Myth, Symbol and Selfhood in D. H. Lawrence's The Rainbow

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A Thesis

in

The Department

of

English

Presented in Partial Fulfilment of the Requirements
for the degree of Master of Arts at
Concordia University
Montréal, Québec, Canada

July 1984

ABSTRACT

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This thesis examines the quest for selfhood in The Rainbow. Lawrence's metaphysic of selfhood requires that the characters develop consciousness of the mythic dimension of their existence. Mythic motif and symbol are primary ways in which Lawrence embodies this psychic quest within his narrative.

The paper identifies psychic development as occurring in three phases. The first phase is "preconscious" and is informed by the mythic motif of Pluto and Persephone. The second phase is a transitional one of growing awareness of self and other and is informed by the myth of Eros and Psyche. The third phase is the transformational one leading to consciousness of the whole self and is informed by the symbols and procedures of the alchemical process. These phases correspond roughly to the three Brangwen generations, but are also recognizable to varying degrees in each character.

The quest for selfhood demands an introspective "jour-

ney" by which the characters become conscious of the psychic polarities which underlie their lives. This mythic journey becomes increasingly a quest to realize and restore the lost feminine principle of being as defined by Lawrence in "Study of Thomas Hardy." Myth and symbol are used to explore this attempted restoration and to express the struggle of the mythic matriarchal power to escape subjugation.

The narrative moves towards establishing the conditions capable of promoting a new social order based on the holistic order of myth and imaged in the symbol of the rainbow. The thesis discusses this movement not only in individual terms but in social terms, since it is Lawrence's contention that psychic transformations of individuals are capable of bringing about social transformation.

ACKNOWLEDGEMENT

I would like to express my gratitude and my thanks to Professor Katherine Waters for her guidance and to my family for their patience during the preparation of this thesis.

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Chapter 1

Introduction

Thesis Orientation and Methodology

I have chosen to apply archetypal criticism to the analysis of D. H. Lawrence's The Rainbow since this is an effective method of revealing the mythical patterns of a literary work. Originated by Carl Jung and popularized by Joseph Campbell among others, archetypal analysis approaches the psychological challenges and options of the characters, both as individuals and as members of a specific society and culture. My purpose in giving a mythic reading of The Rainbow is to show that Lawrence's concept of psychological health and wholeness of personality requires that the characters connect with and evolve their mythical consciousness. The Rainbow is seen as attempting to describe the dilemmas created by modern experience, principally those which result from a sense of alienation and loss of a system of values. The narrative suggests, on both the personal and the cultural levels, the means by which a reunion of the dismembered parts could be effected. It will be demonstrated that the journey to selfhood involves a progress in recognizing the primal source of life not as a formless chaos, nor as an outmoded pagan system of spirits, but as a system having

contemporary purpose, form and direction. For Lawrence this meant a religious recognition of "man created by God"[1]. The acceptance by the individual wayfarer of the reality of a god concept suggests the realization of the original wholeness and harmony of life from which we have become alienated. The journey to selfhood is thus seen as an odyssey back to our spiritual beginning. The evolution of mythical consciousness is described in the novel as an individual issue, embodied in the character development, and as a cultural issue, embodied in the generational patterns through which Lawrence discusses industrial society. My discussion surrounds these two issues.

As this approach is part of a shift in response to Lawrence's work, a brief look at the critical response to date will help to place it in perspective. Early critics tended to apply a Freudian interpretation which focussed upon Lawrence's own sexual life and possible consequent attitudes. Middleton Murry's 1931 statement that "continually in his work we are confronted with sexual experience of a peculiar kind; it is quite impossible to ignore it . . . The Rainbow is the story of Lawrence's sexual failure"[2] illustrates

[1] D. H. Lawrence, The Rainbow (Methuen, 1915; rpt. London: Penguin Books, 1979), p. 494. All further references to this work appear in the text.

[2] "The Rainbow", rpt. in D. H. Lawrence: The Rainbow and Women in Love: A Casebook, ed. Colin Clarke (London: Macmillan, 1969), p. 74; hereafter cited as A Casebook.

the tone of much early Freudian criticism. This approach was developed by later critics such as F. J. Hoffman (1945)[3], Daniel Weiss (1962)[4], and David Cavitch (1969)[5]. Indeed, The Rainbow and Women in Love have emerged as major works of our time in part because they respond to analysis of the characters' psychological depth, both Freudian and archetypal.

It was F. R. Leavis' D. H. Lawrence: Novelist[6], published in 1956, which set the tone for subsequent more fully rounded treatments of Lawrence. Leavis' study has encouraged critics to connect Lawrence's cultural vision to his art. This broadened critical direction emphasizes the philosophical basis of Lawrence's fiction as expounded in his major critical and theoretical essays, as well as in his letters.

H. M. Daleski (1965)[7], Keith Sagar (1966)[8], and Mark Kinkead-Weekes (1968)[9] explore the central motifs of sexual

[3] "Lawrence's Quarrel with Freud," rpt. in The Achievement of D. H. Lawrence, ed. F. J. Hoffman and Harry T. Moore (Norman, Okla: Univ. of Oklahoma Press, 1953), pp. 106-127.

[4] Oedipus in Nottingham: D. H. Lawrence (Seattle, Univ. of Washington, 1962).

[5] D. H. Lawrence and the New World (New York: Oxford University Press, 1969).

[6] (1956; rpt. Chicago: Univ. of Chicago Press, 1979).

[7] The Forked Flame (Evanston, Ill.: Northwestern Univ. Press, 1965).

[8] The Art of D. H. Lawrence (Cambridge, N.Y.: Cambridge University Press, 1966).

[9] "The Marble and the Statue: The Exploratory Imagination of D. H. Lawrence" in Imagined Worlds, ed. Ian Gregor and Maynard Mack (London: Methuen, 1968), pp. 371-418.

identity, marriage and religion in The Rainbow as they are modified culturally through each generation's experiences. They identify, at the same time, the major symbols, such as the rainbow and the arch, and show how these alter in an evolutional structure according to the generational perspective. These studies have had a major influence on criticism of The Rainbow because of their recognition of the evolutional and cultural approach of the novel.

Colin Clarke's River of Dissolution (1969)[10] develops upon the scholarship of Daleski, Sagar and Kinkead-Weekes by suggesting not only that the generational approach of The Rainbow points towards a theme of social change, but that the novel is informed by the mythic motif of corruption and renewal. This paper supports and develops this view.

Other critics during the sixties were beginning to recognize the archetypal and mythic nature of the novel's motifs. Julian Moynahan (1963)[11] focusses upon the ritual structure and discusses the symbolic significance of ritualistic scenes as they reflect the psychological situation of the characters. Moynahan has clearly influenced the analysis of some symbolic scenes in this paper, although I have taken

[10] (London: Routledge & Kegan Paul, 1969).

[11] The Deed of Life (Princeton, N.J.: Princeton University Press, 1963).

exception to some of his conclusions. George Ford (1965)[12] discusses in some detail both the biblical analogies and the apocalyptic myth in Lawrence's work. Ford confines his discussion to evidence and interpretation of Christian symbols and doctrine, whereas I treat Christianity as a patrilineal mythology which is compared and contrasted in the novel to a matrilineal one.

J. B. Vickery has been the most specifically archetypal critic of Lawrence. His The Literary Impact of The Golden Bough (1973)[13] includes some discussion of The Rainbow as a questing story. He identifies some of the mythic motifs of the novel, such as the resurrection motif of the dying and reviving god, and the motif of the sacred marriage. In the paper I expand upon his insights in my discussion of the death of Tom Brangwen and the marriage between Anna and Will. Vickery's discussion of the relationship between the harvest rituals which Frazer discusses and the harvest scenes in the novel has informed my analyses of these scenes. His contribution to the identification of mythic motifs in The Rainbow and other works of Lawrence has provided excellent scholarship upon which to base in part my claim for a mythic interpretation. I have attempted to be as thorough as he has in

[12] Double Measure (New York: Holt, Rinehart and Winston, 1965).

[13] (Princeton, N.J.: Princeton University Press, 1973).

my research of additional myths with which I explicate the novel's themes.

Recent psychologically oriented criticism of The Rainbow, rather than focussing upon a Freudian-based sexual interpretation, have centred upon the separation of psychic elements evident in the novel. The mind/body split has been discussed to a limited extent by R. E. Pritchard (1971)[14] and Frank Kermode (1973)[15]. This polarity between the spiritual and the temporal is reflected in myth and archetype. My discussion develops the observations of Pritchard and Kermode with a greater awareness of the mythic nature of this polarity.

Although the actual parallelism to Jung is infrequently noted in Lawrence criticism, Jungian psychoanalysts have cited Lawrence's work, especially The Rainbow, in their studies of psychic polarities and the process of individuation. In analysing works of literature Jungian critics identify patterns of individuation. Jung saw the process of individuation as a quest for self-realization. He considered that each of us possesses characteristics which are universal to all men, though in a unique combination. Realizing this uniqueness involves "complete fulfilment of the collective qualities

[14] D. H. Lawrence: Body of Darkness (Pittsburgh, Pa.: Univ. of Pittsburgh Press, 1971).

[15] Lawrence (London: Fontana, 1973).

of the human being"[16]. Jung's notion of individuation is very similar to Lawrence's notion of selfhood. The patterns of individuation are identified in literature by Jungian scholars as patterns of myth and archetypal symbolism.

While acknowledging that Lawrence's use of myth, especially in The Rainbow, has frequently been noted, I stress in this paper that myth is his fundamental method of narration and characterization: that the novel is "about" becoming conscious of the mythic nature of one's reality. The movement towards consciousness occurs for the individual at all times and in all ages, but for the individuals who, as Lawrence sees them, are coping with the fragmentary nature of early industrial processes, it is a venture that is more difficult and more urgent. While acknowledging the useful analyses of scenes, symbols and psychic polarities, I am placing these in an archetypal pattern of character development. This paper has therefore been informed by the analyses of Jungian psychoanalysts, specifically Erich Neumann's commentary on the myth of Eros and Psyche (1956)[17] and James Hillman's discussion of spiritual alchemy in The Rainbow (1982)[18].

[16] C. G. Jung, The Basic Writings of C. G. Jung, ed. Violet Staube de Laszlo (New York: Modern Library, 1959), p. 144.

[17] Amor and Psyche (New York: Harper & Row, 1956).

[18] "Salt: A Chapter in Alchemical Psychology" in Images of the Untouched, ed. Joanne Stroud and Gail Thomas (Dallas, Tex.: Spring Publications, 1982), pp. 111-137.

I contend that Lawrence saw the journey to selfhood, and to a healthier society, reflected in three distinct phases of psychic development. These phases correspond roughly to the three generations of Brangwens, but can also be recognized to a limited extent in each character's development. The reflection of the phases through the generations of Brangwens suggests the development of a cultural consciousness. The reflection of the phases in each character shows that each wayfarer must travel the same spiritual road.

The three phases of psychic development which I identify correspond with particular mythic motifs. The first phase is termed the 'preconscious', which is Lawrence's own term to describe non-reflective experiences[19]. The second phase is the transitional one during which the individual confronts the masculine and feminine principles within himself. The third phase involves a series of psychological transformations as the individual is divested of "the suggestive power of primordial images"[20] while at the same time achieving consciousness of his or her uniqueness as a mythic being. These phases are reflected in the chapters of this paper: "Symbol and Myth in the Preconscious Experience," "The Symbol-

[19] Lawrence writes in "Psychoanalysis of the Unconscious": "she possesses something, a certain entity of primal, preconscious knowledge." In Fantasia of the Unconscious and Psychoanalysis of the Unconscious (Harmondsworth, Mddx.: Penguin Books, 1960), p. 239. This edition is hereafter cited as Fantasia.

[20] C. G. Jung, The Basic Works of C. G. Jung, p. 144.

ism of Growing Awareness," and "Alchemical Symbolism and the Second Half of The Rainbow." The central myth of the preconscious phase is that of Pluto and Persephone; the transitional one is informed by the myth of Eros and Psyche; the realization of consciousness is described by the symbolism of the alchemical process. In addition, I identify mythic themes which recur throughout the novel, the principal of these being the motif of life as a questing journey. These mythic themes provide the connecting and unifying ideas and symbols among the three phases.

I am not suggesting that at all times Lawrence was aware of specific myths; rather, it is my intention to contribute to the understanding of those passages which all readers sense to be both obscure and important by focussing upon the mythic level of the work. As well, this method emphasizes what is original, powerful, and enduring in Lawrence's art, rather than what is vitiated or dated by his attitudes to sex, class, and industrialization.

The Nature and Function of the Mythic in Fiction

As I propose to give a mythic reading of The Rainbow I should like to clarify what is meant by 'mythic', and how it functions in fiction generally. J. A. Allen has written that "myth can be defined in many ways, but in the literary context it is the distilled essence of human experience, ex-

pressed as metaphoric narrative"[21]. Familiar myths such as the myth of Adonis and the myth of Osiris are metaphoric narratives. They reflect to some extent the society and culture which gave rise to them. All myths from any age of man, however, have in common what J. G. Frazer calls "motives which led to its institution"[22]. When we detect these underlying motives, or motifs as they would appear in literature, we find revealed the mythic reality of the metaphoric narratives. Lawrence defines myth as "the old wisdom, only in its half-forgotten, symbolic forms. More or less forgotten as knowledge: remembered as ritual, gesture and myth-story"[23]. Myth, then, can be defined as the story which expresses a culture's knowledge of the fundamental experiences of life. Within the story is that which is mythic: the knowledge (or in Lawrence's term, the "carbon"[24]) that is "more or less forgotten".

The essence of mythic knowledge is an awareness that all life involves a transformational process, that in nature all birth comes from death, and that life is a perpetual cycle of birth, death, and energy transformation. The myth-story

[21] Hero's Way (Englewood Cliffs, N.J.: Prentice-Hall, 1971), p. xxi.

[22] The Golden Bough (London: Macmillan, 1971), p. 3.

[23] "Fantasia of the Unconscious" in Fantasia, p. 13.

[24] Letter to Edward Garnett, 5 June 1914, cited in D. H. Lawrence, ed. H. Coombes (Harmondsworth, Mddx.: Penguin Education, 1973), p. 91.

serves a psychological function by preparing us for these stages of life and helping us to realize that what may seem to be an end is in reality a new beginning, part of the cycle of growth in existence. The myth can also serve a religious function when it operates as a bridge between the temporal and the spiritual, life and death. In fiction, however, myth functions as a means of exposing the deepest motives of a character, through relating the characters to a well-known myth-story or mythic motif. Myth-stories and metaphors are therefore suited to the development of character in that sort of fiction which holds that character is more than "stable ego"[25] and plot development more than a "moral scheme into which all the characters fit"[26].

The Mythic in Nineteenth and Early Twentieth Century Literature

Myth was used overtly in the nineteenth century by writers other than realistic novelists. Myth's dual qualities of introspection and universality were recognized by Keats, Coleridge and Shelley. They employed myth-story and mythic analogy to embark on voyages of introspection largely in reaction to the materialism and collectivism of their age. A similar reaction to current events and attitudes was evident in the Victorian era: the poetry of Tennyson "may be

[25] D. H. Lawrence, letter to Edward Garnett, 5 June 1914, cited in Coombes, p. 91.

[26] D. H. Lawrence, letter to Edward Garnett, 5 June 1914, cited in Coombes, p. 90.

seen as a dialogue between an inner, timeless and fixed core of apprehension and an outer, public world of activism and energy"[27]. The work of the Pre-Raphaelites and their successors clearly anticipates the modern use of myth-story and mythic motifs. They used this technique to reveal the complex workings of the minds of the characters, as does Lawrence. Rossetti's The Blessed Damosel is an example of a Pre-Raphaelite work which uses mythic motifs in order to convey to the reader a sense of the characters' own psychological depth, and by extension the psychological complexity of the universal experience of life.

Oscar Wilde's The Picture of Dorian Gray is an experiment at developing these nineteenth century concerns with myth in the form of prose fiction. Through the use of myth and symbol in a realistic setting, Wilde suggests the depth and complexity of the human psyche, the necessity of including "corruption" in any myth of spiritual transformation, and the loss of vitality in the institutions and art forms of his society.

Modern literature benefits from modern psychological theory in that myth is seen as metaphorical for the unconscious. The mythic reality which is embodied in myth is the literary equivalent of the psychological concept of the archetype. The effect of this psychological theory of liter-

27. John Dixon Hunt, The Pre-Raphaelite Imagination 1848-1900 (Lincoln, Neb.: Univ. of Nebraska Press, 1968), p. 16.

ature has been to engender a new school of both writing and criticism. T. S. Eliot has discussed this new line of thought from the writer's point of view: " . . . Psychology, . . . ethnology, and The Golden Bough have concurred to make possible what was impossible even a few years ago. Instead of narrative method, we may now use the mythical method. It is, I seriously believe, a step toward making the modern world possible for art"[28]. The 'narrative method' often recounted entire myth-stories as if they actually took place. The 'mythical method' transposes meaning to the symbolic level. It uses mythic motifs which, in a modern setting, suggest psychological depths, depths shared by "each in his prison / Thinking of the key"[29]. What Eliot is suggesting, of course, is that the modern world presents the artist with an interpretive problem. Lawrence clearly agrees with him, and in The Rainbow he shows the changes he perceives as having taken place between the idyllic rural society and the fast-paced modern society of disintegrating principles and values. Eliot suggests that mythic metaphor provides a method by which the modern artist can reflect the modern reality, and, as I will show, Lawrence applies this method in The Rainbow because he, too, felt that it was one way in which to reflect modernity.

[28] "'Ulysses', Order and Myth" in Selected Prose of T. S. Eliot, ed. Frank Kermode (London: Faber and Faber, 1975), p. 178.

[29] T. S. Eliot, "The Waste Land," ll. 413-14, in Selected Poems (London: Faber and Faber, 1954), p. 67.

The Psychological Function of the Mythic in Lawrenc's Fiction

Lawrence's use of myth-story and mythic motif differs somewhat from the mythopoesis of his contemporaries such as Eliot, Joyce and Yeats. For him it is not, as it was for Eliot, "simply a way of controlling of ordering, of giving a shape and a significance to the immense panorama of futility which is contemporary history."[30] Unlike Eliot, whose mythopoesis operates within the context of traditional Christianity, Lawrence struggles with the inability of the Christian mythology to express what for him was the modern reality. In Joynce's fiction, although the author and the readers are aware of the mythic dimension, the characters are depicted for the most part as living it unconsciously. Their relationships to myth are ironic. Lawrence, in contrast, demands that his characters strive for mythical consciousness, and this is a recurring theme in his work. The visionary world into which Yeats wants to awake is never depicted in Lawrence's work as the ideal end of man's aspirations. Myths, symbols and mythic allusions within a novel such as The Rainbow serve the function of revealing psychic transformations within the characters. Such transformations substantiate Lawrence's thesis that, if the inner life were to become the basis of consciousness, the transformation of the individual would bring about a trans-

[30] "'Ulysses', Order, and Myth" in Selected Prose of T. S. Eliot, p. 177.

formation of society, which in turn would create a new social order. The psychological function of the mythic in Lawrence's fiction serves a serious social purpose: he wants "folk . . . to alter, and have more sense"[31].

Intellectual and Philosophical Influences on Lawrence

We can identify several major forces in Lawrence's background and in his life which influenced the development of his thinking. These influences led to the formulation of his belief in the transformative nature of the psyche and its social consequences. We can see the influence of Romantic epistemology in Lawrence's conception of the 'heart' as first and most important purveyor of knowledge. The philosophic and religious principles of Victorian Evangelicalism directed his early thinking, and we see its influence in the tremendous value which he places on feeling as opposed to intellect. "At this main centre of our first mind the solar plexus we know as we can never mentally know," he writes in "Fantasia of the Unconscious"[32]. His concept of 'blood-consciousness' is a development of the "natural shrewdness" that the Victorian John Stuart Mill noted was the "spirit"

[31] Letter to A. W. McLeod, 26 April 1913, cited in Coombes, p. 73.

[32] Fantasia, p. 34.

of his age[33]. Lawrence felt that the 'blood' or the instincts are often more accurate in their inclinations than the intellect which, more often than not, has been polluted by education: "No newspapers--the mass of people never learning to read. The evolving once more of the great spontaneous gestures of life"[34]. In his forward to "Fantasia of the Unconscious" Lawrence acknowledges the debt that his metaphysic owes to a variety of sources: "the Yoga and Plato and St. John the Evangel and the early Greek philosophers like Herakleitos down to Frazer and his 'Golden Bough', and even Freud and Frobenius"[35].

Lawrence turned to European thought in his attempt to deal with the split which he perceived as having occurred between the body and the mind. Through his university reading, and later through his German-born wife, Frieda, he had direct contact with Liebniz's philosophy of organicism. Lawrence's own theory of the mind and of 'blood consciousness' parallels Nietzsche's philosophy of the power and worth of the individual, as well as his critique of the rational.

The European philosophical tradition, which had a direct influence on Lawrence's thought, gave rise to one of the most

[33] "The Spirit of the Age" (1831), cited in Walter E. Houghton, The Victorian Frame of Mind, 1830-1870 (New Haven: Yale University Press, 1970), p. 124.

[34] "Fantasia of the Unconscious" in Fantasia, p. 88.

[35] Fantasia, p. 11.

important intellectual movements of our time, a movement which specifically deals with the dichotomy of mind and body--modern psychological theory. Lawrence partook of the growth of this movement through his European contacts. In The von Richtofen Sisters, Martin Green relates how Lawrence came into direct contact with Freudian psychoanalytic theory through Otto Gross, a disciple of Freud and the husband of a close friend of Else von Richtofen (to whom Lawrence dedicated The Rainbow). These were stimulating contacts for Lawrence. As Green relates, "Freud himself wrote to Carl Gustave Jung, February 28, 1908, that Gross and Jung himself were the only two among his followers who had original minds"[36]. Modern psychological theory as it has developed out of the European philosophical tradition embraces the possibility of profound inner change, and this accorded with Lawrence's own thoughts and needs. It was through his interest in and investigation of European thought that he came to evolve his own theory of the psyche which stresses the development of the individual through his or her coming to terms with the mythic 'wholeness' of life.

Lawrence and the Jungian Approach to the Psyche

We can trace the development of Lawrence's own theory of the mind through "Study of Thomas Hardy" (1914-1915), "Psychoanalysis of the Unconscious" (1921), and its continuation,

[36] (New York: Basic Books, 1974), p. 43.

"Fantasia of the Unconscious" (1922). Lawrence read and was affected by Freud, as we can see specifically in Sons and Lovers, but clearly during the middle period of his work he anticipates the Jungian mode of thought whereby the psyche is explicated through myth--and myth is explicated psychologically. There is no evidence that Lawrence was aware of Jung's "original mind" at the time that he was working on The Rainbow[37]. Jung's first major work, Transformations and Symbols of the Libido, was published in 1912, just three years before The Rainbow was published. Despite the lack of textual evidence of Lawrence's awareness of Jung's work, some of Jung's most original concepts are to be found fleshed out in the narrative of The Rainbow, and Lawrence's essays centre on concerns which parallel Jungian psychology.

