter XXIII]

What is the strange homage that Ursula pays to Birkin? What are those dark mysteries in which they became initiate, and in what way are they related to the primitive cult of sensuality? The answers of these questions are all related to the African fetishes that Birkin came across at Halliday's flat. The heavy, protuberant buttocks of several of these statuettes or carvings and the implications of such a representational emphasis are direct pointers to the fact that the Africans have gone "far beyond the phallic cult." [Chapter XIX] Furthermore the participation in these sensual, mindless, dreadful mysteries beyond the phallic cult is decadent and renovatory at once. The very act is anal sex and it amalgamates death-flow and life-flow. As K.K. Ruthven has put it,

> immersion in the destructive element is for Lawrence a condition of rebirth ... Ursula is renewed by ... [a] <u>rite de passage</u> ... [she] finds fulfilment ... in an act which is unspeakable before the event but almost sublime in retrospect. 72

Ultimately it should be emphasized that Lawrence enthusiastically hailed Gertler's '<u>Merry-Go-Round</u>' because he regarded it as the best modern painting symbolising the destructive principle of the machine. As far as African primitive art was concerned, the so-called beetle-phenomenon in it represented wilful and thwarted sex and decadent love for Lawrence. Consequently he employed Loerke's art as a powerful "subjective correlative"[73] for these characteristically Lawrencean interpretations.

IV

Self-consciousness and the Language of 'Women in Love'

Although The Rainbow and Women in Love derive from a common origin - The Sisters - what most strikes the reader is their distinctness. From whatever aspect thematic, structural or stylistic - the two novels can be said to be almost diametrically opposed. These differences, particularly relating to theme and structure, have been well discussed; notably by F.R. Leavis.[74] His pioneering and influential discussion has established that though The Rainbow contains instances of unparalleled achievement, Women in Love is to be considered as the greater work. While subscribing to this generally accepted judgement, one can again note that the strength of Women in Love is largely structural and the weakness lies in the language.[75] In The Rainbow, the situation is almost exactly the reverse.[76] The structural firmness of Women in Love is, certainly, related to its broader thematic range. As I have earlier pointed out, in this second novel Lawrence deals more fully with the mentality of early twentieth century industrial society including the intelligentsia; with the issues actually that had been raised but not thoroughly explored towards the end of The Rainbow. This difference in thematic interest is evidently reflected in the quality of the prose styles of the two novels.

In the preceding discussion of The Rainbow, after briefly surveying the instances in which the radical emotional apprehension of experience manifested itself prominently we have concluded that the governing style of The Rainbow has numerous similarities with the Expressionist Aesthetic. The particular strategy with respect to the so-called verbal leitmotifs was to systematically drain

the analytic meanings and replace them with experiential ones. This partly explains why it is that, whereas in The Rainbow Lawrence was typically concerned to dramatize states of mind of which the characters were not fully conscious, in Women in Love we find a character like Birkin with a consciously formed idea concerning the highly specialized kind of emotional relationship that would satisfy him and actually seeking to realize his theory in a practical situation. This is not to say that Lawrence does not deal with less conscious or articulate emotional states in Women in Love. My sole aim is to draw attention to the fact that this second novel is written in a language that dramatizes experience from the standpoint of a more conscious and controlled mind.

I believe a contrasting example will illustrate my point quite clearly. The following description of Will Brangwen in The Rainbow is typical:

> He became a mad creature, black and electric with fury. The dark storms rose in him, his eyes glowed black and evil, he was fiendish in his thwarted soul. [p. 152]

Every noun, verb, and adjective in these sentences suggests the operation of supra-personal, and to that extent ungovernable forces on an emotional and instinctual self.

The vocabulary that accounts for the mutual reactions of Gudrun and Ursula in Women in Love is quite different. Gudrun, for example, speaks "ironically" [p.7] which implies a high degree of mental poise and a deliberate control of thought and feeling. The sentence "Again Gudrun paused, slightly irritated" [p.7] is equally typical. Once again we have a strong sense of the individual consciously controlling her role in the situation. She pauses involuntarily yet deliberately uses the pause to plan

her next move. The word "slightly" suggests an only partial loss of composure. The word "irritation" as it appears in this context is typical of Women in Love and quite out of keeping with the characteristic modes of feeling in The Rainbow. "Irritation" here implies a relatively minor and external adjustment of personality to circumstances. (This very question is best discussed by William Walsh. In his The Use of Imagination Lawrence himself is quoted on this point. "But an unrecognized feeling, if it forces itself into any recognition, is only recognized as 'nervousness' or 'irritability'." This seems to provide the rationale for the characteristic quality of nervous tension in Women in Love.)[78] Similarly when we are told that "Ursula stitched absorbedly" [p.7], it is clear that embroidery is anything but a means of fulfilment. It is a way of satisfying an immediate and fully conscious need for distraction. In other words the method of presenting subconscious life in Women in Love is characteristically more oblique and indirect. What clearly emerges from the consideration of the quality of response to experience in the opening pages of Women in Love is the fact that the radical stylistic choice used by Lawrence establishes the standards and processes of consciousness as a norm.

To carry my argument further I now want to comment on the usage of the word "hot" in the following passages which seems to me typical of each novel:

> She stood and looked out over the shining sea. It was very beautiful to her. The tears rose *hot* in her heart. [The Rainbow, p.433, All italics are mine unless otherwise stated].

> "And if it so, *why* [Lawrence's italics] is it?" she asked, hostile. They were rousing each other to a fine passion of opposition.
> "Why, why are the people all balls of bitter dust? Because they won't fall off the tree when

> they're ripe. They hang on to their old positions when the position is overpast, till they become infested with little worms and dry-rot."
>
> There was a long pause. His voice had become hot and very sarcastic. Ursula was troubled and bewildered, they were both oblivious of everything but their own immersion. [Women in Love, p.140]

The same word "hot" has a completely different force in each passage. In the first we see the sentences as they characteristically are in The Rainbow; short, simple and, if considered in isolation, apparently independent units. Yet there is a strong sense of an underlying relation between them, created by the fact that the first two sentences do not acquire their complete meaning, or even the most significant part of it, until the third sentence has retrospectively suggested their governing emotion. The climactic word in this third sentence, the word that is therefore a major factor in denying the emotion of the whole paragraph, is the word "hot".

In the sentence from the second passage "His voice had become hot and very sarcastic" the word "hot" is equally a key factor in expressing the dominant emotional tone, yet a very different tone is in question here. The preceding sentence has not the apparent autonomy of "she stood and looked out over the shining sea." The sentences are so linked that there are no gaps through which one can sense the echoes of nameless feelings. The word "hot" is immediately attached to "voice" which in the present context is not the means of expressing undefinable emotions, but is the instrument rather of higher intellectual exchange. That his (i.e. Birkin's) tone of voice is the expression of a vehement consciousness is clear in the word "sarcastic" which warrants the kind of comment I have already

made about the word "irritated".

Let us now compare the following passages which, I believe, will corroborate my contention that there is characteristically a normative response to experience in Women in Love.

> Again the confusion came over him, as if he were losing himself and becoming all vague, undefined and inchoate. Yet he wanted to be hard, manly, horsy. And he followed her. [The Rainbow, p.309].

> She stood at the head of the sluice, looking at him. He was unaware of anybody's presence. He looked very busy, like a wild animal, active and intent. She felt she ought to go away, he would not want her. He seemed to be so much occupied. But she did not want to go away. Therefore she moved along the bank till he would look up. [Women in Love, p.137].

In the first passage, the emotional charge of the short final sentence is based on its being placed in short causal relation with the preceding sentences by the conjunction "and" though it does not bear an obvious logical relation to them. In the passage from Women in Love the atmosphere is cooler and detached as we see Ursula, and this is also typical in Women in Love, observing Birkin from a distance. The "therefore" that introduces the final, or resultant, statement draws appropriate attention to the conscious and rational nature of Ursula's experience as opposed to the "and"of the corresponding sentence in the former example. The experience that matters here is entirely in terms of the most detached and abstract of the senses, the sense of sight.

I have already discussed at length Lawrence's aversion from this particular mental-visual experience. What happens in Women in Love is that, in Alldritt's words, "the seen world" becomes "a subject of doubt"[79]. Perhaps one should not go as far as Alldritt's harsh judgement that in Women in Love, "Lawrence's

visual perception has lost something of its old direct responsiveness"[80]; nevertheless it should be admitted that, especially by virtue of all those visual clichés I have earlier talked about, the pictorial details in vivid and tableaux-like scenes,and the depictions are of a deliberate and self-conscious nature. For example, as mentioned previously, the evocation of a composite effect of auditory and visual elements at the scene when Gerald forces his mare to stand close to a level-crossing, bears similarities to Futurist paintings. As far as Gudrun is concerned, she "could see the whole scene spectacularly, isolated and momentary, like a vision isolated in eternity" [p.124]. Yet Gudrun has the capacity of "knowing" the turgid fleshy structure" of the water-plants "as in a sensuous vision" [p.132]. However in a love-making scene with Gerald it was no coincidence that,

> In this darkness, she seemed to see him so distinctly. But he was far off, in another world ... She seemed to look at him as at a pebble far away under clear dark water. And here was she, left with all the anguish of consciousness, whilst he was sunk deep into the other element of mindless, remote, living shadow-gleam. He was beautiful, far off and perfected. They would never be together. Ah, this awful, inhuman distance which would always be interposed between her and the other being! [p.390].

In fact in the following page Lawrence seemed to be at pains to emphasize the insurmountable "inhuman distance" with these repetitive sentences:

> She lay in intense and vivid consciousness, an exhausting super-consciousness.
>
> Yet she must continue in this state of violent active super-consciousness.
>
> She must haul and haul at the rope of glittering consciousness.
>
> And she relapsed into her activity of automatic consciousness, that would never end. [p.391].

The crux of the matter lies, to my mind, in unhealthy self-consciousness that erodes spontaneous or instinctual life. Gudrun's predicament is best illustrated when she is unable to make a sustaining instinctual response upon facing "rosy" peaks of snow in a beautiful snowscape:

> Gudrun saw all their loveliness, she knew [Lawrence's italics] how immortally beautiful they were, great pistils of rose-coloured, snow-fed fire in the blue twilight of the heaven. She could see [Lawrence's italics] it, she knew it, but she was not of it. [p.452].

Conclusion

An awareness of Lawrence's particularly fruitful relationship with the visual arts helps to illuminate the artistry of his earlier fiction including the major novels, The Rainbow and Women in Love. His creative genius possessed a sensitive cognizance of the qualities of both the verbal and visual media.

In The White Peacock, Lawrence's visual imagination manifests itself foremost in his symbolic-cum-expressive use of colour. He employs scrupulously selected adjectives of colour and texture. Nevertheless, only a few passages of pictorial writing are well integrated for mood and symbolic effect.

Deeply immersed in the Pre-Raphaelite and late Victorian painting and in the spirit of the Aesthetic Movement, Lawrence's delineation of especially the female figures in his early novels bears the hallmarks of these periods. Emily Saxton of The White Peacock is the fore-runner of Miriam in Sons and Lovers as a Burne-Jonesian damsel. Helena of The Trespasser becomes a "white" virgin and a femme-fatale at the same time in Lawrence's hands. Furthermore, in this second novel his visualised passages, in the intensity and symbolic suggestiveness that they aim at, are very much related to the spirit of such late symbolist painters as Munch and Klimt.

It was in Sons and Lovers that Lawrence gave us, in Paul Morel's portrait, the first flesh and bone artist figure, paying particular attention to the development of his artistic sensibility (chiefly with respect to the influence of the women in his life).

Lawrence's Italian experience, after eloping with Frieda to the Continent, is of crucial importance. Moreover his close reading of Hardy is also significant at this period prior to the

writing of The Rainbow. Through Hardy's novels Lawrence strenghtened his own understanding of man's relationship to the natural world.

In The Rainbow Lawrence was chiefly concerned in the subtle movements of the psyche. The conventional stylistic means are not satisfactory for this particular purpose,for they are more concerned with the careful rendering of "surfaces" than with creating the inner portrait of a character. The purging effects of the Futurist aesthetic helped Lawrence in his particular concern. Nevertheless the expressionistic technique lies in the heart of the great achievement of The Rainbow.

Women in Love as a wartime novel specifically deals with the mentality of the twentieth century industrial society and its intelligentsia. In this highly "visualised" novel Lawrence's stylistic approach becomes supremely analytical and emotional apprehension of experience is replaced by articulate self-consciousness.

Footnotes to Introduction

1 A. Lawrence and G.S. Gelder, *Young Lorenzo*, 1931, p.8.

2 *Ibid*., pp.65-66.

3 D.H. Lawrence, *Phoenix II*, 1968, p.604.

4 John Russell, D.H. Lawrence and Painting, in *D.H. Lawrence: Novelist, Poet, Prophet* (ed. S. Spender), 1974, p.234.

5 H. Crehan, "Lady Chatterley's Painter: The Banned Pictures of D.H. Lawrence", *Art News*, February 1957, 66.

6 T. Earp, "Mr. Lawrence on Painting", *The New Statesman*, (August 17, 1929), 578.

7 *Young Bert*, (Exhibition Catalogue), 1972, p.12 [from Prof. Chambers's tape-recorded recollections].

8 *Ibid*., p.38.

9 *Ibid*., pp.36-37.

10 *See* the letter to Blanche Jennings, dated 6 March 1909 in *The Collected Letters of D.H. Lawrence*, (ed. H.T. Moore), 1962, p.52.

11 *Young Bert*, *op.cit*., p.34.

12 *Phoenix II*, *op.cit*., p.605.

13 E. Nehls, *D.H. Lawrence: A Composite Biography*, III, 1959, p.597.

14 *See*, M. Wildi, "The Birth of Expressionism in the Work of D.H. Lawrence", *English Studies*, XIX, (December 1937), 241-259.