Lawrence's attempt to describe the most profound motivations of his characters lead him into uncharted areas of investigation of the mind, what we now call depth psychology. He, like Jung, discovered striking similarities between universal motifs, found in religions and mythologies of all ages and cultures, and what he perceived to be the contents of the individual psyches of his characters. As he delved into the unknown he, like Jung, realized that the more profound the experience, the more it was felt as religious:

[37] By 1922, Lawrence was familiar with Jung's concepts and most probably had read one or more of his works. In "Fantasia of the Unconscious" he writes: "Jung dodges from his university gown into a priest's surplice till we don't know where we are." In Fantasia, p. 19.

"At the maximum of our imagination we are religious"[38]. Like Jung, he envisioned the essence of being as a tension between opposing principles, what Jung call psychic polarities, and he felt that neither one pole nor the other would be excessively emphasized in a wholesome psyche: "So life consists in the dual form of the Will-to-Motion and the Will-to-Inertia . . . Since there is never to be found a perfect balance or accord of the two Wills, but always one triumphs over the other, in life, according to our knowledge, so must the human effort be always to recover balance, to symbolize and so to possess that which is missing"[39]. Like Jung, he envisioned these polarities in both social and cultural terms, and thus the individual experience is a reflection of the mythic experience which, in turn, reflects a culture's knowledge. Lawrence, as well as Jung, saw the psychic life force as a movement towards a healthy balance of opposing principles. In both of their concepts this psychic health is a conscious state.

It is not the intention of this paper to analyze the similarities between Jungian thought and the development of characterization in The Rainbow, but rather to allow the Jungian approach to enlighten the discussion of mythical patterns in the narrative when this approach parallels

[38] "Introduction to these Paintings" in Phoenix, ed. Edward D. Mcdonald (London: Heinemann, 1961), p. 559.

[39] "Study of Thomas Hardy" in Phoenix, p. 447.

Lawrence's. I would like to point out at this time a particular parallel approach of which the reader should be aware since it embodies that which Lawrence saw as both the problem and the solution for the ailing modern world. The most interesting parallel studied in this paper is Jung's and Lawrence's presentation of the feminine. Ann Belford Ulanov considers this Jung's most original contribution to psychology, and in this light Lawrence's artistic exploration is remarkably perceptive and far ahead of his time. Ulanov distinguishes three features of Jung's approach to the feminine: "Jung's notion that the feminine is not confined only to females; Jung's description of the nature of the feminine in the language of symbol and myth; and Jung's notion that personal wholeness can only be achieved by a full awareness of contrasexuality"[40].

The first notion is central to Lawrence's approach to psychic sexuality. Like Jung, Lawrence was convinced that along with a specific female sexual identiy there exist certain "modalities of being"[41], to borrow Ulanov's term, which are common to all human beings. These characteristics are seen as 'feminine', and the psychic polarities--conscious-unconscious, flesh-spirit, active-passive--are most often

[40] The Feminine in Jungian Psychology and in Christian Theology (Evanston, Ill.: Northwestern University Press, 1971), p. 141; hereafter cited as The Feminine.

[41] The Feminine, p. 142.

characterized in masculine-feminine terms. "Study of Thomas Hardy" attempts to delineate and describe psychic sexuality: "The physical, what we call in its narrowest meaning, the sex, is only a definite indication of the great male and female duality and unity"[42]. He goes on to say, "For every man comprises male and female in his being, the male always struggling for predominance. A woman likewise consists in male and female, with female predominant"[43].

Ulanov's second point, that Jung explores the nature of the feminine in the language of symbol and myth, would apply equally to the technique of The Rainbow. The myths and symbols which inform the work are those dealing with the recovery of the lost 'feminine', and so we see Persephone waiting in the darkness of the underworld for the Hero to discover her and bring her back to the light. As the characters become more conscious of the mythic dimension of their beings, as they begin to explore consciously the psychic polarities which inform their lives, the myth changes and we see Persephone resisting being dragged into the darkness by a forceful Pluto. As we shall see, the central metaphor which informs The Rainbow is the struggle between the masculine and the feminine principles--in both the personal and the social

[42] Phoenix, p. 443.

[43] Phoenix, p. 481.

contexts--and Lawrence clearly sees the subjugation of the mythic matriarchate by the existing patriarchate to be a cause for the ills of modern society.

Ulanov's third point deals with the achievement of personal wholeness, a notion which is central to the psychology of individuation in Jung and to the venture in consciousness in Lawrence. There is a strong sense in The Rainbow of an earlier age when the psyche was not disturbed by polarities but accepted the masculine-feminine tensions without question or conscious reflection: "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. 8). This experience of wholeness is without consciousness. In the paper I have preferred the term 'preconscious' when referring to this holistic experience because it expresses more clearly than 'unconscious' the archaic and collective nature of the images.

The earlier age of natural connection with the preconscious experience of the mythic oneness of all things is disrupted; in the narrative this disruption comes in the form of the man-made canal which divides the Brangwen farm. Both Jung and Lawrence agree that once this connection is lost the tendency of the mind is to develop towards consciousness. It is Lawrence's contention, as I shall show, that full consciousness incorporates not only an awareness of the nature

of psychic polarities, but also a restoration of the connection with the original holistic world, the mythic dimension of life.

Chapter 2

Symbol and Myth in the Preconscious Experience

The Mythic Opening of The Rainbow

"No summary can do justice to these deeply interior novels [The Rainbow and Women in Love]," writes Alastair Niven, "for if they are about the dissolution of old values they do not simplistically assert new ones. In no other English fiction are social and personal themes interconnected in so metaphysical a context."[1] As Niven suggests, the interconnection in The Rainbow is between old values and new. The evolution of this connection is imaged in both social and personal terms.

Myth is the means by which the new is asserted while the connections with the old are maintained; the mythic process is the experience of the individual in cultural terms. The essential nature of myth is the pain of the individual which occurs within the structure and the unity, the "peace," of the universal experience of mankind. Joseph Campbell contends that the paradox of the particular and the universal is revealed in myth: "But what the swiftly passing creatures experience is a terrible cacaphony of battle cries

[1] D. H. Lawrence: The Novels (Cambridge: Cambridge Univ. Press, 1978), p. 60.

and pain. The myths do not deny this agony (the crucifixion): they reveal within, behind, and around it essential peace (the heavenly rose)"[2]. This "essential peace" is the mythic 'oneness of all things', a concept which is readily identifiable in the mythologies of Eastern religions. It is less obvious in occidental mythologies, which feature a hierarchy of divinity which seems to preclude human participation in the divine. In Christian mythology, the human and the divine come together only after death. In The Rainbow, Lawrence confronts the limitations of Christian mythology while expressing the psychic challenges and options of each individual's journey toward selfhood.

The opening pages of The Rainbow establish the connection between the old and the new, the social and the personal, through an allusion to a mythic figure which predates Christianity--the figure of Janus. Lawrence explains his concept of this figure in "Study of Thomas Hardy": "Facing both ways, like Janus, face forward . . . facing the unknown, and looking backward over the vast rolling tract of life . . . man is given up to his dual business, of being . . . and of knowing"[3].

Lawrence's 'mythical method', to borrow Eliot's term, is to create a new story which parallels a familiar myth or

[2] The Hero with a Thousand Faces (Princeton, N.J.: Princeton Univ. Press, 1974), p. 288.

[3] Phoenix, p. 430.

mythic image. In so doing, he evokes the power of the informing archetype which is the significance of the myth being paralleled[4]. In the following passage the archetype of Janus is evoked in the tension which Lawrence develops between the outward-looking Brangwen women and the inward-looking Brangwen men:

> But the woman wanted another form of life than this, something that was not blood-intimacy. Her house faced out from the farm-buildings and fields, looked out to the road and the village with church and Hall and the world beyond. She stood to see the far-off world of cities and governments and the active scope of man, the magic land to her, where secrets were made known and desires fulfilled. She faced outwards to where men moved dominant and creative, having turned their back on the pulsing heat of creation, and with this behind them, were set out to discover what was beyond, to enlarge their own scope and range and freedom; whereas the Brangwen men faced inwards to the teeming life of creation, which poured unresolved into their veins. (p. 9)

The woman is the protagonist whose life borders on the "teeming life of creation" on one hand and "the world beyond" on the other. This passage introduces the incipient journey, the mythic action which is contained in the woman's desire for "another form of life." Janus, the reader will recall, is the divinity of beginnings, doorways and entrances. His

[4] Northrop Frye, in his Fables of Identiy (New York: Harcourt, Brace & World, 1963) contends that myth is archetype, "although it might be convenient to say myth when referring to narrative, and archetype when speaking of significance" (p. 15). This paper has adopted such a distinction for 'convenience'--and for clarity.

temple is an arch. The symbols of the doorway and the arch recur throughout the novel. They symbolize the possibility of, and the aspiration towards, a movement from old values to new, from one sense of self to a new realization, from unconscious to conscious. In the above passage, the mythic image of Janus' doorway indicates a larger social movement as clearly the Brangwen woman's fulfilment lies beyond the marital relationship. One of the titles originally considered for The Rainbow was The Wedding Ring. Lawrence's concern was to find an image for wholeness, representing wholeness of being and wholeness of society. The rainbow image which Lawrence finally chose is more complex than the ring image. It represents aspiration rather than achievement. In particular, it suggests the possibility of wholeness within marriage and without.

The aspiration which is contained in the rainbow image is the same desire which is evident in the woman's looking 'beyond'. If the novel is about any one thing, it is about a journey. "The goal of life," Lawrence writes, "is the coming to perfection of each single individual"[5]. Thus, the myth of aspiration which connects the individual and the goal is that of the quest. The traditional mythic questing journey is embarked upon by a hero who is strongly motivated, either to rescue a loved one or something which has been lost,

[5] "Psychoanalysis of the Unconscious" in Fantasia, p. 240.

or in search of self-fulfilment. The journey involves a submission to the unknown, a crossing over the threshold from the familiar to the unfamiliar world. Entering the unfamiliar world is analogous to dying, for it involves the death of the familiar self. The journey through the underworld is a dangerous one, involving the extreme risk of losing oneself in the darkness. The hero must therefore have tremendous strength of character and bear in mind at all times the purpose of the journey and its goal. In addition, it is traditional in mythic quests that the hero makes a sacrifice in order to emerge safely from the underworld, reborn into life.

The psychological and the mythic quests have a number of parallels. The psychological quest involves an introspective journey into the shadowy depths of the unconscious. The mythic goal of self-fulfilment is usually seen in terms of immortality of the soul through identification "with the inexhaustible source of life"[6]. This goal is reflected in the psychological quest in a similar realization of the universal experience which underlies the particular.

Lawrence's use of the quest myth is distinctive in that he modifies the symbols to reflect not a masculine journey, but a feminine one. In the Janus-like tension which Lawrence creates in the above passage and throughout the novel he

[6] Allen, p. xxvii.

expresses his vision of the challenge of the modern world: to create individuals who will incorporate the knowledge of the past as they meet the changing social world which will be the future. It is Lawrence's implied vision that in the future world women will reclaim some of the active power that archeological studies indicate they possessed in ancient matriarchal mysteries.[7] As Carolyn Heilbrun writes, "this is a book about woman, about her destiny in the world, and, more important, the world's destiny in her. Whether consciously or not, Lawrence prophesied a world in which the lost 'feminine' impulse would be spontaneously reborn."[8] The Brangwen woman is looking outwards to the modern "world of cities and governments and the active scope." Lawrence is suggesting that she has a key part to play in the future of this world. The narrative goes on to show how, and with what difficulty, she enters this "active scope."

The goddess Diana is not well known as the Roman counterpart to Janus, and it is possible that her importance as a deity second only to Zeus was downplayed as the patriarchal Judaeo-Christian concepts were on the ascendent. She is familiar to us primarily as the ruthless goddess who caused Acteon to be transformed into a stag when he saw her

[7] For a discussion of ancient matriarchal mysteries as revealed by the study of archeological evidence I recommend Gunther Zuntz's Persephone: Three Essays on Religion and Thought in Magna Graecia (Oxford: Oxford Univ. Press, 1971).

[8] Toward a Recognition of Androgyny (New York: Harper Colophon, 1973), P. 102.

bathing in her secret grove. Her extensive influence was thought to include the moon, childbirth and chastity. It may seem odd to us now that the goddess of chastity and childbirth were one, but these were not always mutually exclusive concepts. A chaste person was one who was an autonomous individual. The noted anthropologist Jane Harrison, with whose work Lawrence was familiar[9], discovered that in the pre-Greek and Oriental cults there were priestesses as well as deities who called themselves virgin, which meant "not tied by any bonds to a male who must be acknowledged as master."[10] The birth of a child is the birth of a new individual, and the moon also represents individuality, as we shall see in more detail later. Diana, then, represents individuality. The quest of the Brangwen women which is imaged in the archetype of Diana and her male counterpart, Janus, is the quest for individuality.

The purpose behind Lawrence's modification of the traditional quest myth from Hero to Heroine lies in his perception of the unnatural, stultifying bias with which the patriarchal norm perceives life. In the following passage

[9] Lawrence read Harrison's "Ancient Art and Ritual" in October of 1913, according to Rose Marie Burwell, "A Checklist of Lawrence's Reading" in A D. H. Lawrence Handbook, ed. Keith Sagar (New York: Barnes and Noble, 1982), p. 81.

[10] Themis (New York: Meridian Books, 1962), p. 41, cited in Heilbrun, p. 9.

he develops his perception of the relationship of the masculine-feminine polarity to mythical consciousness:

> All the women of Cossethay talked eagerly about Mrs. Hardy, of her husband, her children, her guests, her dress, of her servants and her housekeeping. The lady of the Hall was the living dream of their lives, her life was the epic that inspired their lives. In her they lived imaginatively, and in gossiping of her husband who drank, of her scandalous brother, of Lord William Bentley her friend, member of Parliament for the division, they had their own Odyssey enacting itself, Penelope and Ulysses before them, and Circe and the swine and the endless web. (p. 11)

The epic of life is lived vicariously by the women. They are conscious of the epic pattern as evolving outside of their own lives and yet intimately connected with them. The "endless web" suggests not only the all-encompassing mythic structure of experience, but also a tragic sense of a predestined life. The "feminine" experience--and I use this term deliberately because I believe it indicates for Lawrence far more than 'woman'--is confined to a secondary and vicarious role. The active role is commanded by the men in the 'epic of Cossethay', the "husband who drank," the "scandalous brother," and the "member of Parliament." Lawrence addresses the question of whether the secondary role of the feminine is itself mythically predetermined or whether a change in the role might not bring about needed social change.

The woman in the novel becomes the vehicle through which the connection between the old and the new is established.

In "Study of Thomas Hardy" Lawrence explains the significance which the symbol of the arch holds for him: "This column must always stand for the male aspiration, the arch or ellipse for the female completeness containing this aspiration. And the whole picture is a geometric symbol of the consummation of life."[11] The arch, like the rainbow, is a bridge between earth and heaven. Lawrence is attributing to the "female completeness" the power to act as a bridge between opposing realities, whether it be the realities of the temporal and the divine, the conscious and the unconscious, or the ordered world and the chaotic.

The quest around which the novel is structured is therefore that of retrieving the 'lost feminine impulse', as Heilbrun terms it, from its secondary and unconscious place. The myths which inform the stages of this journey address the issue of consciousness, from Persephone to Psyche to the female alchemist. The depiction of women in Christian mythology is primarily as 'helpmates' for the men, subordinate in social life and their role in sexual life subdued as virginal Mary figures. Earlier mythologies, however, reveal women as active and powerful, and therefore the quest to retrieve this image involves a conceptual return to the mythic matriarchy.

[11] Phoenix, p. 460.

The Preconscious Experience in Tom and Lydia

Lawrence traces the evolving psychic awareness of the characters through progressive generations. The earliest phase of awareness is the preconscious, the precursor of consciousness. While the characters are at this stage they show little or no mythic awareness. The preconscious experience is recognizable in the narrative for its dreamlike quality. It has a vagueness about it, as though Lawrence were attempting to describe the indescribable. Those details which the preconscious scenes do possess are remarkable for their clarity--again like a dream. This experience is also recognizable by the way it evokes either a clear mythological image or a rhythmic, pulsating reminder of the natural cycle of life.[12]

The social concerns of the opening pages of the novel, imaged in the undifferentiated figure of the double-headed Janus, become deeply interior with the introduction of Tom Brangwen and his wife, Lydia. Although these characters lack an awareness of the universal order of life, they seem very close to its complexity. The mythic life permeates their beings. We have a clear example of this in the courting scene when Tom, flowers in hand, stops outside Lydia's cottage:

[12] At the other levels of mythical awareness the connection with the natural cycle becomes disrupted, resulting in reactions of hostility, alienation and confusion in the characters, as we shall see primarily in Chapter Three of this paper. In the more advanced stage of evolution of awareness, examined in Chapter Four, the mythic images break through into consciousness like visions or hallucinations.

> There was a light streaming on to the bushes at the back from the kitchen window. He began to hesitate. How could he do this? Looking through the window, he saw her seated in the rocking-chair with the child, already in its nightdress, sitting on her knee. The fair head with its wild, fierce hair was drooping towards the fire-warmth, which reflected on the bright cheeks and clear skin of the child, who seemed to be musing, almost like a grown-up person. The mother's face was dark and still, and he saw, with a pang, that she was away back in the life that had been. The child's hair gleamed like spun glass, her face was illuminated till it seemed like was lit up from the inside. The wind boomed strongly. Mother and child sat motionless, silent, the child staring with vacant dark eyes into the fire, the mother looking into space. The little girl was almost asleep. It was her will which kept her eyes so wide.
>
> Suddenly she looked round, troubled, as the wind shook the house and Brangwen saw the small lips move. The mother began to rock, he heard the low, monotonous murmur of a song in a foreign language. Then a great burst of wind, the mother seemed to have drifted away, the child's eyes were black and dilated. Brangwen looked up at the clouds which packed in great, alarming haste across the dark sky. (p. 43)

Lawrence creates a tension in this passage between the principles of light and dark, inside and outside, awareness and non-awareness. The light is streaming from the kitchen onto the bushes, and Tom stands in the darkness. The fire-light reflects on the skin of the child, but the mother is dark. Tom is outside the kitchen looking into the light of domesticity. Although the kitchen is imaged in the light the scene contains the suggestion of the darkness of the unconscious as the mother and child appear to have an other-worldly connection: "the mother seemed to have drifted away." They are both involved in a trance-like state that has the effect of dehumanizing and depersonalizing their characters.

Aspects of the universal and mythic experience replace the suspended individuality of the child who stares with "vacant eyes". She is transformed into a totemic doll like those used in rites of magic, her hair gleaming "like spun glass" and her face illuminated "like wax lit up from the inside." She partakes of this illuminated image without having any awareness of it. The mother and child live without any thought for the mythic reality which they are experiencing.

Lawrence makes it clear that Lydia has a connection with an earlier, ambiguously defined reality: "she was away back in the life that had been." Anna is associated with words of thought and reflection as she "seemed to be musing." These distinctions continue to separate the two generations throughout the novel. There is an overall feeling that, in this fire-lit kitchen, there exists the faculty of insight. When Lydia utters "the low, monotonous murmur of a song in a foreign language" and seems to cause the clouds to move, it is clear that she has powers beyond those of most women. These powers are the last vestige of a former life with which she can connect only through a mystic trance. This indicates that the original and powerful preconscious experience is maintained only tenuously even at this early stage in the evolutional process.

As the narrative continues, we get a strong sense of the characters as mythic beings, acting out their part in an age-old life mystery:

> A change went quickly over her face; she was unprepared. She looked down at him as he stood in the light from the window, holding the daffodils, the darkness behind. In his black clothes she again did not know him. She was almost afraid.
>
> But he was already steppling on to the threshold, and closing the door behind him. She turned into the kitchen, startled out of herself by this invasion from the night. He took off his hat, and came towards her. Then he stood in the light, in his black clothes and his black stock, hat in one hand and yellow flowers in the other. She stood away, at his mercy, snatched out of herself. She did not know him, only she knew he was a man come for her. She could only see the dark-clad man's figure standing there upon her, and the gripped fist of flowers. She could not see the face and the living eyes. (p. 44)

Both Tom and Lydia clearly represent a universal reality, and as such are to a limited extent allegorical figures. The strongest echo of an archetypal nature in this passage is of the classical Greek myth of Pluto and Persephone (Roman Orcus and Proserpine). Tom comes out of the darkness to claim Lydia as though he were Pluto appearing from the darkness of Hades. The suggestion of the 'marriage of death' is even older than the Greek of Roman myths. It is a patriarchal image in that the husband is perceived as a male monster to whom the bride is delivered up. In this passage, Tom is dressed in black like the image of death, and there is a suggestion of violence in his "gripped fist of flowers." Lydia is "at his mercy, snatched out of herself." Clearly, she perceives him as an invader to whom her power is surrendered. At this moment, she is experiencing the tension between the autonomy which is hers in a matriarchal sphere, and the loss of her power which is the inevitable result

of her subjugation in the patriarchal system.

Tom is unaware of himself as the image of Pluto or the mythic male monster. Clearly, the interpretation of the scene must take into account the two opposing views of the one situation: "She was almost afraid. But he was already stepping on to the threshold." It images the kind of tension and difference of approach which exists between the masculine and the feminine principles throughout the narrative.

According to the description of his actions, Tom sees himself as the traditional Hero who crosses the threshold of the unknown. The purpose of his journey is to reclaim his lost 'feminine' from the dark underworld, and thus the narrative continues to describe their mutual experience of rebirth. The "yellow flowers" in his hand, the daffodils, are a common symbol for premature death, and Tom's questing experience involves a kind of death for him: "He did not notice the passage of time. The hand that held the daffodils was fixed and cold" (p. 44). It is the childish and narcissitic aspect of his personality which is left behind when he crosses the threshold. Through an act of establishing a relationship with Lydia he embraces the possibility of a mature love which involves an 'other'. The experience is therefore the death of childhood and the passage into adulthood.

The metaphor of death and rebirth becomes more evident as the narrative continues:

> He turned and looked for a chair, and keeping her still in his arms, sat down with her close to him, to his breast. Then, for a few seconds, he went utterly to sleep, asleep and sealed in the darkest sleep, utter, extreme oblivion.
>
> From which he came to gradually, always holding her warm and close upon him, and she was utterly silent as he, involved in the same oblivion, the fecund darkness.
>
> He returned gradually, but newly created, as after a gestation, a new birth, in the womb of darkness. Aerial and light everything was, new as a morning, fresh and newly-begun. (p. 46)

The process which Tom undergoes in this passage is what Lawrence calls the "bath of darkness and extinction."[13] This bath involves a mystical return to the "elementals" which are in the moon-sphere of the unconscious darkness. Lawrence contends that the soul is renewed and refreshed through its re-encounter with its matriarchal origins.