FOOTNOTES TO CHAPTER ONE

1 'E.T.' - Jessie Chambers, D.H. Lawrence: A Personal Record, 1965, pp.116-117.

2 Ibid., p.83.

3 Ibid., p.117.

4 D.H. Lawrence, The White Peacock, Part II, Chapter II, 1969, [Phoenix edition]. Hereafter the numbers of the parts and chapters will be cited in the text.

5 Lawrence himself wrote to Mrs. Jennings at that time: "I will write the thing again, and stop up the mouth of Cyril - I will kick him out - I hate the fellow." See, D.H. Lawrence, The Collected Letters of D.H. Lawrence, (ed. H.T. Moore), 1962, p.25.

6 R. Gajdusek, "A Reading of 'The White Peacock'" in A D.H. Lawrence Miscellany, (ed. H.T. Moore), 1961, p.194.

7 This interesting bird with its piercing harsh cry is again symbolically used by Lawrence in one of his most successful early poems - 'End of Another Home-Holiday':

The moon lies back and reddens./In the valley, a corn-crake calls/Monotonously/With a piteous, unalterable plaint, that deadens/My confident activity:/With a hoarse, insistent request that falls/Unweariedly, unweariedly,/ Asking something more of me,/Yet more of me!

See, D.H. Lawrence Selected Poems, (ed. with an introduction by K. Sagar), 1973,[Penguin edition],p.40. As R.E. Pritchard has noted, in this poem Lawrence's personal problems concerning "guilty struggle against mother love" are expressed explicitly in relation "to the wider perspective of natural life." See, R.E. Pritchard, Body of Darkness, 1971, p.30.

8 Quoted in A. Scharf, A New Beginning: Primitivism and Science in Post-Impressionist Art, [Open University Course A 351, Unit 4], 1976, p.19.

9 D.H. Lawrence, Phoenix II, 1968, p.606.

10 H.T. Moore, "D.H. Lawrence and his Paintings" in The Paintings of D.H. Lawrence, (ed. M. Levy), 1964, p.22.

11 For instance, basing his assessment mainly on this aspect, Herbert Read reaches the conclusion that "Lawrence was an expressionist, an extreme example of that type of an artist who seeks a direct correspondence between feeling and representation to the neglect of the more sophisticated values of proportion and harmony." Ibid., p.73.

12 Ibid., p.63.

13 According to Stephen J. Miko, too elaborate personification of Nature ends up in pathetic fallacy. In view of Lawrence's animistic tendencies it is rather difficult, I think, to draw a borderline between what Miko calls "unobtrusive" personification of Nature and the "unsubtle" one. See, S.J. Miko, Toward 'Women in Love': The Emergence of a Lawrentian Aesthetic, 1972, pp.15-17.

14 R.L. Herbert (ed.), The Art Criticism of John Ruskin, 1964, p.XXI.

15 Had he been able to share the vitality of Ruskin's vision he too would have seen the clouds as "globes of rock tossed of Titans", [Modern Painters, Vol.V, Part VII, Ch.IV, para.8] and mountains as the earth's "muscular action". [Modern Painters, Vol.I, Part II, Sec.IV, Ch.I, para.3] Quoted in Ruskin Today, (Chosen and Annotated by Kenneth Clark), 1967, pp.99,104.

16 Paul Morel pays special attention to this important artistic concept: "He loved to paint large figures, full of light, but not merely made up of lights and cast shadows, like the impressionists; rather definite figures that had a certain luminous quality, like some of Michael Angelo's people. And these he fitted into a landscape in what he thought true proportion." See, D.H. Lawrence, Sons and Lovers, Chapter XII, 1967, [Collins edition]. Hereafter the chapter numbers will be cited in the text.

17 Quoted in Young Bert (Exhibition Catalogue), 1972, p.57.

18 Wilfrid Blunt, 'England's Michelangelo': A Biography of George Frederic Watts, 1975, p.211.

19 The Collected Letters of D.H. Lawrence, op.cit., p.32. See also, Kenneth and Miriam Allott, "D.H. Lawrence and Blanche Jennings", Review of English Literature, I, 1960, p.64.

20 This in fact reflects Lawrence's own fascination with this legendary French actress whom he had seen in 'La Dame aux Camélias' at the Theatre Royal, Nottingham on June 15, 1908. Actually in a letter to Mrs. Jennings Lawrence wrote that Bernhardt "is the incarnation of wild emotion which we share with all wild things, but which is gathered in us in all complexity and inscrutable fury. She represents the primeval passions of woman and she is fascinating to an extraordinary degree. I could love such a woman myself, love her to madness, all for the pure wild passion of it." See, The Collected Letters of D.H. Lawrence, op.cit., p.17.

21 Ibid., p.179.

22 Ibid., p.44.

23 A. Lawrence and S. Gelder, Young Lorenzo: Early Life of D.H. Lawrence, 1931, p.66.

24 The Collected Letters of D.H. Lawrence, op.cit., p.168.

25 Quoted in J.S. Little, "Maurice Greiffenhagen and his Work", The Studio, IX, 1897, p.242.

26 A.G.T., "Maurice Greiffenhagen", Art Journal, 1894, 226.

27 M.C. Sharpe, "The Genesis of D.H. Lawrence's "The Trespasser'", Essays in Criticism, XI, 1961, 37.

28 Ibid., 37.

29 D.H. Lawrence, The Trespasser, Chapter IV, 1973, [Penguin edition]. Hereafter the chapter numbers will be cited in the text.

30 M.C. Sharpe, op.cit., 38.

31 R.A. Taylor, The Hours of Fiammetta: A Sonnet Sequence, 1910, pp.5-6.

32 Mario Praz, The Romantic Agony, 1933, (1960), p.195.

33 F. Kermode, Lawrence, 1973, p.15.

34 W. Blissett, "D.H. Lawrence, D'Annunzio, Wagner", Wisconsin Studies in Contemporary Literature, VII, 1966, 24.

35 The Collected Letters of D.H. Lawrence, op.cit., p.93.

36 Ibid., p.97.

37 Ibid., p.94.

38 Phoenix II, op.cit., pp.224-225.

39 Ibid., p.225.

40 Ibid., pp.225-226.

41 H.T. Moore, The Life and Works of D.H. Lawrence, 1963, p.66. Here one cannot help noticing the similarity between Moore's view and Lawrence's own admission of the "luscious" and "florid" quality of the novel. See, above, p.31.

42 G. Hough, The Dark Sun, 1861, p.49.

43 I have 'Nocturne in Black and Gold: The Falling Rocket' (c.1875) in mind. However it could well be 'Nocturne in Blue and Silver: Cremorne Lights' (1872).

44 With the portraits of his Irish mistress Joanna Hiffernan which he named as 'Symphony in White No.1: The White Girl' (1862) and 'Symphony in White II: The Little White Girl' (1864), Whistler is obviously the fore-runner of this technique which Alessandra Comini has called "white on white dissolving technique". See, A. Comini, Gustav Klimt, 1975, p.13.