Tom experiences the sleep which precedes renewal by means of his new relationship with Lydia. The myth of Pluto and Persephone which informs this courting scene is modified by Tom's perception of Lydia as his redeemer. He sees her as the doorway to his inner self and to his return to the light of consciousness. The woman at the doorway is a familiar and powerful figure in early, pre-Christian mythologies. She is seen as the guardian of the knowledge which leads to completeness, and she possesses the power to transform or to aid someone in the passage through the doorway to the 'beyond'. Tom's faith in her ability to effect his transformation

[13] "Fantasia of the Unconscious" in Fantasia, p. 183.

suggests a return to matriarchal worship similar to that which was supported in an early age of mankind, prior to the emergence of the patriarchal concept of the destructive power of the feminine with which we are familiar in the image of Diana transforming Acteon. At the same time, Tom maintains his patriarchal concepts in the his quest, his journey, is of utmost importance, and Lydia is a vehicle for his passage as Hero.

In the above episode Tom and Lydia clearly live their lives in active relation to the mythic dimension of their beings, and they are entirely unselfconscious about it. This lack of consciousness does not last, however. As Tom returns home from courting Lydia his perception of the familiar world changes. One explanation for this is that, by leaving the safe harbour of his unconscious infancy, he has opened the door to the complexities of life. There are the nurturing, rejuvenating aspects, and there are the awful and terrifying aspects:

> And all the sky was teeming and tearing along, a vast disorder of flying shapes and darkness and ragged fumes of light and a great brown circling halo, then the terror of the moon running liquid brilliant into the open for a moment, hurting the eyes before she plunged under cover of cloud again. (p. 49)

The familiar landscape has become a "vast disorder," and one is reminded of the opening of Pandora's Box, when all the evils of the world came hurtling out at once as the price of

an act of seeking knowledge. Tom is overcome by a sensation of terror and hurt such as he has never known. The cause of these sensations is the moon, a complex metaphor which can be linked both to Lydia in her dominant role as a woman and as a mother, and to Tom's newly forming awareness of his individuality. Tom's recent experience of the "bath of darkness" was under the influence of the moon, and as was mentioned earlier, the moon is associated with individuality. The chaotic movement in the sky is reflecting the changes which are taking place in Tom as he becomes increasingly more aware of His individuality.

It is through Lydia that these changes and realizations occur in Tom. Because of her "a pang of fear for his own concrete life, that was only Cossethay, hurt him, and gave him misgiving" (p. 33). He is aware that her introduction into his life will bring about change that is both welcome and threatening. The change is personal (Tom's outlook) and social (the life of Cossethay). The language Lawrence employs to establish who and what she is tends to be mystical and even obscure because Lydia is more than merely a character in a drama: she is the vital force of a concept and as such is difficult to portray. "It was . . . as if she were passing unseen by everybody" (p. 29). "She was from far away, a presence, so close to his soul" (p. 33). Lawrence makes a point of the difficulty of establishing who and what

she is: "She's a woman, isn't she, housekeeper or no housekeeper? She's got more to her than that! Who is she--" (p. 30).

One aspect of Lydia as a conceptual representation is her ability to suggest social change. She is characterized by the metaphors of foreignness and motherhood, and we will look at these complexities in more detail shortly. In the relationship between Tom and Lydia, Lawrence is describing what he believes was the revolutionary impetus for change from the slumbering rural society to the awakening modern industrial one. He seems to be saying that, at the moment of maturation, both individuals and society in general commit themselves to the unknown. The terror which Tom experiences after committing himself to Lydia is a reflection of the tension and uneasiness with which the British people accepted the personal demands of individuals and groups such as workers and women. As we shall see, it is only through a commitment to the unknown that growth can occur. In the social sense, the growth is towards a society which is conscious of the individual elements which make up its whole; in the personal sense, the growth is towards consciousness of all the elements which make an individual autonomous. In this light, the first stirring of social change comes "unseen by everybody" (p. 29), a phrase which was used to describe Lydia. This change is in the form of a "foreign existence" (p. 34) whose values, mannerisms and ideals contrast with the familiar local customs.

One of the difficulties encountered in discussing the the characterization in The Rainbow is Lawrence's tendency to have his characters represent some absolute beyond their ordinary lives. S. L. Goldberg sees this as a great weakness in the novel: "The truth is that The Rainbow offers not a critique of modern society, as Lawrence seems to have thought, but an explosive, outraged protest against it--with all the disturbing oversimplification that implies"[14]. He goes on to discuss Lydia's foreignness and Skrebensky's nationalism as oversimplifications which weaken characterization. Goldberg has certainly isolated the critical problem: Lawrence's manipulation of characterization to express absolutes. It is only a weakness, however, when one continues to look for the "old stable ego" of character. As Lawrence wrote to Garnett, "There is another ego, according to whose action the individual is unrecognizable"[15]. It is Lydia's 'other ego' which we are seeing, the ego which has its being in the eternal reality.

Lydia, if we will remember, is associated with a foreignness other than her own--that of her first husband. Her marriage with him caused her to be prostrated, "and she was utterly alone with him, utterly alone in another world, everything, everything foreign, even he foreign to her. Then came the real marriage, passion came to her, and she became

[14] "The Rainbow: Fiddle-bow and Sand" (1961), rpt. in A Casebook, p. 129.

[15] 5 June 1914, cited in Coombes, p. 91.

his slave, he was her lord, her lord" (p. 257). Her first marriage enacted the mythic 'marriage of death' in which the woman submits to the man. Lydia, however, saw what her first husband had not: ""yet behind the failure was the unyielding passion of life. The individual effort might fail, but not the human joy. She belonged to the human joy" (p. 258). Her foreignness is something to be accepted because it represents the irrepressible passion of life which is universal, mythic. This is what Lawrence was talking about when he wrote, "I do not believe in evolution, but in the strangeness and rainbow--change of ever-renewed creative civilization"[16].

As a foreigner Lydia is associated with a motif common to folklore: the foreigner traditionally serves the function of awakening the dormant soul to the knowledge of the existence of the 'world beyond'. Lydia clearly fulfills this function for Tom when he senses "a far world, not Cossethay, a far world, the fragile reality" (p. 29). She is a catalyst for his escape from his self-absorption: "he ceased to coil on himself" (p. 29). In addition, she causes him to become aware of, and hence to question, his values, customs and traditions: "He stepped aside and she at once entered the house, as if the door had been opened to admit her. That startled him. It was the custom for everybody to wait on the doorstep till asked inside" (p. 34). Alastair Niven

[16] "Fantasia of the Unconscious" in Fantasia, p. 14.

comments that "Lydia's foreignness is essential. She introduces to the novel another world . . . and whatever strength of spirit she may bring with her, she, too, is one of the alien influences which produce the break-up of the unconscious pastoral harmony"[17]. Clearly, her effect on Tom is both inspiring and threatening. She encourages in him an autonomous feeling: "Her self-possession pleased him and inspired him, set him curiously free. It seemed to him almost brutal to feel so master of himself and of the situation" (p. 36). He also recognized in her the threat to "his own concrete life, that was only Cossethay" (p. 33). This tension between the familiar life and the world beyond, the Janus-like tension, characterizes their future life together.

Tom reacts to Lydia's foreignness with alternating feelings of delight and anger. This emotional pattern exhibits itself as early as the courting scene: "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" (p. 47). This delight is soon replaced by his desire to possess her: "he bent and kissed her heavy, sad, wide mouth, that was kissed, and did not alter. Fear was too strong in him. Again he had not got her" (p. 48). These reactions reflect upon the personal quest for individuality. Selfhood requires not only that one strives

[17] Niven, p. 70.

for "pure individual being"[18], but that one grants everyone else the same right. The anger with which Tom responds to Lydia's alienation from him denis her essential separateness of being.

As the narrative proceeds, the male characters, Will and later Skrebensky, grow increasingly more insistent on the absolute possession of their women. The women react to this insistence by becoming increasingly more stubborn in their alienation. We will explore some of the reasons for these reactions from a personal and a social viewpoint in Chapters Three and Four.

It is the spontaneous impulse which brings about the desired communication between Tom and Lydia. Lawrence discusses the need he sensed for a revival of the spontaneous impulse in "Fantasia of the Unconscious": "The evolving once more of the great spontaneous gestures of life"[19]. He dramatizes the "great spontaneous gestures" as the communication between a man and a woman at the moment of sexual climax: "when the sea of individual blood which I am at that hour heaves and finds its pure contact with the sea of individual blood which is the woman at that hour, then each of us enters into the wholeness of our deeper infinitude, our profound fullness of being"[20]. One is spontaneous when one gives oneself "to the hour" as Lydia does in the following passage:

[18] D. H. Lawrence, "Fantasia of the Unconscious" in Fantasia, p. 32.

[19] Fantasia, p. 88.

[20] Fantasia, p. 184.

> He waited till the spell was between them again, till they were together within one rushing, hastening flame. And then again he was bewildered, he was tied up as with cords, and could not move to her. So she came to him, and unfastened the breast of his waistcoat and his shirt, and put her hand on him, needing to know him. For it was cruel to her, to be opened and offered to him, yet not to know what he was, not even that he was there. She gave herself to the hour, but he could not, and he bungled in taking her. (p. 57)

"The sexual act," writes Lawrence,". . . is for leaping off into the unknown, as from a cliff's edge"[21]. The process of releasing oneself to the unknown occurs under the auspices of the archetypal mother goddess:

> This is under the spell of the moon, of sea-born Aphrodite, mother and bitter goddess. For I am carried away from my sunny day-self into this other tremendous self, where knowledge will not save me, but where I must obey as the sea obeys the tides. Yet however much I go, I know that I am all the while myself, in my going.[22]

Lydia is the agent for Tom's introduction to his "other tremendous self." Her function is to oversee the process of Tom's giving birth to himself, his voyage from the known to the unknown. This role is expressed through the metaphor of motherhood. She is able to fulfill this function not simply because she is a woman, but because she has been to the 'unknown' and returned. We see her come out of the darkness which was "like a remembering of the dark, savage, mystic ride of dread, of death, of the shadow of revenge" (p. 51).

[21] "Study of Thomas Hardy" in Phoenix, p. 441.

[22] D. H. Lawrence, "Fantasia of the Unconscious" in Fantasia, p. 184.

Her darkness was a horrifying 'unknown', and her awakening from it is a rebirth and a reaffirmation of life. In this sense she is a successful questor, and she has earned the power to introduce Tom across the threshold because she has been there and come back. As Daleski mentions, Lydia is essentially different from the traditional Brangwen women who wanted to see "the far-off world of cities" (p. 9) since "Lydia herself has been part of that world"[23]. She has not only been part of the active social world in a way which is foreign to the traditional Brangwen women, but she has also made the inward journey and faced the unknown within.

The gradual transformation which Tom undergoes in the early years of his marriage is described by images of continued descents and rebirths. The pattern of death and rebirth, descent into the underworld and subsequent return, is common to all myths, and the appearance of this pattern in Tom's experiences indicates the archetypal nature of his transformation.

Tom's journey towards conscious selfhood is marked by two moments of personal growth. The first moment occurs when Lydia is in labour with their first son. The growth which Tom experiences is, in effect, the initial recognition of the mythic reality. Keith Sagar refers to "the serenity at the heart of Tom's suffering"[24], and we are reminded of Campbell's

[23] "The First and Second Generations" in Twentieth Century Interpretations of The Rainbow, ed. Mark Kinkead-Weekes (Englewood Cliffs, N.J.: Prentice-Hall, 1971), p. 38; hereafter cited as Twentieth Century.

[24] The Art of D. H. Lawrence, p. 50.

"essential peace"[25]. Tom seems to recognize this "serenity" for the first time as he discovers the "infinite world, eternal, unchanging" (p. 81). More than this, he is able to bring this inner serenity to bear on his life as he quiets the distraught Anna. In so doing, he brings about a new relationship between himself and the child, and he realizes a certain strength within himself.

Peter Balbert includes this passage in his discussion of the womb imagery of the novel[26], and coming as it does while Lydia is giving birth the passage clearly suggests the moistness and the warmth of the womb and the birth canal:

> There was a trickling of water into the butt, a burst of raindrops, sputtering on to her shawl, and the light of the lantern swinging, flashing on a wet pavement and the base of a wet wall. Otherwise it was black darkness: one breathed darkness.
>
> He opened the doors, upper and lower, and they entered into the high, dry barn, that smelled warm even if it were not warm. He hung the lantern on the nail and shut the door. They were in another world now. The light shed softly on the timbered barn, on the white-washed walls, and the great heap of hay; instruments cast their shadows largely, a ladder rose to the dark arch of a loft. Outside there was the driving rain, inside, the softly-illuminated stillness and calmness of the barn. (p. 78)

The first part of the voyage is from the outside world where the child is so upset that she is like "a living statue of grief" (p. 78), through the birth canal which is very moist and "black darkness", into the womb which the barn represents:

[25] The Hero with a Thousand Faces, p. 188.

[26] D. H. Lawrence and the Psychology of Rhythm (The Hague: Mouton, 1974), pp. 48-49.

"They were in another world now." The "another world" is the timeless, mythic reality which lies behind the momentary pain of the world. Both Tom and Anna have made a symbolic descent into the netherworld in order to realize the paradoxical mythic experience which is the juxtaposition of life's pain with the eternal "calmness." The descent is not intended to last any time since we are quickly introduced to the symbols for rebirth: the "instruments which cast their shadows largely" and the "ladder which rose to the dark arch of a loft." Clearly, there is no suggestion of remaining in the "stillness and calmness," but rather the purpose is to gain inner strength from the knowledge that such calmness exists as the universal and mythic reality. Moreover, it exists within Tom when he manages to give himself 'to the hour', opening "the doors, upper and lower," and as he falls into "a sort of trance" (p. 79) he begins to have a calming effect on the child.

When he loosens his mother's shawl from around the child's arms he is accepting or partaking of an aspect of the mother goddess, the mother of all life, by symbolically establishing a connection with Anna as though she were his own child. Anna becomes, as Heilbrun discusses, Tom's "spiritual heir"[27]. The relationship is also symbolic of the birth of an 'alter-ego' for Tom as "so soon they were like lovers,

[27] Heilbrun, p. 103.

father and child" (p. 64). It is as though Tom has given birth to his feminine aspect in an infantile stage. We shall see another more complex example of this symbolic 'birth of the feminine' when we discuss the relationship between Will and his daughter.

A second moment of personal growth occurs for Tom after Lydia gives birth to the child. She and Tom experience a second marriage whereby their new relationship gains them "entry into another circle of existence" (p. 95). The passage follows an experience of frustration and self-doubt for Tom, during which he rages that his life "was too quiet for him. It was too peaceful. He wanted to smash the walls down, and let the night in, so that his wife should not be so secure . . . obliterated from him, she was in her own world, quiet, secure" (pp. 91-92). He is still upset that she "was the awful unknown" (p. 94) but he begins "to flow towards her" (p. 95), and by this spontaneous gesture he overcomes their separateness:

> They had passed through the doorway into the further space, where movement was so big, that it contained bonds and constraints and labours, and still was complete liberty. She was the doorway to him, he to her. At last they had thrown open the doors each to the other, and had stood in the doorways facing each other, whilst the light flooded out from behind on to each of their faces, it was the transfiguration, the glorification, the admission. (p. 96)

Each one acts as the agent for the other's realization of the existence of the mythic reality. The "bonds and

constraints" are one with "complete liberty." Their union in the mythic dimension creates an arch which releases Anna to childish pursuits: "Her father and mother now met to the span of the heavens, and she, the child, was free to play in the space beneath, between" (p. 97).

Why is it, then, since Tom experiences the "glorification" and joins his wife "to span the heavens," that we feel he is a failed Hero? The answer lies in Tom's experience of alienation, a sense of alienation which is reflected both in social and in personal terms. Tom belongs to that period in social history when the canal, symbol of industrializtion, "made them strangers in their own place" (p. 12). It is a time of alienation, and the development of Tom's personality reflects this alienated reality since he is both the same as and subtly different from the other Brangwen men: "He was more sensuously developed, more refined in instinct than they" (p. 16). He is the forerunner of the modern hero, and the pacesetter of his time. As a slightly more advanced being, at least "sensuously," he is able to detect Lydia, that which comes "unseen by everybody" (p. 29). He also reflects the growing alienation between feelings and "mental things" (p. 16).

It is hardly surprising that much of his struggle is with alienation as he strives to relate to his wife, to life in the fullest possible sense. His purpose in life is "to conquer this awful unknown next to his heart . . . What was it then that she was, to which he must also deliver himself

up, and which at the same time he must embrace, contain?" (p. 58). His moments of 'glorification' are few; more frequently, Tom reacts with dismay to any lessening of his rapport with Lydia, feeling "his existence was annulled" (p. 64). He envisions himself as walking "between the sunset and the moon" (p. 74). The concept of the moon as symbolic of the 'other' was discussed previously. The sunset is seen here in the colours of the rainbow: "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 radiant and heavy" (p. 74). Tom is indicating his belief that his psychic journey is waning, and that he is unable to confront the 'other'.

At the heart of Tom's struggle is his sense of being alienated from what Julian Moynahan terms the 'vital instinct'. The feelings which characterize Tom are the key to "the ultimate energic source of man's vitality, his creativity, and of whatever is vital in civilized society as well" [28]. His failure as a hero results from his inability to sustain his connection with the 'vital instinct'. He is tied to the life of Cossethay and unsure that there is anything "in himself that would carry him out of it" (p. 28). In the drunken monologue that precedes his death he shows that he has come to understand the universal reality which is unaffected by personal life struggles:

[28] Moynahan, "Ritual Scenes in The Rainbow," in A Casebook, p. 146.

> You can't wear water out. No, my boy; it'll give you the go-by. Try to wear it out, and it takes its hook into vapour, it has its fingers at its nose to you. It turns into cloud and falleth as rain on the just and unjust. I wonder if I'm the just or the unjust. (p. 245)

The water symbolizes the eternal force of life, and Tom is aware of the mythic reality of which this force is a part. It is in his understanding of his own role in this mythic reality that he is a failure: he sees himself as small and inessential, incapable of partaking of the powerful, archetypal forces of life, much less controlling them. Like the society to which he belongs, he suffers from an inability to yield, to release his tensions to the spontaneous moment: "he was ugly, unnatural, in his inability to yield place" (p. 129).

Tom's death comes midway through the narrative, after the marriage of Anna and Will, and after the birth of Ursula. The man-made canal, evidence of the industrial age, floods its banks and sweeps away the pre-industrial form of life. The sweeping waters force Tom and all that he represents to yield to the new way of life. From this point onwards in the narrative it is virtually impossible for any character to experience life in the instinctive and primitive manner of Tom. Ursula (for what follows is primarily concerned with her) will have more insight than Tom, but at the same time it will be seen that she will have lost touch with the 'vital instinct' and she will have to reconnect with it.

Perhaps the most powerful image of preconscious activity in the narrative, Tom's death by drowning exemplifies his ultimate failure to acknowledge the creative and active potential of his role in the mythic reality. He is incapable of making the leap from "being to knowing," to use Kinkead-Weekes' term[29]. He lives instinctively, unconsciously, and dies in the same manner:

> Fear took hold of him. Gripping tightly to the lamp, he reeled, and looked round. The water was carrying his feet away, he was dizzy. He did not know which way to turn. The water was whirling, whirling, the whole black night was swooping in rings. He swayed uncertainly at the centre of all the attack, reeling in dismay. In his soul, he knew he would fall.
>
> As he staggered something in the water struck his legs and he fell. Instantly he was in the turmoil of suffocation. He fought in a black horror of suffocation, fighting, wrestling, but always borne down, borne inevitably down. Still he wrestled and fought to get himself free, in the unutterable struggle of suffocation, but always he fell again deeper. Something struck his head, a great wonder of anguish went over him, then the blackness covered him entirely.
>
> In the utter darkness, the unconscious, drowning body was rolling along, the water pouring, washing, filling the place. The cattle woke up and rose to their feet, the dog began to yelp. And the unconscious, drowning body was washed along in the black, swirling darkness, passively. (pp. 246-47)

The water in this scene, as in the drunken monologue, represents the turbulent, cosmic forces of life over which man can have little or no control. Symbolic of the principle of opposites, water is both a life-giving force and one of

[29] "The Marble and the Statue" in Twentieth Century, p. 107.

the most destructive of elements. Mythically, Tom's passive body rolling in the flooding water indicates his essential harmony of being with the cosmic forces as he participates in the cycle of life which is death and subsequent rebirth. He is a mythic being, although he has scarcely recognized himself as such. His fear throughout his life has been of committing himself to the 'unknown'. In myth, the unknown is represented by the menace of the archetypal Terrible Mother. In psychological terms, the unknown is the unconscious contents of the psyche. In Neumann's study of the myths of various cultures he has identified flood symbolism as representing conflict between the known and the unknown, the conscious and the unconscious: "The catastrophe of the flood can be averted only by the sun hero of consciousness."[30] Tom's failure can be seen in these terms as resulting from his fear of knowing not only the physical world, which the Brangwen men 'knew' well, but the psychic world as well.

Tom's death indicates an essential change in the nature of society as the alienation between head and heart becomes more pronounced. Lawrence describes the deepening of the alienation in the various reactions of the relatives to Tom's passing. Lydia recognizes that Tom has been "revealed in the

[30] Erich Neumann, The Great Mother (London: Routledge & Kegan Paul, 1955), p. 187. (The sun hero is patriarchal, whereas the Terrible Mother comes from the older matriarchal mysteries. The flood symbol therefore suggests the conflict between matriarchal and patriarchal values.)

stripped moment of transit from life into death" (p. 251) and feels that he is now "beyond change or knowledge, absolute, laid in line with the infinite" (p. 251). She recognizes the mythic nature of his being, which realization leads her to a clearer sense of her own individuality: "'I shared life with you, I belong in my own way to eternity,' said Lydia Brangwen, her heart cold, knowing her own singleness" (p. 251). Anna sees in his death the loss of "the image of power and strong life" (p. 250). His sons Tom and Fred, on the other hand, do not accept his death as part of the cycle of life. Tom is seen with "his fists lifted, and his face distorted" (p. 251) as if cursing the Almighty for his father's death, and Fred "could never forgive the Unknown this murder of his father" (p. 252). The modern society is reflected in the reactions of the sons, in the difficulty they have in recognizing the mythic reality.

Although it is primarily in Tom and Lydia that Lawrence examines the quest for wholeness as it operates at a preconscious level, the preconscious is a necessary phase of development in the subsequent protagonists. Each questor must follow the same path as those who have gone before. Let us briefly examine the preconscious experience of Anna and Ursula for their similarities and differences, and draw some conclusions about the growth of mythic consciousness from one generation to another in the novel.