45 Another "souly" lady languidly draped in flowing white dress is Winifred of The Witch à la Mode - a story of the same period - and she is described as "a blonde of twenty-eight, dressed in a white gown ... Her throat was solid and strong, her arms heavy and white and beautiful." See D.H. Lawrence, The Mortal Coil and Other Stories (ed. K. Sagar), 1972, [Penguin edition], p.93.

46 This is taken from Paul's words to Miriam in Sons and Lovers, [Chapter IX]. Helena resembles Miriam also in the sense that during lovemaking she submits herself as if religiously to a sacrifice. [c.f. Chapter V / The Trespasser, Chapters VII and XI / Sons and Lovers].

47 "She" is Agnes Holt, a fellow teacher at Davidson Road School, Croydon. Lawrence talks of her as his "latest love" in the same letter. Together with Helen Corke she befriended Lawrence during the miserable Croydon years. As I have mentioned earlier, she is quite appropriately one of the recipients of 'An Idyll' copies. See, above, p.24.

48 The Collected Letters of D.H. Lawrence, op.cit., p.59.

49 R. Heller, Edvard Munch: The Scream, 1973, p.48.

50 The 'Conclusion' in Walter Pater, The Renaissance, (Introduction and Notes by Kenneth Clark), 1971, p.222.

51 R.E. Pritchard, op.cit., p.28.

52 S.J.Miko, op.cit., p.38.

53 The Collected Letters of D.H. Lawrence, op.cit., p.67.

54 Ibid., p.94. See, also, above, p.31.

55 J. Chambers, op.cit., p.190.

56 H.T. Moore, "The Genesis as Revealed in the Miriam Papers" in D.H. Lawrence and 'Sons and Lovers': Sources and Criticism (ed. E.W. Tedlock Jr.) 1955, p.52. In this critical anthology there are other scholarly and detailed accounts of the emergence of the final version of Sons and Lovers (i.e. after the editorial deletions of Edward Garnett) from its earlier versions appropriately called 'Paul Morel A' and 'Paul Morel B'.

57 J. Chambers, op.cit., p.197.

58 D.H. Lawrence, Phoenix I, 1936, p.313.

59 *Ibid*., pp.556, 559.

60 Chronologically in mid-January 1913 at Gargnano, Lawrence abandoned the idea of a novel based on the life of Robert Burns, and began '*The Insurrection of Miss Houghton*'. He laid it a aside after two hundred pages and began instead, about the middle of March, '*The Sisters*'. For the best critical account of the genesis of *The Rainbow* and *Women in Love* from its earlier drafts, *See*, M. Kinkead-Weekes, "The Marble and the Statue: The Exploratory Imagination of D.H. Lawrence" in *Imagined Worlds* (eds. M. Mack and I. Gregor), 1968), pp.371-418.

61 *The Collected Letters of D.H. Lawrence*, *op.cit*., p.193.

62 *Ibid*., p.263.

63 As I have already discussed this is Lawrence's forte. Here are two other instances from *Sons and Lovers*.

> 'Clouds are on fire', he [Paul] said ... She [Miriam] went to the fence and sat there, watching the gold clouds fall to pieces, and go in immense, rose-coloured ruin towards the darkness. Gold flamed to scarlet, like pain in its intense brightness. Then the scarlet sank to rose, and rose to crimson, and quickly the passion went out of the sky. All the world was dark grey. [Chapter XI]

> Over the gloomy sea the sky grew red. Quickly the fire spread among the clouds and scattered them. Crimson burned to orange, orange to dull gold, and in a golden glitter the sun came up, dribbling fierily over the waves in little splashes. [Chapter XIII]

64 *See*, Lawrence's review of *Death in Venice*, quoted earlier.

65 Peter Selz, *Emil Nolde*, (Exhibition Catalogue, New York Museum of Modern Art), 1963, p.38.

66 *Phoenix II*, *op.cit*., p.599.

67 *Phoenix I*, *op.cit*., p.579.

68 *See*, above p. 17 and the footnote 16.

69 *Phoenix I*, *op.cit*., p.571.

70 *Ibid*., pp.580-581.

71 *See*, above, p.47.

72 K. Alldritt, *The Visual Imagination of D.H. Lawrence*, 1971 p.31.

73 G. Salgādo, D.H. Lawrence: 'Sons and Lovers', 1972, p.26.

74 Ibid., p.34.

75 K. Alldritt, op.cit., p.30.

76 Ibid., p.31. Though not an artist at all, Gerald Crich too has this capacity: "There seemed to be a dual consciousness running in him. He was thinking vigorously of something he read in the newspaper, and at the same time his eye ran over the surfaces of life round him, and he missed nothing." See, D.H. Lawrence, Women in Love, Chapter V, 1973 [Penguin edition]. Hereafter the chapter numbers will be cited in the text. Moreover, whenever appropriate, page numbers from the same edition will also be quoted.

77 K. Alldritt, op.cit., p.40.

78 I shall later refer back to Lawrence's feelings about The Gothic and the round arch in my discussion of The Rainbow.

79 K. Sagar, The Art of D.H. Lawrence, 1966, p.33.

80 The Collected Letters of D.H. Lawrence, op.cit., p.241.

81 Ibid., p.291.

FOOTNOTES TO CHAPTER TWO

1 D.H. Lawrence, The Collected Letters of D.H. Lawrence, (ed. H.T. Moore), 1962, p.298.

2 Ibid., p.328.

3 Charles L. Ross, "Art and 'Metaphysic' in D.H. Lawrence's Novels", The D.H. Lawrence Review, VII, Summer 1974, 209.

4 D.H. Lawrence, The Rainbow, Chapter VII, 1969, [Penguin edition]. Hereafter the chapter numbers will be cited in the text. Moreover, whenever appropriate, page numbers from the same edition will also be quoted.

5 D.H. Lawrence, Twilight in Italy, 1970, [Phoenix edition], p.90.

6 D.H. Lawrence, Phoenix I, 1936, p.454.

7 R.E. Pritchard, Body of Darkness, 1971, p.54.

8 Phoenix I, op.cit., p.475.

9 Ibid., p.578.

10 In fact Lawrence later asked Collings to design a dust-jacket for Sons and Lovers, though it was rejected by the publishers.

11 The Collected Letters of D.H. Lawrence, op.cit., pp.179-180.

12 Twilight in Italy, op.cit., p.44.

13 The Collected Letters of D.H. Lawrence, op.cit., pp.393-394.

14 So termed by Julian Moynahan, in his The Deed of Life, 1972, p.59.

15 Twilight in Italy, op.cit., p.35.

16 Ibid., p.34.

17 Ibid., p.34.

18 Ibid., p.37.

19 Ibid., p.40.

20 Even the padrone - the Italian proprietor of 'Lemon Gardens' - longs for a mechanized future. Lawrence's attitude is quite clear here, it exists within the bitter recognition that this has to be since it is part of human evolution. The Italian "soul" is retroactive and as he puts it, "it is better to go forward than to stay fixed inextricably in the past." Ibid., p.53. One may argue that the same principle is operative in Women in Love; Gerald Crich and his lot must go forward to meet their destiny in fierce death.