The Preconscious Anna

My purpose in discussing the preconscious experience of each major protagonist is to discover their essential and universal natures before these are altered and modified by critical awareness. It is my contention that Lawrence foreshadows the shape of the characters' conscious lives in the symbolism of the preconscious phase. The preconscious phase is most readily identifiable in the childhood experiences of the characters, as one would expect in the evolutional development of the psyche. It is not easy to discuss the preconscious Anna since, almost from the beginning, Lawrence shows the operation in her of 'will' and the impulse to clarify and express her experiences, as we shall see shortly in more detail. This movement out of an unreflective experience of life is part of a healthy evolution of the psyche into differentiation. Anna's early childhood reflects her least conscious experiences and, since Lawrence's description of the child clarifies her relationship to the previous generation, a brief analysis of this period will help to define her role in the evolutional process of the psyche.

One of the earliest introductions to Anna in the narrative occurs during the courting scene discussed previously. Foreshadowed in this passage is Anna's subsequent return to the role of dominant mother goddess which we shall see in more detail in Chapter Three of this paper. Consider the following excerpt:

> The fair head with its wild, fierce hair was drooping towards the fire-warmth which reflected on the bright cheeks and clear skin of the child, who seemed to be musing, almost like a grown-up person . . . The child's hair gleamed like spun glass, her face was illuminated till it seemed like wax lit up from the inside . . . The little girl was almost asleep. It was her will which kept her eyes so wide. (p. 43)

In The Great Mother Erich Neumann distinguishes between the light of the fire, which is associated with masculine solar symbolism and the warmth: "female domination is symbolized in its [the home's] center, the fireplace, the seat of warmth and food preparation, the 'hearth', which is also the original altar"[31]. In the above passage Anna can be seen moving towards the fire-warmth in an action which suggests inevitability. "Drooping" is hardly a voluntary action, and the movement can be interpreted as a fated one. This passage operates to foreshadow Anna's destiny as a dominant mother goddess figure.

Through its failure to distinguish Anna by name, this passage reflects Anna's essentially universal nature (in that, as Jung contends, we all have universal natures in the period prior to individuation). She is "the child," and not a particular individual. One aspect of the universality which this passage describes is the mystery of the past which Anna carries within her. The mystery with which she is "illuminated" is the 'lost' or sublimated reality of the

[31] The Great Mother, p. 284.

feminine principle of being. Her face is "like wax," reminiscent of the waxen dolls which are used in rites of magic to effect a transference, usually of pain, from one person to another.[32] The image of illumination suggests that the transference is one of knowledge, as if the mysteries of the dark past help light the way into the future.

The power of the matriarchate is transformed through Anna into something which is applicable to the modern patriarchal world. It was mentioned earlier that The Rainbow is an expression of Lawrence's vision of the rebirth of the lost "feminine impulse"[33]. In a letter to A. D. McLeod, 23 April 1913, Lawrence mentions the social renewal that he envisions occurring through a "readjustment" of the relationship between men and women:

> I do so break my heart over England when I read The New Machiavelli. And I am so sure that only through a readjustment between men and women, and a making free and healthy of his sex, will she get out of her present atrophy . . .[34]

Sexual relations and social "atrophy" are closely related in Lawrence's thinking. Part of Anna's contribution to the "readjustment" is her ability to nurture her 'feminine' impulse, the matriarchal heritage which she receives from Lydia, into a new expression in the modern world. The core

[32] J. G. Frazer, The Golden Bough, p. 713.

[33] Heilbrun, p. 102.

[34] Cited in John Worthen, D. H. Lawrence and The Idea Of The Novel (London: Macmillan Press, 1979), p. 49.

of Anna's being is matriarchal, and this means far more than that she is her mother's child. Anna's attachment to her mother is not due to Lydia's motherly attributes, but rather to the qualities Lydia possesses as the last contact with a once powerful matriarchate.

Also foreshadowed in the above passage is the opposition which Anna later establishes towards the patriarchal world. The "wild, fierce hair" is an image of Medusa, the figure which represents opposition to the patriarchal world since she does battle with men. We shall see in Chapter Three of this paper the effect of Anna's Medusa-self on her adult life.

Anna can only succeed in preserving her spiritual heritage by setting herself in opposition to the all-consuming patriarchy. This opposition is suggested when, as a young child, she appears to be afraid of losing her mother. She is "curiously, incomprehensibly jealous of her mother" (p. 68), without whom she is "alone again in terror" (p. 75). As she grows older she seems to sense that the qualities of which she is jealous are within herself; her efforts to protect them manifest themselves as imperiousness, a tendency to dominate others, and a resentful attitude towards the masculine world. When she goes to town with Tom into the "madness of men" (p. 86) she is "very conscious of her derivation from her mother, in the end, and of her alienation" (p. 87).

Anna's particular role in the novel is as a mediator between the old and the new. She represents the vital force

of the feminine principle of being which is capable of mediating between the past and the future. She enters the narrative in the symbolic guise of the legendary Holy Child: "God was her father and her mother" (p. 96). The relationship between Anna and Lydia is reminiscent of the legendary-mythic theme of the Holy Family in exile. They are rescued in true legendary fashion by a joseph figure, the simple, rural Tom.

The Holy Child image is continued as Lydia and Tom successfully unite to form a type of the Sacred Marriage: "Her father and her mother now met to the span of the heavens, and she, the child, was free to play in the space beneath, between" (p. 97). The image of the child sitting beneath and between the parents may be one of the earliest known images of the divine trinity, predating the non-female one of Christianity. It is specifically reminiscent of a Mixtec painting, 'Quetzalcoatl Descending the Ladder from Omeyocan'[35]. Lawrence was attracted by the myth of Quetzalcoatl, as we know from his later work, The Plumed Serpent. We have no evidence that he was aware in any more than a general way of the myth at this earlier date; nonetheless, he certainly may have been aware that this god is believed to have been created by the union of opposites. His parents are worshipped in prayer as the night sky and the sun. When he is manifested as a child, he is the hope of the world. As Holy Child, he

[35] Joseph Cambell, The Mythic Image (Princeton, N.J.: Princeton Univ. Press, 1974), p. 167.

mediates between heaven and earth. Anna partakes of the mythic purpose of the child-god. She is the product of the union of opposites, and her special role is that of mediator between the preconscious and the conscious psychic development. She contains within her the hope for the future. Unlike Quetzalcoatl, she will never become the future, but the children she produces will.

As we examine more closely her role as mediator, we see that although at the simplest level she represents the generation which joins the "remote and original" world (p. 12) to the modern one, she is also a vital part of the evolutional psychic process. The characteristic which most clearly separates Anna from the preceding generation is her critical nature. The "musing" (p. 43) which we saw in the courting scene shows that she has a reflective turn of mind that is quite different from the vacant depression which her mother exhibits from time to time. Her "musing" indicates that she belongs to that stage of mythical consciousness which has an essentially critical character, capable not just of immediate sensory impression but of evaluation[36]. Anna has a quality which her parents lack: "her will." Jung defines 'will' as freedom of choice that "owes its existence to culture and moral education and is therefore largely lacking in the primitive mentality"[37]. Moreover, Jung considers that "we can hardly

[36] Ernst Cassirer, Mythical Thought, Vol. II of The Philosophy of Symbolic Forms (London: Yale Univ. Press, 1966), pp. 30-31.

[37] The Basic Writings of C. G. Jung, p. 285.

conceive of will and freedom of choice without consciousness"[38].

Since childhood Anna has shown the promise of being able to discriminate against the vagueness of her parents. During the kitchen scene when Lydia begins "the low monotonous murmur of a song in a foreign language" (p. 43) Anna protests: "'Don't sing that stuff, mother, I don't want to hear it.'" (p. 43) She is not protesting against the incantory power of the song as it appears to bring "a great burst of wind" (p. 43). She is protesting, rather, against its incoherency. She prefers to hear a story, which is a more structured and coherent unit than a song. The telling of the story has the same effect as the song: "The wind blew, the story began, the child nestled against the mother" (p. 43). Anna's contentment is indicative of her desire to structure her world in comprehensive, differentiated realities.

Will's appearance in Anna's life indicates not only the normal progression from childhood through courtship to marriage, but also a psychological progression from a reality which is "homogeneous and undifferentiated"[37] to a reality which includes analysis, criticism, and the faculty of discrimination. Mythical consciousness requires discrimination for its development, and the introduction of this faculty suggests that the youthful Anna is becoming progressively more aware of the individual elements which make up her

[37] Cassirer, Mythical Thought, p. 31.

world. We are dealing here specifically with the preconscious and unreflective indications of consciousness. We shall discuss in Chapter Three the growth of awareness in its more mature manifestation throughout the marriage of Anna and Will.

Will's individual nature is subsumed to some extent by his function of representing a concept needed for Anna's development. He is the 'will' which we saw keeping "her eyes so wide" (p. 43). In this limited sense he is therefore an extension of Anna. He functions as a stimulant to her critical faculty. An early example of this is the first church scene when Anna perceives that "something strange had entered her world, something entirely strange and unlike what she knew" (p. 110).

> She was curiously elated. She sat in a glowing world of unreality, very delightful. A brooding light, like laughter, was in her eyes. She was aware of a strange influence entering into her, which she enjoyed. It was a dark enriching influence she had not known before. She did not think of her cousin. But she was startled when his hands moved.
>
> She wished he would not say the responses so plainly. It diverted her from her vague enjoyment. (p. 110)

The critical laughter with which she reacts to his singing is clearly an indication of his ability to stimulate her awareness. Furthermore, despite the fact that she perceives the influence to be "unreality," it is nonetheless thought and insight which have entered her world and which are imaged in the terms of illumination, "glowing" and "light".

It is in the cornfield scene that Lawrence conveys through the language of symbol the tension between being and knowing which characterizes Anna's role as mediator. Courtship is the final stage of the ritual of passage from childhood to adulthood, and in it we see the preconscious on the verge of consciousness. Lawrence has chosen to locate this crucial and revealing psychic moment in a courtship scene because it is an event which society - from ancient rites of passage to contemporary "coming out" dances - has recognized as a crucial moment in personal development and hence of social well being. It is a moment which is both instinctive and rational.

This scene displays once more the style characteristic of preconscious experiences: vagueness of outline, dreamlike and unrealistic clarity of detail, and reiterated symbols of polarity. Anna's mythic being is revealed unmixed with her own critical awareness or analysis of her situation. In her relationship with Will she is revealed as essentially divided between the powerful masculine and feminine forces. Her identification with her feminine self is evident particularly in the moon symbolism which permeates this scene.

Frazer mentions that the myth of the corn-goddess which is enacted in this scene is a version or type of the classical story of Pluto and Persephone. In Lawrence's rendering of this myth he maintains the sense of struggle between the underworld and the world of light. He alters the roles of the protagonists, however, so that there is some confusion

as to which role each character assumes. Will is clearly a Pluto figure in his desire to possess Anna. She, on the other hand, is full of darkness like a divine being of the underworld. In fact, it is Anna's dominant feminine self which causes this role confusion. She is not the subservient feminine Persephone figure who can be possessed by the patriarchal reality. In the following passage we see the way in which she subtly alters the traditional myth:

> "Put yours down," she said.
> "No, it's your turn." His voice was twanging and insistent.
> She set her sheaves against the shock. He saw her hands glisten among the spray of grain. And he dropped his sheaves and he trembled as he took her in his arms. He had overtaken her, and it was his privilege, to kiss her. She was sweet and fresh with the night air, and sweet with the scent of grain. And the whole rhythm of him beat into his kisses, and still she was not quite overcome. He wondered over the moonlight on her nose! All the night in his arms, darkness and shine, he possessed of it all! All the night for him now, to unfold, to venture within, all the mystery to be entered, all the discovery to be made. (p. 124)

The placing of the last sheaf is clearly an issue of some importance, and the inclusion of this sort of detail shows Lawrence's familiarity with rural customs and superstitions. What is at stake here is the possession of the spirit of the corn-goddess, the Goddess of Plenty with whom Anna is associated by reason of her name[40]. Frazer mentions several versions of the myth as it appears in rural customs throughout the

[40] Robert Graves, The White Goddess (London: Faber and Faber, 1959), pp. 367-370.

world[41]. The rite differs somewhat from culture to culture, but everywhere it is a rite of fertility. According to the rite, the last person to lay down the sheaves gains possession of the spirit of the Goddess. In European customs this was thought to augur a marriage for the lucky person within the year. In the above passage, the person who is last clearly has a certain 'privilege' in regards to kissing the human corn-maiden (or corn-King--there are no sexual distinctions of any importance in this myth). The point in this passage, of course, is that Anna is not to be overtaken, overcome, or otherwise possessed. Her 'spirit' is her own: "all the moonlight upon her." Will cannot force her to be in accord with his patriarchal myth of possession, for she has inherited the 'darkness' and the 'mystery' of the older matriarchal mysteries.

Will is only slightly conscious of the modification to his myth. He realizes that she "was not quite overcome," and yet she still appears to be his "all," his doorway to the unknown. And indeed she is--but not in the way which he expects. Her name gives us a clue to her real nature. Robert Graves, in The White Goddess, relates in some detail the poetic significance of the name Anna[42]. In Irish mythology

[41] The Golden Bough, pp. 525-557.

[42] Graves, p. 368.

she is the Danaan goddess Ana, who has two different characters: benevolent and malevolent. As the Goddess of Plenty she was considered the leading person of the Fate Trinity. In British folklore she appears as Black Annis, as well as the earlier Danaan Goddess Anu, and is characterized by her action of devouring children, whose skins she hung on an oak to dry. We will see in Chapter Three some of the ways in which Anna Brangwen fulfills the role of the Goddess Ana.

Lawrence has invited comparison with the courting scene of Tom and Lydia. Will's determination to possess "all the darkness within her" (p. 124) is an echo of Tom when he crossed the symbolic threshold to repossess his 'lost' feminine aspect. Like Tom, Will believes that his relationship with Anna will reconnect him with the submerged feminine aspect. The simplistic reconnection implied in the metaphor of marriage does not function in the world of developing critical consiousness. The mating dance rhythm of the harvesting clearly suggests that Anna and Will are incapable of spiritual fulfilment through marriage:

> And always, she was gone before he came. As he came, she drew away, as he drew away, she came. Were they never to meet? Gradually a low, deep-sounding will in him vibrated to her, tried to set her in accord, tried to bring her gradually to him, to a meeting, till they should be together, till they should meet as the sheaves that swished together. (p. 123)

The age old archetypal pattern of the mythic natural meeting "as the sheaves that swished together" is prevented.

We sense that something in Anna prevents the union. Will questions what this something might be:

> Why was there always a space between them, why were they apart? Why, as she came up from under the moon, would she halt and stand off from him? Why was he held away from her? (p. 123)

The act of questioning his relationship with Anna is the beginning of a movement towards mythical consciousness. Will has become aware of the pattern because of the change in it. Anna is fulfilling the archetypal feminine role of the 'doorway', completing and complementing her man so that he may achieve more in life, but she does not partake of this role in quite the way one would expect. Instead of meeting with him in togetherness it is clear from her preconscious reflection as mediator that she is dedicated to making each of them capable of standing alone as individuals.

The Preconscious Ursula

Unlike Anna whose critical faculty erupts from her non-mental existence, Ursula's early life is characterized by the polarity which exists between the non-mental and the critical faculty. Her preconscious phase is unnaturally reflective and expresses Lawrence's view of the pressures on the developing psyche imposed by the fast-paced modern world. A tension exists not only between the psychological spheres of consciousness and non-consciousness, but also between the old and the new, the matriarchal and the

patriarchal mythic realities. The old matriarchal connection is represented by Ursula's grandmother; the modern world and its pressures are represented by her father. Ursula must come to terms with the polarity between the forces which inform her life before she can be free to pursue her own quest for the new.

Ursula's unthinking and unreflective connection with the natural cycle of life is first shown when she is with her grandmother. Lawrence is representing the childhood norm when he writes that her sisters were "one with the flowers and insects and playthings" (p. 221). Ursula becomes "as if she were a flower" when she is in the "peace of the grandmother's bedroom" (p. 254). This suggests that her relationship with her grandmother is the normal and natural one for her. Her experience is that of the vague participation and legend-like reality that mark the preconscious life: "The child's heart beat fast as she listened to these things. She could not understand, but she seemed to feel far-off things" (p. 260). Ursula is a Persephone figure in this early life, "a flower" who lives life protected in the shelter of the mother goddess.

Like her mother before her, Ursula is the heir apparent to the matriarchal mysteries. Within the realm of this feminine inheritance she has her natural and preconscious existence: "The little girl and the musing, fragile woman of sixty seemed to understand the same language" (p. 254). The mysteries

are passed on to her in the hush of the bedroom, indicating that they touch upon the profoundest nature of her feminine being: "Till the grandmother's sayings and stories, told in the complete hush of the Marsh bedroom, accumulated with mystic significance, and became a sort of Bible to the child" (p. 260). Indeed, she bears the sacred name of the 'Guardian Queen' (ouros, 'a guardian'). According to Robert Graves she is an extension of the Earth Goddess 'Ur-Ana', 'ur' meaning 'earth'[43]. Clearly, she is her mother's daughter, and her essential self is characterized by her feminine and earthly connection.

By contrast, her relationship with her father is strained and unnatural. She is awoken from the "transient unconsciousness of childhood" by her father "clasping her to his body for love and fulfillment, asking as a magnet must always ask. From her the response had struggled dimly, vaguely into being" (p. 221). Will takes possession of the baby Ursula and clasps her to him as he could never clasp her mother.

Will's attempt to claim the child is a possessive act of patriarchal dominance. It results from the struggle for power between the matriarchy and the patriarchy, and repeats the history of consciousness as reflected in myth. According to Neumann, the ability to reproduce oneself, and to produce a male, is the ultimate expression of feminine creative

[43] Graves, p. 369.

power[44]. The desire to produce a son (one's opposite) is an attribute of the myths of transition from a matriarchal to a patriarchal centre of power. Anna's desire for a son symbolizes her attempt to give birth psychologically to her feminine aspect (by reproducing herself) in a form which can contend with the dominant patriarchal reality. Ursula does in fact become the heroic protagonist, for reasons which we shall examine in Chapter Four.

Anna's disappontment at giving birth to a daughter begins Will's attempt to recreate mythic history: "It was a girl. The second of silence on her face when they said so showed him she was disappointed. And a great blazing passion of resentment and protest sprang up in his heart. In that moment he claimed the child" (p. 192). Will is admitting the failure of his patriarchal domination--and through giving birth to Ursula as a person he is expressing his creative power. His action is the mirror-image of the mother in a patriarchal society and it is a compensatory power.

The act of 'claiming' or seizing the girl-child establishes Will as a Pluto figure, dragging the "flower," Persephone, into his world. As in the classical myth, Will snatches the child away from her matriarchal roots. Unlike the myth, however, he takes her into the light of consciousness rather

[44] The Great Mother, pp. 309-312.

than into the darkness of not knowing: "Her father was the dawn wherein her consciousness woke up" (p. 221). Nonetheless, it is a subjugation of the feminine in order to verify his own existence: "As the newly-opened, newly-dawned eyes looked at him, he wanted them to perceive him, to recognize him. Then he was verified" (p. 212).

Unlike Anna, who was set in opposition to the masculine domination from early childhood onwards, Ursula embraces the patriarchal reality. Will succeeds in becoming a god figure to his daughter. In her child's mind, the fact that he "compelled her with his strength and decision. He was all-powerful, the tower of strength" (p. 215) endows him with the stature of a god. Ernst Cassirer points out that "it is through the figure of his gods that man first finds . . . self-consciousness. Through the medium of his intuition of god he succeeds in detaching himself as an active subject"[45]. Will becomes Ursula's first god, and he mediates her early passage from being to knowing, from primitive consciousness to an articulation of being which recognizes the opposition between an 'inner' and an 'outer' world.

The struggle between the masculine and the feminine which occurs so early in Ursula's life results in her becoming aware of her own essential separateness of being very early in her development. Instead of participating "thoughtlessly"

[45] Mythical Thought, p. 211.

in myth, she is aware of it as a story. Her experience is therefore similar to that of the earlier Brangwen women who lived vicariously the epic of Cossethay. Unlike them, however, Ursula is aware that the stories have some vital connection with her life. We see this when Lydia is relating her stories to the little girl: "Ursula immediately imagined herself in this story-land" (p. 255). Later, when the adolescent Ursula is trying to sort out in her mind her role in the patriarchal world which she perceives to be around her, she imagines her role in a fairytale world: "she would remain the lonely maid high up and isolated in the tower, polishing the terrible shield, weaving it a covering with a true device, and waiting, waiting, always remote and high" (p. 265). The story which informs her life continues to be masculine-dominated, like that of the earlier Brangwen women. Ursula, however, is capable of recognizing it as such, and we sense her growing realization of the inability of the patriarchal story to reflect her reality.

Although Will successfully repeats mythic history and asserts the dominance of the patriarchy, he cannot prevent her from realizing the inadequacy of the patriarchal world. Her realization of herself as essentially feminine and "remote" from the masculine realm causes her to perceive the inadequacy. Thus in her child's mind her father the King soon comes to be seen as the failing King. This becomes clear in the swing-boat scene and the swimming scene. Both scenes involve a

series of plunges and ascents, each more daring than the last. In both scenes her life is entirely in his hands, and instead of protecting her he risks possible death not only for himself but for her as well.

In the following passage from the swimming scene Will clearly pushes the experience to its limits and risks death:

> . . . he would leap with her from the bridge, daringly, almost wickedly. Till at length, as he leapt, once, she dropped forward on to his head and nearly broke his neck, so that they fell into the water in a heap, and fought for a few moments with death. He saved her, and sat on the bank, quivering. But his eyes were full of the blackness of death, it was as if death had cut between their two lives, and separated them. (p. 226)

He encourages Ursula to leap into the unknown, and she does so because she trusts "his strong movement under her, so strong, as if it would uphold all the world" (p. 225). She trusts that he will keep her safe, and he betrays this trust.

In the swingboat scene it is obvious that he takes this risk knowingly. The image of the swingboat "rushing through the air" (p. 226) is as extreme as the plunge into the water. Once again, the scene is developed as a series of descents and ascents: "The boat swung far up, then down like a stone, only to be caught sickeningly up again" (p. 226). He pushes the adventure to its limit: "The jerk at the top had almost shaken them both out. He had done what he could" (p. 226).

These scenes exemplify the cruel, insensitive imposition

of patriarchal power and shows with what increasing sense of urgency the modern world desires a reconnection with the lost feminine aspect. The growth of the child's consciousness becomes paradoxically a subjugation to her father's demands, as the dizzying descents of their risk-taking experiences show.

Their relationship gradually takes on aspects of the mythic marriage of death as Will demands her subjugation to his 'will'. He imposes himself on his young daughter in a form of psychological rape, an attack which she perceives as footprints on her soul: "It had shocked him in his intent world to see the zig-zagging lines of deep little foot-prints across his work. The child was infinitely more shocked. Her vulnerable little soul was flayed and trampled. Why were the foot-prints there?" (p. 223) Ursula gradually becomes aware that Will takes no notice of her feelings, of that part of her which is individual and sensitive--indeed, her feminine aspect. His image changes from that of the Good Father to that of the Terrible Father, and he is perceived as an impersonal invader: "So very soon, she came to believe in the outward malevolence that was against her. And very early, she learned that even her adored father was part of this malevolence. And very early she learned to harden her soul in resistance" (p. 224). Her decision to identify herself with her matriarchal lineage results from the inadequacy of the patriarchal world, as reflected by her father, to encourage her individuation: "As

the child watched him, for the first time in her life a disillusion came over her, something cold and isolating. She went over to her mother" (p. 226).