21 Ibid., p.72.

22 Ibid., p.46.

23 D.H. Lawrence, Phoenix II, 1968, p.223.

24 Phoenix I, op.cit., p.475.

25 According to Emile Delavenay Lawrence's comment on Botticelli's 'Mystical Nativity' (Lawrence calls this painting 'Nativity of the Saviour' in the Study of Thomas Hardy), "constitutes a perfect expression of his conception of the overall structure of The Rainbow, of the relations of the parts to the whole, and of the artistic construction of the novel." See, E. Delavenay, D.H. Lawrence: The Man and His Work, (The Formative Years: 1885-1919), 1972, pp. 354-355. The main point of Delavenay's argument lies in a structural analogy and the problem of iconographical analysis is not tackled. In this respect Jeffrey Meyers is perhaps right in claiming that Fra Angelico's 'The Last Judgement' has some of the functions that Delavenay ascribes to Botticelli. Nevertheless Meyers's whole section on "Fra Angelico and The Rainbow" (first published in The D.H. Lawrence Review in Summer 1974) in his book, Painting and the Novel, is not only an admirable iconographical interpretation of Fra Angelico's painting but also an excellent account of the visual images through which Lawrence wanted to convey "the characters' vital quest for the connection between the material and spiritual worlds". See J. Meyers, Painting and the Novel, 1975, pp.53-64. In the same context, although Keith Alldritt does not analyse the painting his observations about the significance of 'The Last Judgement' (particularly in connection with Anna and Will's different responses toward the painting) are extremely useful. See, K. Alldritt, The Visual Imagination of D.H. Lawrence, 1971, pp.84-86.

26 The Collected Letters of D.H. Lawrence, op.cit., p.179.

27 Ibid., p.241.

28 Ibid., p.291.

29 Ibid., pp.281-283. I shall be discussing the full implications of this very important letter later on. The purging effects of Futurism may well have served Lawrence to illuminate and define much of his evolving perception in The Rainbow.

30 Phoenix I, op.cit., p.415.

31 E. Delavenay, op.cit., p.314.

32 Jane Ellen Harrison, Ancient Art and Ritual, 1948, (1911), p.199

33 One may compare this with the similar theme in The Lost Girl in which Alvina Houghton first escapes from the depressing and sterile atmosphere of her native Woodhouse to London and then from there to Italy for the renewal of her life.

34 Phoenix I, op.cit., p.416.

35 Julian Moynahan in his admirable analysis of the novel has described it as having "three formal orders or matrices", namely the "autobiographical", the "psychoanalytic", and the "vital " or the "passional". _See_, J. Moynahan, _op.cit_., p.14.

36 _Phoenix I_, _op.cit_., p.420.

37 _Ibid_., p.418.

38 _Ibid_., p.403.

39 _Ibid_., p.448.

40 _Ibid_., p.460.

41 _Ibid_., p.443.

42 _Ibid_., p.450.

43 _Ibid_., p.455.

44 _Ibid_., p.454.

45 _Ibid_., p.454.

46 _Ibid_., p.454.

47 R. Swigg, _Lawrence, Hardy and American Literature_, 1972, p.72.

48 E. Delavenay, _op.cit_., p.169.

49 _Phoenix II_, _op.cit_., p.604.

50 R. Fry, _Vision and Design_, 1963, p.27.

51 _Ibid_., p.29.

52 _Phoenix I_, _op.cit_., p.568.

53 Roger Fry, _Cézanne: A Study of His Development_, 1927, p.37.

54 _Ibid_., p.47.

55 _Phoenix I_, _op.cit_., p.580.

56 _Ibid_., p.570.

57 _Ibid_., p.565.

58 G. Orwell, _Keep the Aspidistra Flying_, 1936, p.13.

59 D. Sutton (ed.), _The Letters of Roger Fry_, [Two volumes], 1972, I, p.35.

60 _Ibid_., II, p.600.

61 E. Waugh, _Brideshead Revisited_, 1957, p.79.

62 J. Chambers, _D.H. Lawrence: A Personal Record_, 1965, p.107.

63 The Collected Letters of D.H. Lawrence, op.cit., p.30.

64 Ibid., p.13.

65 Ibid., p.29.

66 Ibid., p.63.

67 Clive Bell, Art, 1921, pp.28-29.

68 E.T. Cook and A.D.O. Wedderburn (eds.), The Complete Works of John Ruskin, [Thirty nine volumes], 1903-1912, XIX, pp.389-390.

69 D.H. Lawrence, The Prussian Officer and Other Stories, 1973, [Penguin edition], p.162.

70 K. Alldritt, op.cit., p.72.

71 The Complete Works of John Ruskin, op.cit., IX, p.ii.

72 The Collected Letters of D.H. Lawrence, op.cit., p.302.

73 The Complete Works of John Ruskin, op.cit., IX, p.12.

74 The Collected Letters of D.H. Lawrence, op.cit., p.29.

75 The Complete Works of John Ruskin, op.cit., X, p.190.

76 Phoenix II, op.cit., pp.429,431,432.

77 Phoenix I, op.cit., p.455.

78 Ibid., p.456.

79 Ibid., p.457.

80 Ibid., p.458.

81 Ibid., p.469.

82 Ibid., p.474.

83 Ibid., p.464.

84 Ibid., p.459.

85 Ibid., p.459.

86 The Complete Works of John Ruskin, op.cit., VI, p.72.

87 K. Alldritt, op.cit., pp.87-88.

88 W. Worringer, Abstraction and Empathy, (trans. M. Bullock), 1967, p.45.

89 The Complete Works of John Ruskin, op.cit., VII, pp.276-277.

90 Ibid., XII, p.97.

91 W.C. Wees, Vorticism and the English Avant-Garde, 1972, p.80.

92 T.E. Hulme, Speculations, (ed. H. Read), 1960, p.120.

93 P. Jones (ed.), Imagist Poetry, 1972, p.25.

94 Ruskin Today, (chosen and annotated by K. Clark), 1967, p.135

95 Phoenix I, op.cit., pp.476-479.

96 In this context Lawrence blames both Hardy and Tolstoy for trying to apply the world to their metaphysic instead of applying their metaphysic to the world.

97 M. Kinkead-Weekes, "The Marble and the Statue: The Exploratory Imagination of D.H. Lawrence" in Imagined Worlds (eds. M. Mack and I. Gregor), 1968, p.385.

98 L. Lerner, The Truthtellers, 1969, pp.191-205.

99 Roger Sale, "The Narrative Technique of 'The Rainbow'", Modern Fiction Studies, V, 1959, 29-38.

100 The Collected Letters of D.H. Lawrence, op.cit., p.259.

101 Ibid., p.264.

102 Phoenix I, op.cit., p.419.

103 Ibid., p.418.

104 The Collected Letters of D.H. Lawrence, op.cit., p.279-280.

105 Phoenix I, op.cit., p.464.

106 The Collected Letters of D.H. Lawrence, op.cit., pp.281-283.

107 As Mary Freeman puts it in her study of Lawrence's interest in Futurism, though Lawrence was "more concerned with what a woman 'is' rather than what she 'feels - in the ordinary usage of the word', [he] tried to give the essence of human individuality, to describe an individual as a whole and unique being." See, M. Freeman, "Lawrence and Futurism" in C. Clarke (ed), D.H. Lawrence: 'The Rainbow' and 'Women in Love', A Selection of Critical Essays, [Casebook Series], 1969, p.98.

108 The Collected Letters of D.H. Lawrence, op.cit., p.282.

109 In F.R. Leavis's words, with a "distinctive vibration". See, F.R. Leavis, D.H. Lawrence: Novelist, 1970, p.114.

110 As Ursula is compared to "a pillar of salt" and "cruel, corrosive salt", with the Biblical parallel "a pillar of salt" in mind, Lawrence seems to link her femininity at once to the Earth and Lot's wife - eternally feminine, eternally dangerous and meddling, or, in short, the perennial femme-fatale.

111 D.H. Lawrence, Mornings in Mexico and Etruscan Places, 1973, [Penguin edition], pp.166-167.

112 G. Eliot, Middlemarch, 1975, [Penguin edition], Book 8, Chapter 80, p.846.

113 For instance, J. Moynahan, op.cit., pp.51-52; M. Spilka, The Love Ethic of D.H. Lawrence, 1955, p.18; K. Sagar, The Art of D.H. Lawrence, 1966, p.45; H.M. Daleski, The Forked Flame, 1965, p.75.

114 The Collected Letters of D.H. Lawrence, op.cit., p.12.

115 Ibid., p.243, (Lawrence's italics).

116 Phoenix I, op.cit., p.82 .

117 Marinetti first travelled to England in 1910 and there was a major Futurist Exhibition at the Sackville Gallery in London in March 1912. Lawrence at that time had already met Frieda at Nottingham and in early May 1912 they left together for Germany. It is understood that he was not familiar with the avant-garde developments in the art world of London.

118 Wassily Kandinsky, "On the Problem of Form", (trans. K. Lindsay) in Theories of Art, (ed. H. B. Chipp), 1975, pp.156-157.

119 In a passage that may demand lengthy treatises on poetics Lawrence pinpoints the issue at stake here: "Shakespearean vowel-loveliness in which the emotion of the piece flows". See, The Collected Letters of D.H. Lawrence, op.cit., p.67.

120 C. Clarke (ed.), op.cit., p.64. See, also, Phoenix II, op.cit., p.276.

121 K. Clark, Landscape into Art, 1950, p.89.

122 Ibid., p.90.

123 Peter Selz, Emil Nolde, (Exhibition Catalogue, New York Museum of Modern Art), 1963, p.38. See, also, the footnote 65 to chapter one.

124 c.f. for example A.J. Ayer, The Problem of Knowledge, 1956, pp.2-3.

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1 D.H. Lawrence, *Phoenix I*, 1936, pp.578,568.

2 *Ibid*., p.634.

3 D.H. Lawrence, *Fantasia of the Unconscious and Psychoanalysis and the Unconscious*, 1971, [Penguin edition], p.65.

4 K. Alldritt, *The Visual Imagination of D.H. Lawrence*, 1971, p.155.

5 Clive Bell, *Art*, 1921, p.7.

6 *Ibid*., p.8.

7 *Ibid*., p.23.

8 *Ibid*., p.25.

9 *Phoenix I*, *op.cit*., p.539.

10 Bell, *op.cit*., p.20.

11 R. Fry, *Vision and Design*, 1963, pp.20-21.

12 *Ibid*., p.239.

13 *Ibid*., p.242.

14 *Ibid*., p.264.

15 *Ibid*., p.265.

16 *Ibid*., p.302.

17 Bell, *op.cit*., pp.80-81.

18 D.H. Lawrence, *The Collected Letters of D.H. Lawrence* (ed. H.T. Moore), 1962, p.959.

19 *Phoenix I*, *op.cit*., pp.524-525.

20 *Ibid*., p.525.

21 *Ibid*., p.767.

22 *Ibid*., p.561.

23 *Ibid*., p.563.

24 *Ibid*., p.564.

25 *Ibid*., p.565.

26 Lawrence here certainly has Fry and Bell in mind to whom he ascribes the title of "the Primitive Methodists of art criticism".

27 Ibid., p.565.

28 Ibid., p.565-566.

29 Ibid., p.567.

30 Ibid., pp.566-567.

31 Ibid., p.567.

32 Ibid., p.570.

33 Ibid., pp.573-574.

34 Ibid., p.575.

35 Ibid., p.578.

36 Ibid., p.579.

37 Quoted in Renato Poggioli, The Theory of the Avant-Garde, (trans. G. Fitzgerald), 1968, p.176.

38 K. Merrild, A Poet and Two Painters, 1938, pp.224-225.

39 Quoted in R. Goldwater, Primitivism in Modern Art, 1967, p.201.

40 The Collected Letters of D.H. Lawrence, op.cit., p.477.

41 K.K. Ruthven, "'The Savage God': Conrad and Lawrence", Critical Quarterly, X, 1968, 40.

42 Phoenix I, op.cit., p.194.

43 D.H. Lawrence, Studies in Classic American Literature, 1971, [Penguin edition], pp.145-146. See, also, Merrild, op.cit., pp.323-327. In Merrild's book - which is a true record of many conversations with Lawrence, but rather annoying in as much as the author relies to a large extent on unspecified quotations from Lawrence's writings - almost all the same remarks were made in connection with Gauguin. Melville was not mentioned in Merrild's account.

44 K. Widmer, "The Primitivistic Aesthetic: D.H. Lawrence", Journal of Aesthetics and Art Criticism, XVII, 1959, 347.

45 Ibid., 347.

46 J. Kessler, "D.H. Lawrence's Primitivism", Texas Studies in Literature and Language, V, 467.

47 Amongst the numerous treatises on the subject I am particularly indebted to W. Muensterberger, Sculpture of Primitive Man, 1955, pp.15-19, and W. Fagg, Tribes and Forms in African Art, 1965, pp.11-18.

48 Fry, op.cit., pp.85-86.

49 Phoenix I, op.cit., p.578.

50 Roland Penrose, Portrait of Picasso, (New York Museum of Modern Art), 1957, p.154.

51 Quoted in J.M. Nash, Cubism, Futurism and Constructivism, 1974, p.15.

52 The English version is from the catalogue of the Exhibition of Works by the Italian Futurist Painters, Sackville Gallery, London, March 1912; See, U. Apollonio (ed.), Futurist Manifestos, 1973, pp.27-28.

53 J.C. Taylor, Futurism, 1961, p.12.

54 W.C. Wees, Vorticism and the English Avant-Garde, 1972, p.48.

55 Quoted in Futurist Manifestos, op.cit., p.25.

56 Hermione is much alike Gerald in this respect. As I have earlier pointed out all her activity is supremely cerebral. As Birkin explained bitterly to her face,

> Even your animalism, you want it in your head. You don't want to be an animal, you want to observe your own animal functions, to get a mental thrill out of them. It is all purely secondary - and more decadent than the most hide-bound intellectualism ... Passion and instincts - you want them hard enough, but through your head, in your consciousness. It all takes place in your head, under that skull of yours. [Chapter III].