The lesson of malevolent patriarchal domination which Ursula learns at her father's knee profoundly influences her social relations as she is maturing. While her experiences superficially parallel those of her ancestors, they are at the same time informed by her early awareness of the threat posed to her feminine self by the dominant patriarchy. She still consciously wants a male-ruler-lover, attributing this role first to Christ: "She wanted Jesus to lover her deliciously, to take her sensuous offering, to give her sensuous response . . . And all the time she knew underneath that she was playing false, accepting the passion of Jesus for her own physical satisfaction" (pp. 287-288). She then elevates Skrebensky to an exalted and god-like role: "She laid hold of him at once for her dreams. Here was one such as those Sons of God who saw the daughters of men that they were fair" (p. 297). Her disillusionment with Skrebensky comes only gradually, and is evidenced at first only by Lawrence's depiction of their relationship as a pale reflection of those of former Brangwens. In the following passage Lawrence establishes the connection between the generations:

> Hesitating, they continued to walk on, quivering like shadows under the ashtrees of the hill, where her grandfather had walked with his daffodils to make his proposal, and where her mother had gone

> with her young husband, walking close upon him as Ursula was now walking with Skrebensky. (. 300)

Ursula and Skrebensky are "like shadows" in comparison because they have lost the mythic connection which made the experience so transformative for her grandparents and a moment of profound connection and growth even for her parents. Their courtship, like that of Anna and Will, is nonetheless a moment when the psyche can be seen to balance between the preconscious and the conscious life. Ursula awaits Skrebensky's kiss "like the Sleeping Beauty in the story" (p. 297), hoping, expecting Skrebensky to have the power to awaken her into the world. He is inadequate to the task, however, being able only to awaken her to "voluptuous delight" (p. 297).

Unlike Anna and Will, who established their essential separateness in spite or perhaps because of their union, Ursula and Skrebensky's courtship reflects the difficulty of union because of the extreme separation of the masculine-feminine, patriarchal-matriarchal realities in the modern world. Skrebendky brings Ursula "a strong sense of the outer world" (p. 290) in a manner comparable to Lydia's foreignness, but at the same time he appears "irrevocable in his isolation" (p. 292). He brings a sense of the world as uncreated, undifferentiated: "a sense of the vast world, a sense of the distances and large masses of humanity" (p. 293). The mythic immediacy which would connect the individual to the "vast world" is entirely lacking, and thus the sense of isolation dominates. Lawrence is suggesting

that the modern problem of alienation is due in part to this loss of mythic immediacy.

The strengths of the preconscious that Ursula carries are a reflection of the profound femaleness which underlies this daughter of the patriarchy. She is the character who most completely embodies Lawrence's notion that "the goal of the female impulse is the announcement of infinite oneness"[46]. From this profoundly feminine self she derives her capacity to wait--a kind of preconscious cunning that patiently resists subjugation to the patriarchal reality. She is unwilling to accept dualistic living and longs for wholeness--a longing which is not fulfilled by the males in her life with whom, as with Skrebensky, she discovers not holistic union but mere sensation.

In the following passage from the stackyard scene Ursula opens herself unselfconsciously to her preconscious and female aspect. Skrebensky moves to subjugate her and, in effect, to keep her in darkness about her own strengths. This scene contrasts with the courtships of the previous generations in that the desire for consciousness of mythic being, so evident in both Tom and Will, is absent in Skrebensky. He does not desire to interact with the feminine except in terms of physical sensation, sitting "inert beside her" (p. 320).

[46] "Study of Thomas Hardy" in Phoenix, p. 457.

> She wanted the moon to fill in to her, she wanted more, more communion with the moon, consummation. But Skrebensky put his arm round her and led her away. He put a big, dark cloak round her, and sat holding her hand, whilst the moonlight streamed above the glowing fires.
>
> She was not there. Patiently she sat, under the cloak, with Skrebensky holding her hand. But her naked self was away there beating upon the moonlight, dashing the moonlight with her breasts and her knees, in meeting, in communion.
>
> . . . 'Don't you like me to-night?' said his low voice, the voice of the shadow over her shoulder. She clenched her hands in the dewy brilliance of the moon, as if she were mad. (p. 319)

Through the action of covering her with his cloak, Skrebensky becomes a Pluto figure, pulling Persephone away from the light or the knowledge of her feminine self. Skrebensky-as-Pluto is symbolically denying Ursula access to her spiritual self. As he questions her, "'Don't you like me to-night?'" he is actually asking her to define her being in terms of himself rather than in terms of her own nature. Skrebensky illustrates in this passage the danger posed by the dominant patriarchal reality which insists on subsuming the feminine aspect of being.

Faced with the split of flesh and spirit, a cosmos with the feminine aspect subsumed, and the men inadequate to the task of conveying "her static being into movement"[47], it is not surprising that Ursula must become as far as is possible her own physician, priest, and saviour--a process which we shall trace when we examine her as female alchemist in Chapter Four of this paper.

[47] Lawrence, "Study of Thomas Hardy" in Phoenix, p. 444.

Chapter 3

The Symbolism of Growing Awareness

Changing Relationships

The second generation, Anna and Will, represents that phase of growing mythical consciousness which attempts to confront the problem of the role of the individual in the mythic dimension of being. In moving out of the "sphere of mythical immediacy,"[1] as Cassirer terms the preconscious, the characters are concerned with achieving some sense of themselves not as insignificant beings in the grip of powerful mythical forces, as Tom perceived himself to be, but as beings of some consequence and power, capable of managing their own lives through their awareness of their mythic life. The process of becoming aware of mythic identity, and of reconciling this identity with the imbalance and role distortion evident in modern society, is examined by Lawrence in the story of the second generation of Brangwens.

The central metaphor of this phase is marriage--not as a social or legal institution, but as an attempt to regain a "feeling of consonance with the cosmos,"[2] as well as to carry this consonance into the sphere of human activity. The marriage between Anna and Will does not function in the same way as

[1] Mythical Thought, p. xvi.

[2] Evelyn J. Hinz, "Hierogamy versus Wedlock: Types of Marriage Plots and Their Relationship to Genres of Prose Fiction" in PMLA, Vol. 91, No. 5 (October 1976), p. 910.

could the marriage between Tom and Lydia. As a means for the confrontation of an 'other' its effectiveness is prevented, as was shown in the analysis of the cornfield scene, largely due to Anna's assertion of her most profoundly individual self. Neither does it function as a bridge between the earthly and the divine; rather, as in the honeymoon scene, there is an obvious disharmony between the transcendent aspect of the marriage and its existence in daily human activity.

The narrative suggests quite early in the relationship between Anna and Will both the problem and the solution for the cosmos which is 'out of joint'. Imaged in the courting scene is Will's realization of the need for the patriarchal world to repossess its feminine aspect; similarly, Anna's assertion of her most profound feminine aspect is in response to the imbalance of the modern world. As von Franz reminds us, in the Judaeo-Christian tradition of worship "the feminine aspect of the Godhead is not properly represented"[3]. It is nonetheless an aspect the importance of which the characters of the second generation become aware.

The characters' growing awareness of the inadequacy of their marriage reflects upon the society and the Judaeo-Christian religious institution which promoted to them the sacramental concept of marriage. Anna and Will, each in their different ways, exhibit their realization of the profound

[3] Alchemy (Toronto: Inner City, 1980), p. 212.

separation which exists between self and other, masculine and feminine, spiritual and material. Each attempts to identify with one or another aspect of this differentiated reality: Anna as Magna Mater and Will as patriarch; Anna as Earth Mother and Will as transcendent spirit. Paradoxically, the realization of differentiation brings a growing desire to recognize some unity and structure, some mythic reality, underlying their torn and divided world.

The Eros-principle

The paradigm for the relationship between Anna and Will is the myth of Eros and Psyche, not only because of its similarity to the narrative but also because the relationship between Anna and Will is clarified through an understanding of the differences. In Neumann's commentary on this myth he broadly interprets the relationship between Eros (love) and Psyche (spirit) as indicating that spirit is unfulfilled in mortal man without love. Eros is that which connects the parts of the universe, standing between man and God, mortal and divine, interpreting one to the other.[4] The mortal who attempts to operate without the Eros-principle perceives the universe as a confusion of unrelated aspects. All attempts to connect with the divine except through Eros fail. This means, in fact, that the individual's role in the mythic dimension of being

[4] Cassirer, Mythical Thought, p. 251.

is perceived only through love--a specific relatedness to the universe. The Eros-principle, then, is the missing link which Anna and Will need to discover in order to unify their universe. Modern psychoanalysis recognizes the need for a mediating element between the conscious and the unconscious elements of the mind; the Gnostics similarly recognized the need for a mediator, and they identified this element as 'passion'. The Eros-principle is this mediating passion.

Lawrence's employment of the archetypal situations found in the myth of Eros and Psyche transcends stereotyping. We cannot simply deduce that Anna 'is' Psyche and Will 'is' Eros. Rather, we have a strong sense of each being the transformative agent of the other. When the promise of full spiritual relationship is not realized between them it is due to the fact that they succeed only partially in recognizing and embodying the Eros-principle in their lives.

The tale of Eros and Psyche is essentially that of a soul, "a slave to matter . . . arising to a new and more powerful existence, passing from Aphrodisian to Psychic life".[5] Apuleius' tale is generally recognized as that of a personal experience of religious initiation at a time when masculine patriarchal ideology was struggling "against the domination of the archetype of the Great Mother"[6]. Lawrence's employment

[5] J.J. Bachofen, "Versuch uber die Grabersymbolik der Allen" (1954), cited in Neumann, Amor and Psyche, p. 147.

[6] Neumann, Amor and Psyche, p. 160.

of the myth of Eros and Psyche differs from Apuleuius' in that the cultural content is reversed--the Great Mother is struggling against the domination of the masculine patriarchal ideology in the modern world. In their discussion of the myth as it informs Women in Love, Hinz and Teunissen contend that Lawrence is addressing the question of whether the modern woman differs in essentials from women of the past. They argue that Lawrence establishes the "mythic precedent"[7] for the actions of his characters, concluding that modern woman does not differ. This argument is quite sound, but it does not take the issue far enough. Modern woman may not differ, but the value of the feminine aspect is no longer held in the same esteem, to the detriment of both men and women and thus of society.

In Apuleius' tale the importance of the feminine aspect is maintained even after Aphrodite, the "slave to matter," is transformed into the higher form of being which is Psyche in conjunction with Eros. The Rainbow develops the premise that the importance of the feminine aspect has not been maintained in the modern world, but must be reestablished before a healthy Psyche-Eros conjunction can be effected.

We know that by the time Lawrence came to write Apocalypse (1929) he was familiar with The Golden Ass[8]. He may

[7] Evelyn Hinz and John Teunissen, "Women in Love and the Myth of Eros and Psyche" in D. H. Lawrence: The Man Who Lived, ed. Robert B. Partlow Jr. and Harry T. Moore (Carbondale, Ill.: Southern Illinois Univ. Press, 1980), p. 280.

[8] Burwell, p. 110.

well have become acquainted with the myth much earlier than this during the course of his education. Nonetheless, as Hinz and Teunissen point out, the mythic elements of the story invariably manifest themselves because Lawrence was concerned with "dramatizing the very experience articulated in the story of Eros and Psyche"[9]. Let us review this story briefly.

A jealous Aphrodite commands her son Eros to manipulate the downfall of Psyche, the woman whose "higher" beauty was stealing the worshippers away from the divine Aphrodite's temple. Meanwhile, Psyche's father, fearing that the worship of her beauty will make her unmarriageable, plays into Aphrodite's hands by forcing his daughter to submit to marriage with a non-mortal, a loathsome dragon. Eros, having fallen in love with Psyche, takes the beast's place in the marriage. However, to disguise his identity, and to keep the union a secret from his jealous mother, he demands that Psyche never try to see his face, under pain of losing him.

The developing tale is similar to the ancient folktale of the Beauty and the Beast. Psyche is goaded by her sisters into mistrust of her surprisingly pleasant marriage to the Beast, and she is persuaded by them to kill her beast-husband. She prepares to do the deed; however, as she holds the lantern over his sleeping form she sees that he is not a beast but the god Eros. Accidently touching the tip of one of his arrows,

[9] Hinz and Teunissen, p. 209.

she falls in love with love. At the same time, a drop of hot oil spills from the lantern and burns Eros, awakening him. Realizing himself betrayed, his commands disobeyed and his secret revealed, Eros flies from Psyche and returns to the palace of his mother, Aphrodite. He is severely wounded by the burn, however, and lies near death for many days.

The tale proceeds to relate Psyche's revenge on her sisters (by causing their deaths), her appeal for shelter from goddesses who neither betray her to Aphrodite nor help her in her confrontation.

Aphrodite gives Psyche four tasks to perform in order to prove her worth. The final task involves a descent into Hades to return with Persephone's gift of divine beauty. Psyche circumvents the perils of descent into the underworld and returns safely to the earth. Once on home ground, however, she decides not to give the divine gift to Aphrodite, but to keep it for herself. She hopes to win back Eros' love for her. When she opens the box she discovers it is filled not with beauty, but with hellish sleep. She falls into a death-like sleep. Eros, unable to endure her absence, rises from his sickbed and flies to her side. He awakens her, and thereafter she is openly accepted as his wife, and is raised to the divine status of goddess.

It is a long tale of which I have included mainly those details which shed light upon the relationship between Anna and Will. At the beginning of the tale it is clear that the

manipulative power rests with the mother goddess, Aphrodite. She is appeased and cajoled through sacrifice, and her commands are obeyed without question. The transformation begins with the initial defiance of Aphrodite's command--a defiance which comes not from Psyche, who submits to her fate in her marriage to the beast, but from the immature Eros who transfers his love from his mother to Psyche. This primary transference of affection is effected in the second generation of Brangwens only halfway through their story. Much of the narrative is concerned with a reidentification with the archetype of the powerful mother goddess and Aphrodite figure, achieved only through separation from and in defiance of the dominant patriarchal reality. Let us examine the ways in which Anna revitalizes the power of the feminine in her life, and the effect this has on Will.

The Great Mother: Dancer, Medusa, and Seat of Life

The Transformation of the Dance

In her role as mediator between the existing patriarchy and the world of the future, Anna is concerned with redefining the importance of the feminine aspect of being. She begins this redefinition by transforming herself into Aphrodite, thereby returning to an earlier concept of matriarchal power. The mythic process through which Anna redefines herself in relation to her husband and the existing social structure is

evident in the following passage. Anna is seeking a sense of personal power and accomplishment:

> And she lifted her hands and danced again, to annul him, the light glanced on her knees as she made her slow, fine movements down the far side of the room, across the firelight. He stood away near the door in blackness of shadow, watching, transfixed. And with slow, heavy movements she swayed backwards and forwards, like a full ear of corn, pale in the dusky afternoon, threading before the firelight, dancing his non-existence, dancing herself to the Lord, to exultation.
>
> He watched, and his soul burned in him. He turned aside, he could not look, it hurt his eyes. Her fine limbs lifted and lifted, her hair was sticking out all fierce, and her belly, big, strange, terrifying, uplifted to the Lord. Her face was rapt and beautiful, she danced exulting before her Lord, and knew no man. (p. 184)

The dance symbolizes Anna's mythic transformation from a human to a divine form. Through the imitative power of dance, the dancer takes on the characteristics of the thing being imitated. Dance is an act of self-realization, enabling the dancer to express aspects of herself never before conceptualized. It is a means of transforming "man into god."[10] Dancing is man's way of joining the mortal with the divine since it is a creative act, and as such "man himself turns creator in doing what the gods do."[11]

Anna's act, unlike that of Psyche, originates from the perspective of a patriarchal reality. She is dancing before

[10] Maria-Gabriele Wosien, Sacred Dance (London: Thames and Hudson, 1974), p. 13.

[11] Wosien, p. 9.

"her Lord," a masculine deity. However, she is in the process of modifying her relationship to her Lord and to her husband. She uses the dance as a form of homeopathic magic, and her first act of sorcery is to 'annul' her husband. This act is more than a rejection of him: it is a statement that their marriage never took place. In its place, Anna dances "herself to the Lord," and establishes a sacred marriage, seen in mythology as the marriage between a mortal and a divine being. Hierogamous marriage is common in the later matriarchal mysteries, such as the Eleusinian mysteries. The marriage between Eros and Psyche is an hierogamous one in which a mortal female is wed to a divine male. Anna is making a psychological connection with a pre-Judaeo-Christian form of worship by means of her sacred marriage. Her self-deification shows her growing awareness of her feminine power, expressed both through the biological action of her pregnancy and through her psychological connection with a time when the feminine aspect of Godhead was recognized. Thus, while paralleling the pregnant virgin Mary's Magnificat, Anna rejects her submissive humility. The mother of Mary was "Anna". This name is traditionally associated with a pre-Judaeo-Christian form of the mother goddess, as was pointed out earlier.

This scene is an excellent example of the importance of myth in Lawrence's art. Charles L. Ross relates how, during the writing of The Rainbow, Lawrence succumbed to pressure from his publisher, Methuen. He was advised to dilute the

the dancing scene so as to be "less shocking or blasphemous . . . in the eyes of the Edwardian reading public."[12] In the manuscript version Anna dances to the "Lord, to the unseen Lover whose name was unutterable."[13] This line was changed to: "Unseen, to the unseen Creator who had chosen her, to whom she belonged" (p. 183). Lawrence removed the overt and potentially blasphemous suggestion of the Lord as lover without affecting the basic concept of the hierogamous marriage. The word 'Creator' is less patriarchal than the word 'Lord' and suggests a non-Christian form of worship. This word suggests the return to an earlier time when the importance of the feminine was recognized, as described in the rest of the scene. In this way, myth enabled Lawrence to remain true to his art and his inspiration while satisfying, at least superficially, the demands of his publisher.

In the earliest known conception, the female was deified as a mother goddess whose sphere of influence was so broad that nothing could be generated, thrive, or die without her influence. Anna's return to the more primitive matriarchal worship indicates her growing awareness of herself as a female and an individual. She is returning, psychologically, to a perception of the female with power and influence.

[12] The Composition of The Rainbow and Women in Love: A History (Charlottesville, Virginia: Univ. of Virginia Press, 1979), p. 46.

[13] Ross, p. 45.

In order to do this, Anna virtually has to obliterate her husband. She differs from Psyche, therefore, in that her deification results from her own power, and not because she is loved by a god. It can only be a partial or illusory deification, however, since the transformation is effected without Eros. As we shall see, she shall have to undergo yet another transformation to become the higher being which is 'Psyche'. At this point, however, we see her associated with the archetypal mother goddess who, in a very early period, was depicted as a virgin with an ear of grain.[14] She sways like "a full ear of corn." She transforms herself through her nullification of her husband into the childbearing virgin. This figure is suggestive of the time before the rise of agriculture and the domestication of animals when the role of the masculine in the generative process was unknown--or at least unacknowledged.

This passage clearly echoes Tom and Lydia's courting scene, previously discussed. Will, like Tom, is standing in the dark shadow looking into the light of the dominant feminine aspect. We are reminded of the child Anna's 'Medusa' head which drooped toward the fire-warmth in the earlier scene. Anna is fulfilling the promise of the earlier scene in her transformation in this passage.

The reference to grain is a reminder of the courtship in the cornfield, previously discussed. Julian Moynahan says

[14] Neumann, The Great Mother, p. 317.

that the characters in the cornfield scene are "seized upon by the Life Force," and that, "whatever happy meaning we choose to read from this scene, it is not one that is continuously supported and amplified by later developments in the careers of the two characters . . . Will and Anna fail to live up to the inhuman selves they expose in this scene."[15]

I contend, on the contrary, that the earlier cornfield scene was a harbinger of things to come and that there is an obvious consistency of symbolism and behaviour in the narrative. The dance-like movements of the two lovers in the cornfield are repeated in Anna's dancing. The fertility symbol of the grain is repeated in the later scene. The visual aspect of the opposition of light and dark is evident in both the cornfield and the dancing scenes. In the latter, she is imaged in the glow of the firelight and he is in the darkness of shadow. It is not merely a repetition of the symbols, but an amplification of their earlier significance. The focus of the symbols, however, has shifted from involving two people to involving only Anna. The grain which seemed to symbolize the fertility of their relationship now supports the image of the childbearing virgin. The natural light of the moon has been replaced by the firelight, a symbol of knowledge brought from the gods to man. The movement is out of the unthinking "seized upon by the Life Force" aspect of the preconscious

[15] The Deed of Life, pp. 65-66.

phase and into differentiated consciousness. "Love and hate, light and darkness, conscious and unconscious enter into conflict with one another. This is the phase of the separation of the original parents, in which the principles of opposition comes into being," according to Neumann.[16] In the cornfield scene, Will was incipient Acteon, Anna incipient Diana performing a female rite that Will sensed as a 'mystery', and to which he reacted with fear: "He was afraid. His heart quivered and broke" (p. 124). In the dancing scene he is undoubtedly the intruder who bears witness to an event in which he has no part, and he suffers the fate of Acteon as she destroys his humanity.

Anna's return to primordial matriarchal symbolism essentially serves to oppose the Christian myth of creation by the matriarchal one in order to restore the importance of the feminine to the Christian myth. "Man . . . turns his face towards that which has been, and he sees, he rediscovers, he becomes again that which has been before. But this time he is conscious, he know what he is doing," writes Lawrence in "Study of Thomas Hardy."[17] In the same way, Anna rediscovers aspects of the Magna Mater, who is seen only in later matriarchal mysteries and is a self-conscious aspect of the archetypal feminine. The Magna Mater, like the child-

[16] Amor and Psyche, p. 109.

[17] Phoenix, p. 429.

bearing virgin, has a profound independence from the male, but she admits the role of the male in the procreative process--although she maintains the relationship as a transpersonal one. In effect, when Anna 'annuls' her husband, she reduces his role to a transpersonal one.

At the same time as she redefines her Aphrodite mythic character, Anna faces the dilemmas of Psyche. Behind the action to nullify Will lies Anna's perception of him as a devouring beast. Shortly after the initial bliss of the honeymoon began to wear off, Anna envisioned Will as "the unknown to which she was delivered up" (p. 169). "Though he lay there in his darkness and did not move, yet she knew he lay in waiting for her" (p. 185). Neumann refers to this experience as the archetypal marriage of death: the husband is perceived as a male monster to whom the bride is surrendered. This is, of course, an echo of Psyche's marriage to the beast. Anna's perception of Will is very similar to Psyche's perception of the husband she was commanded never to look upon. In the narrative Anna experiences the negative male principle as an attempt to subjugate her mind and body. She expected her marriage to Will to open doors to the outside world for her, but instead "in all her outgoings and her incomings, he prevented her" (p. 185). Moreover, he attempts to influence her psychologically by fastening his 'will' on to her and pulling her down: "She felt him trying to gain power over her, without knowing her" (p. 170). Her recourse is to create an image for herself over which he can have no power.