57 Quoted in Futurist Manifestos, op.cit., p.22.

58 J. Rye, Futurism, 1972, p.55.

59 J.C. Taylor, op.cit., p.128.

60 The water-plant or lotus together with the swan and the snake are the three symbols of divine corruption in The Crown. See, D.H. Lawrence, Phoenix II, 1968, p.403. As Mary Freeman puts it, "if the lotus has its roots in the mud, it has its flowers in the sun". Quoted in C. Clarke (ed.), D.H. Lawrence: 'The Rainbow' and 'Women in Love', [Casebook Series], 1969, p.18.

61 Phoenix II, op.cit., p.391.

62 Mark Gertler, Selected Letters, (ed. N. Carrington), 1965, p.133. See, also, The Collected Letters of D.H. Lawrence, op.cit., p.490.

63 Gertler's treatment of colour was often found to be harsh or even violent by his critics. Likewise the predilection for expressive distortion and the grotesque were doubtless expressionistic characteristics that can be seen in his works as early as 1913. As John Woodeson wrote in his 400-page biography of Gertler, the painter had this to say about

his early interest in Renoir: "[He] is exquisite - delicious, but that is also his fault - I prefer him in reproductions. He is really too 'tasty'. It is too refined for us - too sweet. We must have something more brutal today ..." See, J. Woodeson, Mark Gertler, 1972, p.349. See, also the letter to V. Dobrée dated 6/5/1924 in the Selected Letters, op.cit., pp.210-211.

64 Ibid., pp.129-130. See, also, The Collected Letters of D.H. Lawrence, op.cit., pp.477-478.

65 In a letter to J.B. Pinker - his literary agent - dated 25 October 1916, Lawrence wrote, "It is a terrible and horrible and wonderful novel. You will hate it and nobody will publish it." Ibid., p.480.

66 Birkin thus communicates to Ursula his vision of the world and of life as consisting of two forces, the synthetic-creative, and the destructive-disintegrating stream:

> When the stream of synthetic creation lapses, we find ourselves part of the inverse process, the blood of destructive creation. Aphrodite is born in the first spasm of universal dissolution — then the snakes and swans and lotus — marsh-flowers — and Gudrun and Gerald — born in the process of destructive creation. [Chapter XIV].

67 In chapter seventeen, 'The Industrial Magnate', Lawrence emphasizes the fact that Gerald has a tendency to deify the human machine. In an interesting article, comparing Gerald with Loerke, John Remsbury has rightly suggested that Loerke is optimistic and feels he has the advantage over the machine; being an artist he can make a sculpture of it. See, J. Remsbury, "'Women in Love' as a Novel of Change", The D.H. Lawrence Review, VI, 1973, 162.

68 T.E. Hulme, Speculations, (ed. H. Read), 1960, p.105.

69 J. Meyers, Painting and the Novel, 1975, p.80.

70 There is a monochrome reproduction of this painting in Woodeson's biography of Gertler. See, J. Woodeson, op.cit., p.306 (illustration, no.44).

71 The monochrome reproduction is to be found in M. Levy, (ed.), Paintings of D.H. Lawrence, 1964, p.96.

72 K.K. Ruthven, op.cit., 48,54.

73 The phrase is Alan Friendman's ; See his The Turn of the Novel, 1970, p.171.

74 F.R. Leavis, D.H. Lawrence: Novelist, 1970, pp.99-101.

75 For a severely critical view of the stylistic weaknesses of Women in Love, see, Derek Bickerton, "The Language of 'Women in Love'", Review of English Language, VIII (1967), 56-67.

76 *c.f.* S.L. Goldberg, "'*The Rainbow*': Fiddlebow and sound", *Essays in Criticism*, XI, (1961), 418-434.

77 Printed "ironically" in the first edition although the typescript has "huffily". The spirit of Lawrence's last minute alteration, I believe, confirms the point I try to raise in this section. *See*, H. Davis, "'*Women in Love*': A Corrected Typescript", *University of Toronto Quarterly*, XXVII, (1957), 39.

78 *See*, W. Walsh, *The Use of Imagination*, 1966, p.214. This is not to say that there is no irritability in *The Rainbow* (variations on this term, in fact, occur some two dozen times in the novel) but the characteristic emphasis is different. The following example, I believe, illustrates the difference well:

> She was proud of Skrebensky in the house. His lounging, languorous indifference irritated her. She knew it was the outcome of a spirit of *laisser-aller* combined with profound young vitality. Yet it irritated her deeply. [*The Rainbow*, pp.301-302].

Typically the irritation here is running counter to the conscious response, her pride, that is given in the opening sentence; in the instance from *Women in Love* the irritation itself is the conscious response.

79 K. Alldritt, *op.cit.*, p.204.

80 *Ibid.*, p.210.

Appendix

The Illustrations:

1. Aubrey Beardsley: 'The Peacock Skirt'
2. Alphonse Mucha: 'La Dame aux Camélias'
3. Dante Gabriel Rossetti: 'Annie Miller'
4. Maurice Greiffenhagen: 'An Idyll'
5. James McNeill Whistler: 'Nocturne in Black and Gold: The Falling Rocket'
6. Edvard Munch: 'Moonlight'
7. Edvard Munch: 'The Kiss'
8. Vincent Van Gogh: 'The Starry Night'
9. Vincent Van Gogh: 'Road with Cypresses'
10. Carlo Carrà: 'Horse and Rider'
11. Mark Gertler: 'Merry-Go-Round'
12. Pablo Picasso: 'Les Demoiselles d'Avignon'

It is hoped that these illustrations will help the reader in evoking the appropriate visual images Lawrence probably had in mind while writing certain quoted passages. This particular purpose is applicable to nine illustrations. Amongst the remaining three Greiffenhagen's 'An Idyll' and Gertler's 'Merry-Go-Round' are obvious choices as Lawrence's own favourites. Picasso's Les Demoiselles d'Avignon encompasses the notion of modernity and its debt to primitive art. As such it is a seminal work of the twentieth century.

1. A. Beardsley: '<u>The Peacock Skirt</u>', (1894), Pen and Ink illustration for Oscar Wilde's <u>Salome</u>. <u>See</u>, pp. 20, 26.

2. A. Mucha: Poster of Sarah Bernhardt in '*La Dame aux Camélias*', (196), Colour lithograph. The theatricality of Bernhardt's pose rather than the symbolic overtones of the poster could be linked with Lettie Beardsall in *The White Peacock*. *See*, p.20.

3. D.G. Rossetti: '_Annie Miller_', (1860), Pen and ink on cream paper. Annie Miller was one of the favourite models of Pre-Raphaelite artists. There is little doubt that these half-innocent, half-siren-like portraits were the iconographical sources of the so-called "souly ladies" of Lawrence's early novels. _See_, p.21.