Her transformation into an aspect of the mother goddess is an archetypal transformation which occurs when the female begins to experience her own transformative character. As the maiden becomes the mother, she reestablishes her connection with the primordial mother-daughter relationship in which the male is necessarily an intruder. It is a reenactment of the Kore-Demeter mystery whereby Kore (Persephone) is resurrected from the death which is her marriage to Hades (Pluto) to rejoing her mother. Actually, she becomes a mother and so is transformed into Demeter.

Anna's self-deification indicates an essential shift in her perception of her feminine aspect. As with Psyche, her growing awareness of masculine-feminine differentiation causes her to experience the masculine as devouring and subjugating. Unlike Psyche, however, Anna returns to the mother goddess for refuge. This response is very similar to Eros' flight away from Psyche after the act of betrayal. The nullification of the masculine aspect which Will represents at this moment is a kind of darkness which Anna embraces in the same way that Eros willingly returned to his mother.

Love is the fulcrum which enables marriage to bring about wholeness through relatedness. Anna denies her marriage its potential by accepting an alternative to relatedness. Standing apart from her husband, she relates to the world not through love, but through her relationship to the divine.

She becomes a parallel to Mary: "She walked glorified, and the sound of the thrushes, of the trains in the valley, of the far-off, faint noises of the town, were her 'Magnificat'" (p. 179). The creative power of the feminine appears to relate her to the world without the need for relatedness with a man. What she magnifies, of course, is the concept of God-in-nature. Moreover, the allusion to the virgin pregnancy of Mary suggests that Anna's spiritual being is somehow involved in her pregnancy. During the dancing scene her re-iteration of the more primitive matriarchal form of worship restores to the archetypal feminine the power of sexuality which Christianity denies in its worship of the spiritual Mary. Paradoxically, her participation in this sacred marriage renders her incapable of participating fully in the human one.

Medusa

The transformation in the consciousness of Anna has a corresponding effect on the consciousness of Will. Although the above passage is primarily concerned with Anna's actions, Will's perception of Anna during this transformative process shows his growing awareness of the masculine-feminine polarity. His perception of her changes to that of a Medusa figure: ". . . her hair was sticking out all fierce" (p. 184). She becomes associated in his mind with the destructive Terrible Mother aspect of the mother goddess. He becomes aware of her

as someone and something essentially 'other' than himself. His turning aside from her Medusa aspect is an act of self-defence and a recognition of his maleness in opposition to her femaleness. Medusa's destructive powers were only effective on men.

The appearance of Anna's Medusa aspect at the precise moment when she is celebrating a return to the strength of the dominant matriarchy suggests the essentially redemptive nature of her action. As Medusa or Terrible Mother Anna is forcing separation--and therefore knowledge--on Will. Her defiance of the patriarchate and her symbolic nullification of the masculine are immediately transformed into an act which relates to the masculine aspect, albeit negatively. Paradoxically, we sense the redemptive nature of her act in the burning feeling which Will experiences while watching her. He "feels" his soul burning within him. His eyes hurt to look at her, and so he turns aside. The burning feeling is an echo of the painful burn which Eros receives when the darkness he caused to be maintained is willfully penetrated by Psyche. Neumann comments that Psyche's matriarchal militancy against the beastly husband breaks "the taboo of his invisibility" and shows that she "is no longer naive and infantile in her attitude toward the masculine."[18] Similarly, Anna's action indicates her maturing attitude toward the

[18] Amor and Psyche, p. 79.

masculine. What she burns and attacks, like Psyche, is the infantile masculine (Aphrodite's son) who does not want to recognize her adult self.

Anna separates herself from Will because he demands her subservience to him. Will, like Eros, had imposed a taboo of darkness. In his commentary on the tale Neumann mentions that, by breaking this taboo, Psyche transforms her marriage of death into one of equality in which "she is no longer merely captivating and captivated."[19] It is an equality which Will is not anxious to have, however. The separateness which it implies is perceived by him as an attack upon his person.

Will's perception of Anna with snakey locks suggests that he is perceiving only the negative aspect of the power and mystery of life. He is denying the spiritual nature of his body and of his sexuality. In this denial he represents a cultural force in society which was effectively separating the "intercourse between the heaven and earth" (p. 8) which the earlier Brangwens knew so intimately. His growing awareness of the separation that is between his wife and himself is the first movement towards drawing the two together again, but it is a rejoining which is never entirely effected. Later in the narrative they experience a form of second marriage, which we will discuss in more detail, in which they rejoin as strangers to each other and rediscover the "extreme delight"

[19] Amor and Psyche, p. 79.

(p. 238) of sexual gratification. The discovery remains physical, not spiritual. Part of the tragedy of their relationship, of course, is that she is someone he will never know, and she symbolizes something he will never know about himself--his naturistic and matriarchal origins.

The Cathedral: Seat of Life

When Will begins to perceive Anna as the Terrible Mother, it is an indication that the unity of his personality has been destroyed. Neumann mentions that the appearance of the archetype of the Terrible Mother reveals a psychological hostility towards the basic productive forces of the maternal. This certainly seems to be the case as Will shows his hostility towards the pregnant Anna. The cathedral scene which follows is anterior to the dancing scene in chronological time. It is placed later than that scene in the narrative because it is a vindication of Anna's role in the breakdown of the original unity of Will's personality, and a clarification of the mythological process undergone by Will.

As Chapter Seven, "The Cathedral," opens we have already been made aware that Will responds to the church as "a dark, nameless emotion, the emotion of all the great mysteries of passion" (p. 158). Originally meaning 'seat', cathedrals themselves appear to be based on the earliest images of the Great Mother as a seated goddess, in a birthing and nurturing position. Lawrence describes the approach

to the cathedral in this way:

> When he saw the cathedral in the distance, dark blue lifted watchful in the sky, his heart leapt. It was the sign in heaven, it was the Spirit hovering like a dove, like an eagle over the earth. He turned his glowing, ecstatic face to her, his mouth opened with a strange, ecstatic grin.
> 'There she is,' he said.
> . . . 'It is a false front,' he said, looking at the golden stone and the twin towers, and loving them just the same. In a little ecstasy he found himself in the porch, on the brink of the unrevealed. He looked up to the lovely unfolding of the stone. He was to pass within to the perfect womb. (pp. 200-1)

The cathedral is 'she', and the imagery which describes it is predominantly that of the womb. As Will enters the church he passes "within to the perfect womb," and his soul becomes "like seed of procreation" (p. 201). The cathedral represents to Will the archetypal primal relationship, the Great Mother in whose shelter he can exist like an unthinking child. This is the aspect of Will which is most like the immature Eros at the beginning of the tale: Will's relationship with the church is similar to Eros' relationship with Aphrodite. Neumann explains the psychological connection between immaturity and religious ecstasy: "Not only the child's experience of the primal relationship, but also the religious experience of ecstasy . . . is an experience of the 'unitary/reality'."[20] Will's experience in the cathedral illustrates that his spirit tends towards the divine: "his soul leapt, soared up into the great church" (p. 201). His

[20] The Child (New York: G. P. Putnam's Sons, 1973), p. 49.

spirit is unfulfilled, however. He is prevented from making his divine connection by "his own inadequacy, the limitation of his being" (p. 210). His limitation, like that of Eros, is his reluctance to be fully conscious and to experience mature love.

Consider, for instance, his ecstatic reaction to the cathedral. Anna's pragmatic sense "of being roofed in" (p. 203) exposes Will's attraction to the great dome of the cathedral as a false sense of spiritual freedom. Will does not recognize that God is immanent in nature rather than outside nature. Lawrence was highly suspicious of what he called 'aesthetic ecstasy': "The ego . . . shuts itself up and paints the inside of the walls sky-blue, and thinks it is heaven."[21] Ecstasy of this sort, then, is viewed by Lawrence as a manifestation of immaturity, of a self-glorifying ego, not the relationship between the individual and the other, the mortal and the divine, that it might appear to be. Will's religious ecstasy can be seen as narcissistic, holding him back from any vital experience of transcendence. Will's reluctance to become conscious of the inadequacy of his original, unthinking relationship is an echo of Eros' reluctance to anger his mother by revealing his marriage with Psyche. The cathedral experience illustrates, however, that like Eros he does want to establish a relationship which is transcendent.

21. "Introduction to these Paintings" in Phoenix, p. 561.

Anna is determined that Will shall stand on his own rather than in the shelter of a Great Mother figure, be it the church or herslef. The Medusa aspect functions as the agent for the provocation into awareness of the passive, infantile masculine aspect. She points out the wicked faces carved into the cathedral's stone, showing the human side of his spiritual ideal. Perhaps Will senses that she is seeing more clearly than he when he says that he "could not go forward without her" (p. 204). At this moment, however, he appears to be arrested by his dependency upon a maternal figure.

The chathedral represents to Will "things he could not understand with the mind. He loved the undiscovered and the undiscoverable" (p. 165). He accepts the symbols as logos, without investigating their meaning as spiritual guides through the journey of life: "he let his mind sleep. That which was human, belonged to mankind, he would not exert" (p. 173). He avoids the challenges of the mythic journey, the necessary sacrifice, and the confrontations with the spiritual darkness or beast within which are part of the process of achieving conscious selfhood, and which are reflected in the myths which transmit the collective experience of mankind. When Anna points out the mortal reality of the wicked faces carved in the stone, Will experiences the pain of realizing the existence of the physical world in his spiritual reality: "He was like a lover who knows he is

betrayed, but who still loves, whose love is only the more tense. The church was false, but he served it the more attentively" (p. 209). His limitation of being, then, is his inability to establish a relationship with the world which is outside of his own being: "He was unready for fulfillment. Something undeveloped in him limited him, there was a darkness in him which he could not unfold, which would never unfold in him" (p. 210).

Anna, like Will, also has difficulty in maturing out of a relationship with the archetypal Great Mother which is one of dependence. Whereas Psyche falls in love after dealing the painful blow (spilling the hot oil), Anna deifies herself in the symbolic dance and in effect falls in love with herself rather than with her husband. The myth seems to suggest that narcissism is a particular danger for women during the maturational transformation. Psyche, who is already extremely beautiful, steals the divine beauty in the hopes that it will persuade Eros to love her. In fact, the courage which she has shown during her fulfillment of the trials of Aphrodite and during her descent to the underworld have won his heart. Nonetheless, Psyche submits to her narcissistic tendency, opens the box, and falls into a deep trance, which suggests her inability to develop beyond this stultifying stage. Anna's over-emphasis upon physical reality, the domain of the mother goddess, results in a similar arrestation for her spiritual self: "This long trance of

complacent child-bearing had kept her young and undeveloped" (p. 353).

Anna's trance signals the end of her spiritual journey: "She forgot that the moon had looked through a window of the high, dark night, and nodded like a magic recognition, signalled to her to follow" (p. 196). Although she has been instrumental in the partial awakening of her husband, he is not yet ready to do the same for her. When Psyche takes the lantern and holds it over the sleeping form of her husband with the intent to kill him she is in effect confronting the beast in him, and bringing her light into the darkness of his refusal of knowledge. Anna similarly confronts the darkness in Will: "Brangwen loved it [the church], with his bones and blood he loved it, he could not let it go. Yet she forced him to let it go. She hated his blind attachments" (p. 172). In the myth this confrontation dispels the beastly aspect by causing the painful awakening which is the first step towards consciousness. The mythic marriage of death requires that the bride submit to the beast in order to effect the transformation into beauty that only love can perform. Anna rejects the beast in Will, does not submit to him, and seems therefore to deny the journey into the underworld which is necessary before wholeness can be achieved. Her rejection is partly to blame for Will's inability to achieve wholeness: "It was as if he ended uncompleted, as yet uncreated on the darkness, and he wanted her to come and liberate him into the whole" (p. 179).

The Partial Mythic Redemption

Seven years of marriage pass, during which time Anna assumes the role of the matriarch with "old, established supremacey" (p. 234). Will is "mute, half-effaced, half-subdued" (p. 234) in his relationship with her. Their relationship during this time shows a tension between his 'potent darkness' and her 'daytime' self: "they remained as separate in the light, and in the thick darkness, married" (p. 216). They have clearly not recognized and incorporated the uniting Eros-principle into their lives. This differentiated relationship does not alter until they each realize and accept the need for a passionate relationship.

Something occurs, however, to alter their estranged relationship and to bring about a second and more equal marriage between the, I shall suggest below what it is that occurs. The change is primarily in Will who becomes "a strange man come home to her" (p. 234), and who blossoms "out into his real self" (p. 234). The second marriage is sensuously intimate, a physical awakening: "There was no tenderness, no love between them any more, only the maddening, sensuous lust . . . " (p. 236). In his submission to the "intoxication of the senses" (p. 237) Will discovers his creative impulse: "when he neither saw nor touched the perfect place, it was not perfect, it was not there. And he must make it exist" (p. 237). The intimacy of the second marriage is sufficient to enable Will to branch out into the social world

as never before, effectively rid of the blindness that characterized his earlier life: "His intimate life was so violently active, that it set another man in him free. And this new man turned with interest to public life, to see what part he could take in it" (p. 238). The partial redemption of their marital relationship illustrates Lawrence's conviction that personal relationships can form and reform society.

The change which occurs in Will which brings about his 'second marriage' to Anna results from his growing awareness of and consequent confrontation with his own passive masculine aspect. As Neumann says of Eros: "He is stricken with an affective pain, and through Psyche's act he is flung from the intoxication of blissful union into the pain of suffering. But the transformation is involuntary, and he experiences it passively."[22] The transformation in Will from passive acceptance of the ouroboric union to active awareness of separation and disillusionment with this infantile perception is a gradual one and is best exemplified by the process of his rejection of traditional Christian symbology.

In the following passage Will is goaded into his realization of the lack of involvement of his vital, passionate self in the symbol of the lamb:

> "And I think that Lamb in Church," she said, "is the biggest joke in the parish--"
> She burst into a 'Pouf' of ridiculing laughter.

[22] Amor and Psyche, p. 84.

> "It might be, to those that see nothing in it," he said. "You know it's the symbol of Christ, of His innocence and sacrifice."
> "Whatever it means, it's a lamb!" she said. "And I like lambs too much to treat them as if they had to mean something." (p. 161)

Will has the religious instinct and the strong sense of physical being necessary for selfhood. His unthinking devotion to Christianity, however, confirms the dangers of his temperament by encouraging him to fear the naked exposure to the process of rebirth demanded by the 'dark gods'. Anna, on the other hand, shows her perception that he misses the truth of the 'sacrifice'. The Christian myth does not function for Anna; its symbols are totally lacking in meaning for her. Will recognizes the lamb rationally as "the symbol of Christ," who is Himself the symbol of a more profound concept which is not mentioned. His vital self remains unmoved by the symbol. There is the suggestion that Christ has become over-identified with the lamb--the passive sacrifice.

Will's creation of the Adam and Eve carving is a further example of his unreflective, infantile relationship to Christian symbology. Adam and Eve, of course, represent the first man and woman, the first husband and wife, in a time of innocence and purity. The perfect complement to each other, they are the symbol for the possibility of perfect union between the sexes on the earthly sphere. In the following passage Will's art expresses his need to approach the sexual force of his relationship with Anna:

> Now, Will Brangwen was working at the Eve. She was thin, a keen, unripe thing. With trembling passion, fine as a breath of air, he sent the chisel over her belly, her hard unripe, small belly. She was a stiff little figure, with sharp lines, in the throes of torture and ecstasy of her creation. But he trembled as he touched her . . . He trembled with passion, at last able to create the new, sharp body of his Eve. (pp. 120-121)

The "unripe" figure of Eve shows Will's resistance to going beyond the paradisaical, infantile phase and into passionate adulthood. He resembles Eros when that god married Psyche with no intention of giving up his original relationship with his mother. The image of Eros hidden in the darkness is indicative of a "naive and infantile . . . attitude toward the masculine"[23]. It shows a resistance to self-knowledge.

The path towards the second marriage can be said to begin with the burning of the Adam and Eve carving. This act is indicative of Will's growing dissillusionment with the power of the Christian symbology to nurture his soul, and his doubt of the ability of Christian symbols to represent the path through the spiritual darkness. His act is one of 'redemptive destruction' as he finds the strength of the active Psyche within himself to bring the light of burning into the darkness maintained by the patriarchal religion.

It is my contention that the second marriage between Anna and Will is made possible through Will's mythic sacrifice of his infantile and fearful relation to the feminine. His

[23] Neumann, Amor and Psyche, pl 79.

'willful' destruction of the "unripe" figure of Eve symbolizes his desire to go beyond the infantile relation to the feminine. We have seen how, in the cathedral scene, Anna successfully attacks his dependency upon a maternal figure. The sacrifice and transition is not made, however, until Will forces himself to make the necessary leap into the unknown. We see him do this when he separates himself from the infantile love relationship which he forms with his infant daughter, Ursula.

His early relationship with Ursula symbolizes his infantile relationship with the feminine. We have seen the way in which he assumed a dominant and godlike patriarchal role for the baby girl. An infantile love relationship was set up when he "clasped her to his body for love and fulfillment" (p. 221). He willfully destroys this relationship, however, through a series of risk-taking incidents. Quite uncharacteristically, he puts both himself and his daughter at great risk in the swimming and swingboat scenes discussed previously. By taking the risk himself, and by suffering "the blackness of death" (p. 226), he makes the leap into the unknown that is necessary before mythic transformation can take place. It seems irresponsible for him to put his baby daughter at risk, and indeed it is viewed as such by onlookers. It can be seen as his way of encouraging Ursula to take the risk which he has hitherto feared. From another perspective, she represents the infantile feminine which he is sacrificing in order that he may approach the sexual force of the adult feminine. Thus,

after the willful sacrifice of his risk-taking we see him enter upon an adult relationship with passion: "But now he had given way, and with infinite sensual violence he gave himself to the realization of this supreme, immoral, Absolute Beauty, in the body of woman" (p. 237). This passion is the basis for consciousness, as Neumann explains: "in psychic life, it is the heat, the fire of passion, the flame and ardour of emotion that provide the basis of illumination, that is of an illumed consciousness, which rises from the combustion of the fundamental substance and enhances it."[24]

Mythical consciousness is achieved through a developing process. Anna and Will come a long way on this journey. They realize that marriage does not guarantee fulfillment and wholeness of personality. They have achieved a profound consciousness of each other's intrinsic separateness, and they have discovered sensuous love as the fulcrum to earthly unity. Their failure to achieve spiritual unity is due in part to Anna's inability to move out of the sphere of Aphrodite, which is the sphere of "desire and sexual intoxication."[25] As the relationship between Anna and Will matures, the original unconscious bond with the archetypal mother becomes a profound awareness of differentiation. They are only partially successful in incorporating the Eros-principle into

[24] Amor and Psyche, p. 84.

[25] Amor and Psyche, p. 87.

their lives in order to reunite the separated polar aspects of masculine-feminine, conscious and unconscious, light and dark. This reunion is left to Ursula, whose birth suggests "the radical transformation of man's relation to Aphrodite"[26] which Neumann attributes to Psyche. Ursula will discover the means by which to unite--not with the "anonymous masculine spiritual principle"[27] that the sensuous love between Anna and Will indicates, but with an individual lover, "Eros . . . saved from the transpersonal sphere of the Great Mother and brought into the personal sphere of the human Psyche."[28] Ursula learns how to 'cut the egg' of darkness, as we shall see in our discussion of alchemical symbolism in Chapter Four, thereby giving birth to herself. As Bachofen writes, "The power that leads back together again that which has been cut apart is the egg-born god."[29] Ursula becomes this 'egg-born' goddess for whom the vision of the rainbow indicates the reunion of "that which has been cut apart."

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[26] Amor and Psyche, p. 59.

[27] Amor and Psyche, p. 135.

[28] Amor and Psyche, p. 91.

[29] Cited in Neumann, Amor and Psyche, p. 86.

Chapter 4

Alchemical Symbolism and the Second Half of The Rainbow

The Critical Challenge and the Response

The second half of The Rainbow, the Ursula section (from Chapter Ten to the end), has posed considerable critical challenge. The Rainbow has been acknowledged to be "a major work of a great writer;"[1] nonetheless, as S. L. Goldberg has pointed out, the symbolism and tone appear disconcertingly inconsistent from one section to the next throughout the novel.[2] Lawrence criticism includes both support for and denigration of the novel's structure. As recently as 1980 Paul Rosenzweig published "A Defense of the Second Half of The Rainbow: Its Structure and Characterization"[3] in which he defends the consistency of symbolism and ideas between the three sections of the novel by comparing, among others, the three moonlit courting scenes. Charles L. Ross has shown through his investigation of the manuscripts that the second half of the novel was actually the first to be written.[4] Ross' study confirms what Mark Kinkead-Weekes surmised from his

[1] Leavis, p. 111.

[2] "The Rainbow: Fiddle-bow and Sand" (1961), rpt. in A Casebook, p. 124: "Beside the taut honesty of Women in Love or many of the Tales, parts of The Rainbow--and a great deal of its second half--seem to me (as they have seemed to others) significantly weak in definition and in dramatic power."

[3] D. H. Lawrence Review, Vol. 13, No. 2 (Summer 1980), pp. 150-160.

[4] The Composition of The Rainbow and Women in Love: A History, p. 21.

reading of the Letters--that the first half was "an attempt to get behind it, into the past."[5]

Roger Sale, however, like Goldberg, criticizes the apparent abandonment of the symbolic mode established in the first half of the novel:

> Every now and again, as in the scene late in the book in which Ursula and Anton dance on the heath, we have a return to the classic form, and Ursula and her dark lover become, for a moment, the rightful heirs of the two preceding generations of Brangwens. Nevertheless, there is no constant movement of which this episode is a part, and without this the symbols seem pasted on and not, as before, a perfectly legitimate and exciting expansion of the central concerns of the novel.[6]

I contend that there is indeed a "constant movement of which this episode is a part." The "constant movement" is the metaphysical one from blind undifferentiation, to conscious differentiation, towards the goal of unified existence.

Further, while there is undoubtedly a change in the style of writing from the first half to the second half of the novel, this change does not represent an abandonment of personal mythic living, but a transforming of its expression into a mode more suited to--indeed demanded by--the modern world. The earlier Brangwen women lived with a naturistic milieu, "the pulsing heat of creation" (p. 9), that lent itself to "classic" mythic metaphor. To them, the social reality was

[5] "The Marble and the Statue" (1968), rpt. in Twentieth Century, p. 101.

[6] "The Narrative Technique of The Rainbow" (1959), rpt. in A Casebook, p. 115.

sufficiently remote to seem like an exotic but remote extension of the self: "the Brangwen wife of the Marsh aspired beyond herself, towards the further life of the finer woman, towards the extended being she revealed, as a traveller in his self-contained manner reveals far-off countries present in himself" (p. 11). Ursula, however, no longer places herself easily within a naturistic milieu. More seriously, the social reality is encountered "close-up" by her as ugly, spiritually stagnant, possibly dead, certainly inimical to intense, personal mythic being. She cannot move through the "classic form". If, indeed, these personal, intense symbolic moments, reminiscent of the preceding sections, do occur jarringly, as Goldberg and Sale suggest, that is Lawrence's point. Thresholds are no longer easily crossed in a dreamlike way; the deep mythic life must come as a disturbing eruption within the dead weight of the contemporary social world.

This chapter proposes that the metaphor of the alchemical process and the symbols of alchemy give unity to the Ursula section; that they continue the metaphysical movement of the preceding sections, developing the theme of the separation of the masculine and feminine principles which has become an increasingly urgent problem; and finally that they do not replace, but revitalize traditional mythic quest symbolism. This latter proposition will be illustrated by analysis of the alchemical symbolism in specific passages of the Ursula section, passages which seem filled with traditional symbols

but which remain obscure unless their alchemical basis is at least partially understood.

Spiritual alchemy has been defined by Frances Yates as "the application of the terminology of alchemical processes and imagery to inner psychological processes of transformation and renewal."[7] The concept that out of corruption and decay comes new life is central to the philosophy of alchemy. Colin Clarke, in his critique of the ending of the novel, mentions that it "has been moving towards the discovery that corruption can also energize and renew."[8]

While this may be a growing discovery, its truth has been there from the beginning in the imagery of the marsh. The relation of each generation of characters to the notion of marsh reflects evolving stages of consciousness.

At the beginning of the novel the marsh metaphor can be seen in the "heated, blind intercourse of farm-life" (p. 8) where the natural cycle of life operates with no conflict between life and death, each having its season and its place in the natural order. The Brangwen farm is called The Marsh, and it represents that which is "remote and original" (p. 12), the truth of renewal through decay.

Industrialization intrudes upon this natural rhythm and begins the process of alienation as the Brangwens develop a

[7] "An Alchemical Lear," rev. of The Chemical Theatre by Charles Nicholl, The New York Review of Books, Nov. 19, 1981, p. 40.

[8] River of Dissolution, p. 67.

sense of being "strangers in their own place" (p. 12). This alienation is accompanied by the growing sense of individuality which we see in Tom. He is no longer an unthinking part of a blind cycle, but although an individual he feels powerless in the face of the flood that returns the man-made to marsh-like conditions.

The marsh used as a metaphor for modern experience characterizes experiences of both love and work. The notion of the cycle of life is absent, and it its place there is an image of oppressive sameness. The industrial world is described as an impersonal one in which the polarities which exist between masculine-feminine, mind-body, personal-social paradoxically deny differentiation. The marsh metaphor "where life and decaying are one" (p. 351) reflects this lack of differentiation.

As the metaphysical movement towards wholeness continues, the sameness gives way to a confrontation between the alienated elements. Towards the end of the novel the final confrontation between Ursula and Skrebensky is described in terms of a marsh in which the elements are severely alienated from each other. The arid sand dunes, in this passage suggestive of the patriarchal reality, are contrasted to the passionate motion of the sea--the feminine aspect of being. Ursula stands "on the edge of the water" and Skrebensky is "encompassed, a shadow ever dissolving" (p. 479).

The marsh metaphor which stretches from the opening to

almost the closing of the novel illustrates the metaphysical movement which connects the Ursula section and helps it to develop the preceding ones. The transformation of the marsh from cyclical to stagnant, and finally into its separate elements reflects the transforming relationship of psychic polarities throught the novel. In addition, the transformation of the marsh indicates the modifying of the symbolism of the quest to reflect the changing conditions of life.

The transformative element which has the power to motivate the stagnant marsh-reality and to bring about a recombination of alienated elements is the feminine quality of emotion. Emotion personalizes a life situation, whether it is one of love such as the Ursula-Winifred relationship, or of work, such as Ursula's teaching experience. A passionate involvement invests life with meaning by drawing the physical and the spiritual spheres together.

The alchemists identified 'spiritual' salt as the element with which to effect the reunion of alienated elements. This salt refers to the emotional content of an experience, and is the fixating agent capable of endowing the experience with greater meaning and reality. According to the alchemist Gerhard Dorn, the salt represents the truth which is the "medicine, improving and transforming that which <u>is no longer</u> into that which it <u>was before</u> its corruption, and that which <u>is no longer</u> into that which it <u>ought to be</u>" (emphasis from

original text).[9] Lawrence combines the alchemical sense of 'salt' with his owh term for intense emotional experience--pasion. Thus, in the narrative passion reveals that which "is no longer" and salt dissolves or transforms it into "that which it was before"--the original and holistic being.

The symbolism of alchemy incorporates the earlier mythic and naturistic ones of the sun, the moon, the rainbow, and the quest in the attempt to describe the process by which base metals can be refined into gold. Physicians of the seventeenth and eighteenth century alchemical revival were convinced their arcanum healed not only the diseases of the body but also those of the mind. They continued the work of the Gnostics in the new era, recognizing that, as Jung mentions, "the old myth needs to be clothed anew in every renewed age if it is not to lose its therapeutic effect."[10] Lawrence's emloyment of the symbolism of alchemy similarly serves the purpose of reclothing the "old myth" in order to maintain its therapeutic effect in the modern world.

In his essays and letters Lawrence expresses his feeling that modern existence was in need of spiritual revision. The philosophy of alchemy approaches traditional doctrinal Christianity and incorporates the Christian revelation in its

[9] Theatrum chemicum, cited in Jung, "The Alchemical Interpretation of The Fish," in Aion, Vol. 9, Part II of The Collected Works of C. G. June, ed. Herbert Read et al. (1959; rpt. Princeton, N.J.: Princeton Univ. Press, 1978), p. 161.

[10] "The Psychology of Christian Alchemical Symbolism" in Aion, p. 181.

ideas. At the same time, it attempts to renew the vitality of the symbols, like the lamb, which have lost their meaning in the subjective experience. Jung discusses the importance of the alchemical metaphor in a letter to John Trinick, 26 October 1957:

> The very existence of alchemistic philosophy proves that the spiritualization process within Christian psychology did not yield satisfactory results . . . I see in alchemy the attempt at a different solution, namely to bring about the union of opposites which is lacking in the historical Christian doctrine.[11]

Jung's perception of alchemical philosophy is echoed in The Rainbow when Ursula realises that the Christian expression of spirituality has no relevance for the modern world: "a risen Christ has no place with us" (p. 281). The historical Christian doctrine is unable to express the reality of Ursula's world. Lawrence prepares us for the forthcoming "attempt at a different solution" through his description of the church building undergoing renovation: "the immemorial gloom full of bits of falling plaster, and dust of floating plaster, smelling of old lime, having scaffolding and rubbish heaped about, dust cloths over the altar" (p. 296).

It is difficult to prove that Lawrence made a study of alchemical symbolism. His familiarity with religious philosophies, Christian and other, has been established, as well

[11] The Letters 2: 1951-1961, ed. Gerhard Adler (Princeton, N.J.: Princeton Univ. Press, 1975), p. 94.

his extensive knowledge of myth.[12] There is no evidence of his having read Gnostic texts or studies of alchemical symbolism before he wrote The Rainbow. Nonetheless, we have only to look at his use of the language of alchemy in his essays concerning the process of individuation to be sure of his awareness of the alchemical metaphor.

For instance, in "Study of Thomas Hardy," a work which was completed while The Rainbow was being rewritten, Lawrence states that "life starts out crude and unspecified, a great Mass. And it proceeds to evolve out of that mass ever more distinct and definite particular forms . . . It is as if all coagulation must be loosened, as if the elements must work themselves free and pure from the compound."[13] The first three stages of the theoretical seven stages of the alchemical process are expressed in this passage: calcination, putrefaction, and solution, all of which involve various aspects of the separation of elements tending towards a process of purification.

"The more that I am driven from admixture, the more I am singled out into utter individuality,"[14] wrote Lawrence, once more in "Study of Thomas Hardy." To be "driven from

[12] Burwell, pp. 59-126.

[13] Phoenix, p. 431.

[14] Phoenix, p. 432.

admixture" is analogous to the alchemical process of distillation. The fourth stage of the process, it symbolizes the isolation of the pure elements of the soul. Lawrence is suggesting that such a distillation process is necessary in the quest for selfhood and individuality.

He goes on to say, "What we call Truth is, in actual experience, that momentary state when in living the union between the male and the female is consummated. This consummation may also be physical, between the male body and the female body. But it may be only spiritual, between the male and female spirit."[15] He is referring here to the fifth stage of the alchemical process--conjunction. The symbol for this stage is the mythic androgyne, representing the union of opposites. Jung identifies this stage as the union of the male principle of consciousness with the female principle, and Lawrence is clearly in accord with him.

The sixth stage is called sublimation, and it symbolizes the suffering which results from mystic detachment from the world. "In the state of man's perfection, his soul and spirit must become one . . . The spirit strives towards God, but is held down by the body. In the same way, mercury must be sublimated repeatedly, fly up, and 'return to the nest', until at length fixation is attained."[16] The incomplete process of

[15] Phoenix, p. 460.

[16] Kurt Seligman, Magic, Supernaturalism and Religion (New York: Pantheon, 1971), p. 100.

sublimation is evident in Will in the cathedral scene: "the great, pillared gloom was before him, in which his soul shuddered and rose from her nest" (p. 201). This process is so important to the development of the individual that Lawrence adopts the term in his 'pollyanalytics': "The process of transfer from the primary consciousness to recognized mental consciousness is a mystery like every other transfer . . . The process of transfer from primary consciousness is called sublimation, the sublimating of the potential body of knowledge with the definite reality of the idea."[17]

The seventh and final stage of the alchemical process is philosophic congelation, the binding together of the fixed and the volatile principles. The marriage of these two principles results in the creation of the Philosopher's Stone which "unites within itself all the colours. It is white, red, yellow, sky-blue and green."[18] The rainbow clearly has the same symbolic conception as the stone, and in this light the appearance of the rainbow at the end of the novel indicates successful achievement of 'congelation'.

Alchemical Symbolism and the Feminine Principle

Lawrence's attempt to give renewed vitality to the quest for the union of opposites takes a unique form in the Ursula

[17] "Fantasia of the Unconscious" in Fantasia, p. 69.

[18] Seligman, p. 94.

section: Ursula is the only questor in the novel who can be considered successful, and she is not the traditional Hero, but a Heroine. Let us consider the reasons why the Hero of the quest is a woman.

Ursula's role as Heroine develops primarily as a result of her sense of the failure of the patriarchal society to produce viable Heroes, along with her realization of her own strengths as distinct from the failings of the men in her life. Ursula shares with the Brangwen women a keen desire to take part in the world of men, "also to know and to be of the fighting host" (p. 9). H. M. Daleski considers that this desire emerges because of the failure of the Brangwen men "to realize their 'man-being' . . . In other words, the disposition of the Brangwen men is essentially female."[19] Daleski contends that the women must respond to this imbalance by developing their active, 'masculine' attributes. Certainly, Ursula travels the road towards selfhood unmarried because she sense the spiritual limitations of the men of her acquaintance. When Anthony proposes marriage she turns him down because of the difference between them: "Her soul was an infant crying in the night. He had no soul. Oh, and why had she?" (p. 416). Her knowledge and awareness are a source of anguish in her life, alienating her from the 'soulless' sphere which is the norm in the modern world.

[19] The Forked Flame, p. 81.

Ursula reacts to the lack of 'soul' in the men in her life by desiring an active role in the man's world, thereby reconnecting the masculine and feminine aspects within herself. In "Study of Thomas Hardy" Lawrence discusses the difference he perceives between the male and female principles. For the most part, his argument confuses the issue more than it enlightens. He does emphasize, however, that the 'male' and 'female' principles co-exist in each person: "For every man comprises male and female in his being, the male always struggling for predominance. A woman likewise consists in male and female, with female predominant."[20] In The Rainbow he is suggesting that the patriarchal world fails to allow the female principle its active role in life.

Ursula's efforts to regain this active role are described in terms drawn from alchemical philosophy in part because this philosophy affords a great deal of status and importance to the feminine principle. The generic woman is the alchemical symbol for nature, and she was thought to lead the way to perfection. Alchemical symbolism therefore restores the feminine to its creative and active role. Alchemical knowledge was believed to have its origins in the knowledge of the 'daughters of men' who mated with the 'sons of God' as recorded in Genesis 6, 2-4. The alchemist Zosimus of Panopolis, of the fourth century A.D., maintained that the knowledge of

[20] Phoenix, p. 481.

metals, precious stones, and scents dated back to "the epoch mentioned furtively in Genesis."[21] This knowledge was lost because the patriarchal rulers considered it subversive to their conception of proper 'morals and manners':

> The mysterious sons of God were believed to be fallen angels who had mated with the women of antediluvian times. In gratitude, the angels taught these women various arts, obviously with the intention that their companions make jewels, colourful garments and perfumes with which to adorn their beauty. Thus the wise men of ancient times decided that the fallen angels must have been evil, perverters of morals and manners.[22]

Ursula's desire to find a man who is a Son of God with whom she can mate is indicative of her realization that the feminine aspect is not afforded its due respect and place in the modern world. She is moving towards a realization of her self-sufficiency, but at this moment she still has a need to be verified by a man. The ascension of her feminine knowledge from its dark recess can be accomplished, she believes, through a form of hierogamous marriage between herself, a 'daughter of man', and one of the "Sons of God" who "had known no expulsion, no ignominy of the fall" (p. 276). This idea reflects her desire to restructure the world so as to achieve a more healthy balance between the polarities of masculine-feminine, self and other which she senses existed

[21] Seligman, p. 79.

[22] Seligman, p. 79.

in a former golden age.

In the following passage Ursula casts Skrebensky in the role of a 'Son of God':

> So Ursula thought him wonderful, he was so finely constituted, and so distinct, self-contained, self-supporting. This, she said to herself, was a gentleman, he had a nature like fate, the nature of an aristocrat.
>
> She laid hold of him at once for her dreams. Here was one such as those Sons of God who saw the daughters of men, that they were fair. He was no son of Adam. Adam was servile. Had not Adam been driven cringing out of his native place, . . . human race been a beggar ever since, seeking his own being? But Anton Skrebensky could not beg. He was in possession of himself . . . (p. 292)

Her ideal is someone who is "self-contained, self-supporting." She perceives most men to be servile in that they allow themselves to be displaced. Part of this displacement involves their relationship to the feminine. Ursula's ideal man recognizes the importance of the feminine in his life. He comes "on free feet to the daughters of men, and saw they were fair" (p. 276). In the above passage she attributes this ability to Skrebensky, but as we have seen in the stackyard scene, she is subsequently disillusioned.

Ursula's relationship with Skrebensky develops out of her desire to define her individuality. She is convinced that she will be able to do this through her relationship with a man: "She could limit and define herself against him, the male, she could be her maximum self, female, oh female, triumphant for one moment in exquisite assertion against the

male, in supreme contradistinction to the male" (p. 303). Skrebensky, however, is not a champion of individuality. He represents the patriarchal sphere of non-individuation: "He was just a brick in the whole great social fabric, the nation, the modern humanity" (p. 328). The nature of the 'modern humanity' as Lawrence sees it is to put aside personal concerns, to destroy all possibility of self-fulfillment in the rationalization that "because the community represents millions of people, it must be millions of times more important than any individual" (p. 329). Lawrence was concerned that this reasoning was leading the world into war. Skrebensky represents this social philosophy.

The static nature of Skrebensky's character indicates that he is symbolic of a social attitude or philosophy. S. L. Goldberg contends that he "is little more than an illustrative collection of attitudes; he is certainly not realised fully enough to bear the weight of implication Lawrence tries to erect upon him."[23] Certainly, Skrebensky is not a fully realized character as compared to Tom or Will--or the later Gerald Crich of Women in Love--but his character has a more specific 'purpose' than serving as the mere repository of a "collection of attitudes." He is Lawrence's attempt to represent the cause for the split between body and spirit, what he called "the crying confusion and pain of our times."[24] Skrebensky is a

[23] "The Rainbow: Fiddle-bow and Sand" (1961), rpt. in A Casebook, p. 129.

[24] "Study of Thomas Hardy" in Phoenix, p. 474.

complex of physical desire and dehumanizing social philosophy. He is incapable of perceiving his relationships passionately: "Why could not he himself desire a woman so? Why did he never really want a woman, not with the whole of him: never love, never worship, only just physically want her? But he would want her with his body, let his soul do as it would" (p. 316). Nowhere is Skrebensky's 'lack' of soul more evident than when he secularizes the church in Cossethay as "a perfect place for a rendez-vous" (p. 303).

Ursula's role as heroine develops as well because of her strengths. These are to a limited extent the strengths of the feminine principle of being. To illustrate this, the difference between Ursula's nature and that of Skrebensky is the difference between moon-consciousness which is in touch with the 'source' of life and patriarchal consciousness which is static. In "Fantasia of the Unconscious" Lawrence says that "women and men are dynamically different, in everything."[25] Part of this difference, according to Lawrence, is that a man will give himself over to a purposeful activity rather than to an emotion. Consciousness, however, demands that one live "dynamically, from the great Source, and not statically."[26] The feminine principle of being is naturally closer to the passional source, and therefore the heroic protagonist must have a strong

[25] Fantasia, p. 162.

[26] Fantasia. p. 188.

feminine self. That Ursula has the potential to live "from the great Source" is evident in the importance of "soul" in her life. In addition, the moon imagery with which she is associated is somewhat reshaped from the moon imagery of the preceding generations. It is indicative not only of the 'feminine' and the 'individual', but also of the "active darkness"[27] of the unconscious. This darkness contains the dynamic centre of that personality which is suited to be an heroic protagonist.

In the following passage alchemical and mythic metaphors are intertwined as Ursula realizes the importance of her passionate soul:

> The jewel swung from the baby's hand and fell in a little heap on the coal-dusty bottom of the barge. The man groped for it, with a kind of careful reverence. Ursula noticed the coarsened, blunted fingers groping at the little jeweled heap. The skin was red on the back of the hand, the fair hairs glistened stiffly. It was a thin, sinewy, capable hand nevertheless, and Ursula liked it. He took up the necklace, carefully, and blew the coal-dust from it, as it lay in the hollow of his hand. He seemed still and attentive. He held out his hand with the necklace shining small in its hard, black hollow.
> "Take it back," he said.
> Ursula hardened with a kind of radiance.
> "No," she said. "It belongs to little Ursula." (p. 315)

Lawrence is describing a mythic experience of rebirth as well as a rite of passage from childhood into adulthood. Ursula is symbolically reborn in the act of giving her name to

[27] Fantasia, p. 179.

the baby. Moreover, since in most symbolic traditions a jewel is equated with the 'soul', we can extend this statement to say that Ursula's soul is reborn when she gives the jewel to the baby girl.

This scene is a rite of passage for Ursula in the most obvious sense: she steps off the land and onto a barge. She is symbolically crossing the threshold into the netherworld. The barge can be likened to the ferry which took Dante across the river Acheron, and the boatman can be likened to Charon. The boatman's insistence that Ursula take back the jewel is reminiscent of Charon's refusal to ferry the living soul of Dante into hell. The passage from childhood into adulthood necessarily involves a descent into darkness, and Ursula, like Dante, is a 'living soul' who must come to self-knowledge through the inner journey.

The bargeman gives Ursula the opportunity to take back the jewel, encouraging her to retract her symbolic action of beginning the descent into darkness. In response, Ursula "hardened with a kind of radiance," thereby rejecting the opportunity and beginning the first process of the transformation of primary matter, 'hardening'. Ursula's unspoken answer to the boatman is that she has faith in her ability to retain her sunbright self, her positive consciousness, in the depths to which she will descend.

This scene mythically exposes Ursula at the moment of transition. The jewel "swung" from the baby's hand, pulled

this way and that by opposing forces, a motion which highlights the uncertainty and the indecisiveness of the transitionary moment. It then "fell in a little heap on the coal-dusty bottom," symbolizing the descent of the soul into the darkness. The mythic union of opposites is evident in the image of the jewel falling into the coal-dust. The spiritual principle joins with the material for the purpose of producing a new whole. The coal-dusty bottom suggests the dark, chaotic and unformed world of Pluto; it also suggests the world of "black Saturn, under whose auspices the first step towards gold is made."[28] The jewel is equated with metals, and coal or carbon is the primary matter of the jewel. The descent into the coal-dust is the descent back to the primary state for the purpose of reconstructing the soul. This is the essence of the alchemical process which informs the narrative in the Ursula section, and we are reminded of Lawrence's statement that his "theme was carbon."[29] He meant, of course, that his intention was to get behind the individual personality and show what was really going on in the mind, consciously and unconsciously. In giving her name to the baby Ursula is substantiating her realization of the importance of nurturing her precious feminine self.

In addition to the strengths of the archetypal feminine, Ursula possesses personal character traits which make her

[28] Seligman, p. 92.

[29] Letter to Edward Garnett, 5 June 1914, cited in

suited to be the heroic protagonist. She possesses as well the personal strength of willingness to pursue her goals is not afraid to face the unknown. She is willing to take the necessary risks. Perhaps this strength can be attributed to Will's risk-taking while she was a child. As we shall see, she takes each experience to its ultimate and accepts the consequences of her actions, even when these consequences involve a kind of spiritual death for her.

Experiencing the 'Salt, Bitter Passion'

Moon-consciousness, although in touch with the 'source' of life, brings its own particular problems. Lawrence uses alchemical metaphor in order to express the complex nature of these problems. "To invoke the moon," writes Hillman, "is to invite salt--and unless we are trained in the nature and power of salt, as were the alchemists, we may become unwitting terrorists of the night, bending iron through fanatical devotion to singleness, free of the other, against the co-existence of the other, along."[30] This is precisely the crux of the problems which Ursula faces: she has an excess of 'salt' in her psychic makeup and is capable of destroying Skrebensky's iron in her fanatical search for the missing, revitalizing element. Salt, of course, is used metaphorically to suggest intense, subjective experiences. The salt is a 'feminine' agent because it is a fixating one.

[30] Hillman, p. 136.

Ursula's developing consciousness leads her to analyze her relationship with Skrebensky in order to give it some purpose other than mere sensory desire: "what could either of them get from such a passion but a sense of his or her own maximum self, in contradistinction to all the rest of life?" (p. 303). Ursula sees this 'contradistinction' as attainable "for one moment in exquisite assertion against the male" (p. 303). She presents this assertive attitude in the stackyard scene, and her purpose is to define "her own maximum self." She succeeds in this purpose, but to an extent and in a direction which perhaps she had not expected. Consider the following passage from the stackyard scene:

> 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 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 anymore. (p. 322)

In "Fantasia of the Unconscious" Lawrence discusses the "dynamic energy of the salt water . . . which connects it with the moon."[31] Ursula exhibits an aspect of this 'dynamic energy' in this scene. She discovers a negative energy, a destructive magnetism in herself. We saw previously how Skrebensky's action of covering her with his cloak was a

[31] Fantasia, p. 154.

denial of her individuality. In this passage Ursula, her individuality threatened, reacts by assuming the role of the oppressor. She discovers within herself, and applies, the strength and force of the patriarchal Pluto aspect, fighting 'fire with fire' and becoming the enemy in order to overcome him by robbing him of his individuality. This combative strength results from moon-consciousness: "The moon in born from the death of individuals," writes Lawrence.[32] Ursula has died, at least for the moment, as an emotional and caring individual; in her place has risen a combative, mythic figure--a harpy.