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4. M. Greiffenhagen: '*An Idyll*' (1891), Oil.

See, pp. 23 - 26.

5. J.M. Whistler: '_Nocturne in Black and Gold: The Falling Rocket_', (c.1875), Oil. This particular painting alongside others by Whistler when exhibited at the newly-opened Grosvenor Gallery in 1887 prompted an acrimonious attack from Ruskin and thus led to the well-known trial upon Whistler's suing Ruskin for libel. Incidentally, one may note that Whistler's demands for artistic autonomy on the part of the painter and his notion of "suggestivity" _à la Japonnais_ as against flat representation are the forerunners of many principles of Roger Fry's aesthetic. _See_, p.33.

6. Edvard Munch: '<u>Moonlight</u>', (1893), Oil.

<u>See</u>, p.35.

7. Edvard Munch: '*The Kiss*', (1898), Woodcut. Munch has three different works dealing with this particular theme. With minor variations, they are - iconographically speaking - all similar. My reference in the text was to the earlier 1892-oil version. Nevertheless compared with this and the 1895-etching versions, only the latest woodcut reproduced well in the print. *See*, pp. 35, 36.

8. V. Van Gogh: '*The Starry Night*', (1889), Oil. *See*, p.116.

9. V. Van Gogh: '*Road with Cypresses*', (1890), Oil. *See*, p.122.

10. C. Carrà: '<u>Horse and Rider</u>', (1912), ink and watercolour. See, p.158.

11. M. Gertler: '<u>Merry-Go-Round</u>' (1916), Oil.

<u>See</u>, pp. 172 - 174.

12. P. Picasso: '*Les Demoiselles d'Avignon*', (1907), Oil. *See*, p.156.

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Apart from Warren Roberts's comprehensive bibliography [W. Roberts, A Bibliography of D.H. Lawrence, New York: Hart-Davis, 1963] the enormous amount of Lawrence criticism had been checklisted up to 1959 by Maurice Beebe and Anthony Tommasi [in Modern Fiction Studies, Vol.5, No.1, Spring 1959, 83-98]. Moreover Keith Sagar in his The Art of D.H. Lawrence [Cambridge: The University Press, 1966] pointed out certain missing items of this list and drew attention to additional works between 1959 and 1966. The D.H. Lawrence Review, published at the University of Arkansas, U.S.A. under the editorship of James C. Cowan, brought the checklist more up-to-date in its third issue. [See, R.D. Beards, (with the assistance of G.B. Crump), "D.H. Lawrence, Ten Years of Criticism, 1959-1968: A Checklist", The D.H. Lawrence Review, Vol.1, No.3, Fall 1968, 245-285.] Actually this highly important literary journal continues to publish annual checklists.

In view of its general availability and the absence of an authoritative text I have mainly used the Penguin edition of Lawrence's works except for Sons and Lovers, The White Peacock, and Twilight in Italy. The following list does not only include the works to which reference is made in the text but also the works I have consulted which constitute the rationale behind this thesis.

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(b) Exhibition Catalogues

(Those exhibitions marked with an * have actually been visited)

*A Pre-Raphaelite Passion: The Private Collection of L.S. Lowry; Manchester City Art Gallery, 1st April - 31st May 1977. [Intro. by S. Martin, pp.3-5].

Albert Moore and his Contemporaries; Laing Art Gallery, Newcastle upon Tyne, 23 September - 22 October, 1972. [Intro. by R. Green, pp.5-10].

Art Nouveau and Alphonse Mucha; The Victoria and Albert Museum, London, May - August 1963. [Intro. by B. Reade pp.1-34].

Burne-Jones et l'influence des Preraphaelites; Galerie du Luxembourg, Paris, Mars - Avril 1972. [Intro. by J. Hartnoll, pp.1-22].

**Burne-Jones: The Paintings, Graphic and Decorative Work of Sir Edward Burne-Jones, 1833-98*; Hayward Gallery, London, 5 November 1975 - 4 January 1976. [Intro. by J. Christian, pp.7-14].

**Cézanne:Watercolour and Pencil Drawings*; Hayward Gallery, London, 13 November - 30 November 1973. [Intro. by L. Gowing, pp.5-23].

D.H. Lawrence: After Thirty Years; Catalogue of an Exhibition held in the Art Gallery of the University of Nottingham, 17 June - 30 July 1960. [ed by Vivian de Sola Pinto].

**Duncan Grant: Ninetieth Birthday Exhibition*; d'Offay Gallery, London, 21 January - 21 March 1975. [Reviewed by J. Watts, *The Guardian*, 23/1/1975].

**Edvard Munch: 1863-1944*; Hayward Gallery, London, 12 January - 3 March 1974. [Intro. by K. Clark pp.7-11].

Emil Nolde; New York Museum of Modern Art, Winter 1963. [Intro. by P. Selz].

English Influences on Vincent van Gogh; Fine Art Department, University of Nottingham, 1974/5. [Intro. and Catalogue by R. Pick-Vance].

**Impressionism: Its Masters, its Precursors, and its Influence in Britain*; The Royal Academy of Arts, London, 9th February - 28th April 1974. [Intro. by J. House, pp.7-18].

Jacob Epstein: The Rock Drill Period; Anthony d'Offay Gallery, London, 16 October - 9 November 1973. [Intro. by R. Cork, pp.5-15].

**Landscape in Britain c. 1750-1850*; The Tate Gallery, London, 20 November 1973 - 3 February 1974. [Intro. by C. Shields, pp.9-13; Notes by L. Parris, pp.15-138].

Matisse, 1869-1954: A Retrospective Exhibition; The Hayward Gallery, London, Winter 1968. [Intro. by L. Gowing, pp.7-42].

**Paul Klee: The Last Years (An Exhibition from the Collection of his Son)*; Hayward Gallery, London, 13 December 1974 - 12 January 1975. [Intro. by D. Hall, pp.3-5].

Pioneers of Modern Sculpture; Hayward Gallery, London, 20 July - 23 September 1973. [Intro. by A.E. Elsen, pp.7-100].

**Turner: 1775-1851*; The Royal Academy of Arts, London, 16 November 1974 - 2 March 1975. ['J.M.W. Turner: Art and Content' by M. Butlin, pp.9.-19; 'Turner's Drawings and Watercolours' by A. Wilton, pp.21-32; 'Life and Times' by J. Gage, pp.175-193].

*Turner in the British Museum: Drawings and Watercolours; Catalogue of an Exhibition at the Department of Prints and Drawings of the British Museum, 1975, by A. Wilton.

*Vincent van Gogh: Paintings and Drawings; National Museum Vincent van Gogh, Amsterdam, A Choice from the Collection of the Vincent van Gogh Foundation, 1973.

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*Vorticism and its Allies; Hayward Gallery, London, 27 March - 2 June 1974, [Intro. by R. Cork, pp.5-28].

*Whistler and His Influence in Britain; The Tate Gallery, London, 24 August - 30 October 1977. [Intro. by D. Brown pp.1-6].

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