At the same time, she is exploring her maximum potential, and the experience is a transformative one for her. The alchemical imagery of salt, iron, crystallizing and dissolving, expresses the nature of the transformation. Ursula is the salt of the intense, subjective experience. She embodies the 'feminine' aspect which, in combat with the masculine and patriarchal reality of iron, must become the Terrible Mother. Ursula's feminine powers assert themselves and the crystallization which she experiences suggests that she has succeeded in 'fixating' the moment with spiritual significance. This purpose is achieved at the expense of 'dissolving' Skrebensky, effectively annihilating his masculinity in much the same way that Anna 'annuled' Will, but to a more extreme degree

[32] Fantasia, p. 155.

just as Anton's threat to her being is more extreme.

It is with some surprise that Ursula becomes conscious of her own destructive powers: "Where was she? What was this nothingness she felt? The nothingness was Skrebensky. Was he really there?--who was he? He was silent, he was not there. What had happened? Had she been mad: what horrible thing had possessed her?" (p. 322). The "horrible thing" which has possessed her is the power of her own preconscious feminine aspect, with which she is able to connect only under such hallucinatory and nightmarish circumstances. And although she tries to deny her power and its destructive potential, she cannot stop the movement towards consciousness which has begun in her. Her new-found, or rather rediscovered powers exert themselves once more as she proceeds to "bring him back from the dead" (p. 322).

In comparison to this earlier destructive stackyard scene Ursula's experiences with Skrebensky near the end of the narrative show just how strong Ursula has become within herself. Although their relationship is once again a confrontation, Ursula no longer needs to exhibit her Terrible Mother aspect in order to protect herself. At first it is Ursula who is destroyed: "He kissed her, and she quivered as if she were being destroyed, shattered. The lighted vessel vibrated, and broke in her soul, the light fell, struggled, and went dark" (p. 446). Her 'light' is put out by the darkness of non-individuality which Skrebensky imposes on her. This is the

'African' darkness which Clarke calls the "sensual subconscious."[33] It is corrupt because it is purposeless and non-conscious: "in Africa it seems massive and fluid with terror --not fear of anything--just fear" (p. 446).

Clarke contends that the language in this series of experiences with Skrebensky, what he calls the 'African sequence,' "affirms both the menace of corruption and its life-giving potency."[34] The menace is evident in the loss of Ursula's individual "light." The life-giving potency is contained in her realization of her universal, ascendent self: "She was no mere Ursula Brangwen. She was Woman, she was the whole of Woman in the human order. All-containing, universal, how should she be limited to individuality?" (p. 444). Upon acceptance of this 'universal' aspect of self she becomes aware of the lack of light in her life: "The profound darkness was their universe" (p. 445). In contrast to the stackyard scene in which Ursula explored her powers as a mythic being without fully realizing from whence they came, Ursula's consciousness of herself as "Woman" marks the beginning of the development of mythical consciousness as she recognizes her reality as a mythic being, "All-containing, universal."

[33] River of Dissolution, p. 67.

[34] River of Dissolution, p. 67.

Out of the destruction of her individual persona, then, the life force exerts itself and she is reborn from her underworld experience with a new consciousness dedicated to life, not to obliteration:

> It was bliss, it was the nucleolating of the fecund darkness. Once the vessel had vibrated till it was shattered, the light of consciousness gone, then the darkness reigned, and the unutterable satisfaction.
>
> They stood enjoying the unmitigated kiss, taking it, given to it endlessly, and still it was not exhausted. Their veins fluttered, their blood ran together as one stream.
>
> Till gradually a sleep, a heaviness settled on them, a drowse, and out of the drowse, a small light of consciousness woke up. Ursula became aware of the night around her, the water lapping and running full just near, the trees roaring and soughing in gusts of wind. (p. 447)

Ursula awakens from the drowse, an example of Lawrence's mystical "bath of darkness and extinction,"[35] to a new awareness of the mythical dimension of her being. This new awareness is evidenced by the reference to the water, the roaring of the trees, and the gusts of wind. She does not have any control ever these elements as her grandmother Lydia seems to have had, nor an inseparable relationship with them, but she does now have an awareness without which, as we have seen, idividuality is reduced to a sense of alienation.

In the sand dune scene which follows, Ursula confronts the issue of the struggle between the mythic and the conscious-in-time. She begins by becoming aware as never before of "a

[35] "Fantasia of the Unconscious" in Fantasia, p. 183.

yearning for something unknown" (p. 478). She becomes conscious of the inadequacy of Skrebensky and all that he represents: "his soul could not compel her in its waves of strength, nor his breast compel her in burning, salty passion" (p. 478). As they walk across the sand dunes they are confronted by the moon "incandescent as a round furnace door" (p. 479). This image echoes a previous scene in which Anna tosses "the child forward into the furnace" (p. 196) of the unknown, there to continue the quest with faith, like the biblical witnesses. The furnace is the vehicle for alchemical transformation through heat and dissolution. The door is the symbol for the passage to the beyond, and in this reference the doorway is the feminine aspect of being symbolized by the moon. It is the moment of choice to which her destiny has been leading her since being consigned to the feminine values of the quest by her mother, and to the masculine ones by her father.

She reacts by giving "her breast to the moon, her belly to the flashing, heaving water" (p. 479). As we have discussed previously, the water symbolizes mythic continuity. Ursula acknowledges through this act that her essential nature is feminine, mythic, and as such is culturally heroic. Skrebensky is unable to grasp such a reality and he becomes "encompassed, a shadow ever dissolving" (p. 479). Both he and the patriarchal reality which he represents are revealed to be mere shadows which the salt of passion and the water of continuity can dissolve:

> She broke from her tense cramp of agony gradually, though each movement was a goad of heavy pain. Gradually, she lifted her dead body from the sands, and rose at last. There was now no moon for her, no sea. All had passed away. She trailed her dead body to the house, to her room, where she lay down inert. . . . He looked at her, at the closed face, which he thought so cruel. And he knew he could never touch her again. His will was broken, he was seared, but he clung to the life of his body. (p. 481)

The pain which Ursula experiences is the internalized knowledge making its presence known. She has proven capable of a depth of experience unknown to her ancestors. It remains to be seen whether she can externalize this experience once more, and grow from the painful experience into consciousness and individuality.

The 'Rhetoric' of Reality

The scenes which have been discussed so far are obviously highly symbolic and combine the imagery of the mythic quest and of alchemy. Between the stackyard and the dune scene, however, lie the sections which, according to S. L. Goldberg, are filled with "hollow rhetoric:" "The vitality this part of the book offers, in fact, seems so opposed to industrial society that it doesn't prompt any fine awareness of its complexities or those of the people who try to live in it. (Poor Skrebensky! it turns out, after all, that God had created him that way and you can't make an angel of the lord out of a sow's ear.)[36]

[36] "The Rainbow: Fiddle-bow and Sand" (1961), rpt. in A Casebook, p. 131.

The episodes to which Goldberg is referring include the experience with Miss Inger, the teaching experience, and the college episode. Let us look briefly at these episodes to see to what extent the complexities of the industrial society are important to the development of the central metaphysical concerns of the narrative.

It was mentioned earlier that Ursula's relationship with Skrebensky develops out of her desire to define her individuality. Her relationship with Winifred Inger is clearly prompted by the same motives. Winifred appears to incorporate all of the most desireable modern characteristics and attitudes:

> Miss Inger was a Bachelor of Arts, who had studied at Newnham. She was a clergyman's daughter, of good family. But what Ursula adored so much was her fine upright, athletic bearing, and her indomitably proud nature. She was proud and free as a man, yet exquisite as a woman. (p. 337)

Ursula cannot be blamed for seeing Winifred as a role model. She appears to represent all that Ursula is striving to be. She is educated, and independent in the man's world. As a clergyman's daughter she has grown up in close contact with the symbolic striving for 'soul' with which Ursula is so familiar. Moreover, she appears to androgynous, "free as a man, yet exquisite as a woman" (p. 337). The androgyne is a familiar figure in both myth and alchemy. It can represent the reconciliation of the sexes, symbolic of the union of the opposites of spirit and matter, which is thought to occur at the end of the cycle of experience. This is

the interpretation Ursula applies early in her relationship with Winifred. She sees Winifred as someone who has found the answers, and has discovered how to live as a woman in a man's world. The androgynous figure has another character, however, one which Ursula comes to realize, as we shall see below.

The growing consciousness of her female self which at first rendered impossible her relationship with Skrebensky enters a sexual phase of development with Winifred:

> Miss Inger came out, dressed in a rust-red tunic like a Greek girl's, tied round the waist, and a red silk handkerchief round her head. How lovely she looked! Her knees were so white and strong and proud, and she was firm-bodied as Diana. She walked simply to the side of the bath, and with a negligent movement, flung herself in. For a moment Ursula watched the white, smooth, strong shoulders, and the easy arms swimming. Then she too dived into the water.
>
> Now, ah now, she was swimming in the same water with her dear mistress. (p. 338)

Two established motifs are evident in this passage: water symbolism and the motif of the goddess Diana. Thus far in the novel water has represented the uncontrollable force of fate and the unconscious sexual instinct. Here, for the first time, the water is under control. It is being manipulated by the characters, through the action of swimming. It still represents sexuality since the experience leads to a tacitly confessed love, but it is a sexuality which is consciously experienced. The difference between this love relationship and all of the others portrayed in the novel is the absence of metaphors of struggle and domination. Ursula and Winifred swim "in the

same water" rather than coming together from opposing realities.

The comparison between Miss Inger and the goddess Diana suggests that through this relationship Ursula will come to terms with the purely feminine aspect of herself. Diana, of course, is the patroness of unmarried girls and of chastity. Winifred's sexual relationship with Ursula precludes the masculine world, and appears totally independent from it; in this sense it is chaste. The image of Diana bathing or being cleansed is a symbol of alchemical volatization.[37] Like Acteon, Ursula is transformed through her confrontation with this Diana-figure.

Winifred reveals to Ursula the patriarchal basis of the world's religions: "The Greeks had a naked Apollo, the Christians a white-robed Christ, the Buddhists a royal prince, the Egyptians their Osiris" (p. 341). The inadequacy of the masculine aspect in the modern world is first articulated during the discussions with Winifred: "The men will do no more,--they have lost the capacity for doing" (p. 343). As profound and as relevant as these insights are, they do not result in any action of change; Winifred and her friends are "unsatisfied people, who still moved within the smug provincial society as if they were nearly as tame as their outward behaviour showed" (p. 343). Winifred is unable to transform her insights into creative action which might alter society. This inability leads Ursula to recognize her friend as representative of the stagnation which ails modern society. The marriage between

[37] Seligman, p. 111.

Winifred and Tom Brangwen Jr. symbolizes Ursula's awareness of the connection which exists between this theoretical feminist and the mechanized world: "in spite of his criticism and condemnation, he [Tom] still wanted the great machine" (p. 350).

Miss Inger is clearly part of the spiritual stagnation of society. Her philosophy isolates the sexes from each other, and fails to suggest how these opposites might come together in a more personal and spiritual union. Her androgynous nature, therefore, is not the result of the union of opposites, as Ursula originally thought; rather, it suggests a more primitive stage of development when the two sexes are undifferentiated and infertile. Thus Winifred gradually becomes imaged in terms of a prehistoric animal, "a clayey, inert, unquickened flesh" (p. 351). To Lawrence, and perhaps only partially sensed by Ursula, sameness is death, "the instinct of a growing inertia, of a thing that chooses its place of rest in which to lapse into apathy, complete, profound indifference" (p. 352). One must risk opposition in order to have union. Lawrence extends his psychic theory of opposites to a biological one of heterosexuality. The love offered by Winifred is "shame" not because it is an offense against society, but because to Lawrence it is an offense against the healthy and transformative system of polarities.

Ursula responds to Winifred's theoretical rhetoric by translating it into her own creative terms: "She stretched

her own limbs like a lion or a wild horse, her heart was relentless in its desires. It would suffer a thousand deaths, but it would still be a lion's heart when it rose from death, a fiercer lion she would be, a surer, knowing herself different from and separate from the great, conflicting universe that was not herself" (pp. 342-343). The alienation against which Tom railed has become a necessity for survival as a creative being in the modern world. Ursula experiences a kind of death when she separates herself from Winifred. She perceives herself to be an outcast from the system which Winifred, although complaining, supports. From this isolated vantage point she is able to realize her inalienable self:

> A terrible, outcast, almost poisonous despair possessed her. It was no use doing anything, or being anything. She had no connexion with other people. Her lot was isolated and deadly. There was nothing for her anywhere, but this black disintegration. Yet within all the great attack of disintegration upon her, she remained herself. It was the terrible core of all her suffering, that she was always herself. Never could she escape that: she could not put off being herself. (p. 343)

Clearly, she becomes aware of an unchanging core of being, her mythic being, although her world appears to be disintegrating around her. She discovers, as well, the redemptive power of a seemingly negative experience.

The next two episodes, Brinsley school and the college, are concerned primarily with representing the objective patriarchal reality: "She was here in this hard, stark reality

--reality. It was queer that she should call this the reality, which she had never known till today" (p. 373). This reality contrasts with the subjective life of Ursula's father,who is described as "glowing . . . within the quiet of his church and his anthem music" (p. 363). Ursula's confrontation with this reality is a step beyond the achievement of her parents. Its presentation as an arch suggests this: "She entered the arched doorway of the porch" (p. 369). As Lawrence writes in "Fantasia of the Unconscious," "few people surpass their parents nowadays, and attain any individuality beyond them."[38] In her confrontation of the world Ursula is certainly going beyond her mother who "would begin to grow up again only with her youngest child" (p. 365).

In the Brinsley School episode, Ursula's teaching experience clearly becomes a learning one for her. She becomes conscious of the alienation between the world of feeling and the social reality. The schooling environment, for instance, is a "forest of dry, sterile brick" (p. 367) into which she hopes to infuse life: "She would be so personal. Teachers were always so hard and impersonal. There was no vivid relationship. She would make everything personal and vivid" (p. 367). She realizes, on the contrary, that the task of an educator is that of reducing "sixty children to one state of mind" (p. 382). She, too, is reduced to a conforming, impersonal

[38] Fantasia, p. 30.

state of mind as she learns that in order to survive in the working environment she must resemble the "shadowy, grey people," the "unliving, spectral people" (p. 368). The suffragette movement stands out in this atmosphere as a rebellion against the automatic, unthinking system. The suffrage meetings represent the union of women against the confining, passionless existence which they perceive the man's world to be. The attainment of the vote, however, is a purpose which remains within "the limits of the automatic system" (p. 406), and does not represent the sort of freedom for which Ursula is searching.

The teaching experience is a reductive one, but, unlike the Winifred experience, this reduction is consciously undergone. We are reminded of the alchemical laboratory in which dissolution is important in the process of transformation. Consequently, her individuality reduced by the patriarchal world, she becomes increasingly aware of the mythic essence of her own soul: "When the work had become like a habit to her, and her individual soul was left out, had its growth elsewhere, then she could be happy" (p. 407). Her real self is not stifled despite the best efforts of the insensitivity of "The Man's World." The "arched doorway" (p. 369) through which she enters the school proves to be not only the expression of the "purpose of domineering" (p. 369), but also the means by which she realizes that to "shafts like these she would never submit for long. But she would know them.

She would serve them that she might destroy them" (p. 406).

Her refusal of the offer of marriage from Anthony Schofield results from her knowledge, gained during her schooling experience, that she possesses a personal soul, whereas he represents "all cold, inhuman, gleaming sensations" (p. 416). They are not enemies, and in fact she realizes that "she lived in a sort of connexion with him, in his world." And yet, she recognizes that they follow "different fates" (p. 417). Although Ursula seeks to incorporate primitive knowledge, union with a 'natural' man is not the answer.

Her entry into the college is the proof of her success in the man's world since it fulfills the aspirations of the early Brangwen women: "It was this, this education, this higher form of being, that the mother wished to give to her children, so that they too could live the supreme life on earth. For her children, at least the children of her heart, had the complete nature that should take place in equality with the living, vital people in the land, not be left behind obscure among the labourers" (p. 10). Here, as in the preceding episodes discussed, the experience itself forms a part of the metaphor of decay and corruption leading to renewal. She quickly learns that it is not a place of "black-gowned priests of knowledge, serving for ever in the remote, hushed temple" (p. 431). The god of learning is soon perceived as "dry goods of knowledge" (p. 434).

The central concerns of the narrative--the expression of the self through a process of differentiation and reunification, in particular of "masculine and feminine"--are continued in these 'rhetorical' episodes. The complexities of the industrial society are seen in the polarities evidenced in the social structures described, especially those of work and education. In reply to Goldberg, then, these complexities are important in so far as they may serve--or further destroy -- the mythic life of the individual. The vital truth which survives the weakness or datedness of any "hollow rhetoric" is Ursula's understanding that she must immerse herself in the corrupt element, "suffer a thousand deaths" (p. 343), in order to experience renewal. It is the classic mythic quest through the underworld modified by alchemical wisdom.

The symbolic mode begins its gradual return towards the end of Ursula's college experience. She begins to take stock of her experiences, and she does so in the symbols with which they have been viewed throughout the novel: "Always the shining doorway ahead; and then, upon approach, always the shining doorway was a gate into another ugly yard, dirty and active and dead" (p. 436). The 'world beyond' is not quite what her ancestors expected it to be, and yet Ursula has clearly gone beyond the perceptions of the earlier Brangwens. When Tom and Lydia established their relationship they "had their hour . . . on the outer edge of darkness" (p. 63). This metaphor is renewed in the following passage,

with the difference that Ursula is conscious of its complexities as her ancestors were not:

> This world in which she lived was like a circle lighted by a lamp. This lighted area, lit up by man's completest consciousness, she thought was all the world: that her all was disclosed for ever. Yet all the time, within the darkness she had been aware of points of light, like the eyes of wild beasts, gleaming, penetrating, vanishing. And her soul had acknowledged in a great heave of terror only the outer darkness. This inner circle of light in which she lived and moved, wherein the trains rushed and the factories ground out their machine-produce and the plants and the animals worked by the light of science and knowledge, suddenly it seemed like the area under an arc-lamp, wherein the moths and children played in the security of blinding light, not even knowing there was any darkness, because they stayed in the light.
>
> But she could see the glimmer of dark movement just out of range, she saw the eyes of the wild beast gleaming from the darkness . . . (p. 437)

The vision which is related in this passage is the beginning of Ursula's realization of human potential. This potential is perceived as a darkness containing "wild beasts" to which she reacts with "a great heave of terror." Reminiscent of the marriage of death motif, it is not an individual who is perceived as a beast, but rather the unknown world. The possibility of redemption is contained in the image of the "points of light" in the darkness, the light of insight.

The metaphor of the light of insight is further developed in the botany lab where Ursula, sitting "abstracted over her microscope" (p. 441), begins to see some purpose for and result from her reductive, analytical experiences: "Suddenly in her mind the world gleamed strangely, with an intense

light, like the nucleus of the creature under the microscope" (p. 441). By submitting the world--her world--to this sort of analysis she comes to the conclusion that life is "not limited mechanical energy, nor mere purpose of self-preservation and self-assertion" (p. 441). Inherent in this conclusion is her realization that she need not define herself in 'contradistinction' to any man, as she had previously thought. The image of Ursula working in solitude in the lab, working on the body of her own experience, is a perfect image of the hero as female alchemist, revising not only the traditional spiritual wisdom, but the purpose of life study.

The Transformation

Let us move on now to the final chapter of the novel. This chapter describes the transformation which occurs for Ursula and which enables her to go on in the "new world" (p. 441). Mythic and alchemical metaphor are intertwined in this chapter to produce the effect of transformation pointing toward the renewal of life.

The chapter begins with Ursula's discovery of her pregnancy. She unconvincingly rationalizes herself into a "great mood of humility" (p. 485) in which she is prepared to submit to the sheltered life of the wife and mother, the sort of life Anna had chosen. Ursula has a task ahead of her: that of coping with reality in the light of her realization in the

botany lab. In the following passage she discovers through the symbolism of her experience that the life of her mother is inimical to her:

> Yet she hurried to the wood for shelter. There, the vast booming overhead vibrated down and encircled her, tree trunks spanned the circle of tremendous sound, myriads of tree-trunks, enormous and streaked black with water, thrust like stanchions upright between the roaring overhead and the sweeping of the circle underfoot. She glided between the tree-trunks, afraid of them. They might turn and shut her in as she went through their martialled silence. (p. 487)

We are reminded of the intense experiences of earlier symbolically-styled scenes--the courting scenes, the cathedral scene. This passage is alive with sound and motion, and filled with images of solidity and wholeness such as trunks, stanchions, and circles. It lacks the hypnotic, ritualistic quality of the cornfield scene, but rather suggests the violence of the stackyard scene. The images of vastness connect this passage with the religious, spiritual experience in the cathedral.

Ursula perceives herself to be a prisoner in this wood even though she has entered it voluntarily, seeking shelter. She is "encircled," and the tree-trunks have "martialled" her. The wood is suggestive of the sacred grove and sanctuary of Diana[38], and as such can be seen as representing the feminine principle to the exclusion of the masculine. Ursula has

[38] Frazer, p. 1.

returned to the realm of Diana for protection while in her pregnant state, only to find it threatening to her: "They might turn and shut her in" (p. 487). She is realizing through this symbolic experience that, although her feminine aspect is important to the development of an holistic personality, it represents as great a danger as the dominant masculine. Thus we see her reassess her position in the patriarchal world in her revelation at the end of the novel: "Who was she to have a man according to her own desire? It was not for her to create, but to recognize a man created by God" (p. 494). She does not deny the masculine aspect of personality, as does Diana. Indeed, the above passage with the tree-trunks "thrust like stanchions upright" suggests Ursula's realization of the need to recognize the rightful place of the masculine in an holistic personality. Moreover, she begins to be conscious of the fear which is within her, preventing her movement towards an holistic sense of self.

She cannot escape from the encircling woods except through the meadow: "A solitary thing, she took the track straight across the wilderness, going back" (p. 487). There is to be no going back, and she is forced to confront her innermost fears and perceptions in the form of the horses:

> Then suddenly, in a flame of agony, she darted, seized the rugged knots of the oak-tree and began to climb. Her body was weak but her hands were as hard as steel. She knew she was strong. She struggled in a great effort till she hung on the bough. She

> knew the horses were aware. She gained her foothold on the bough. The horses were loosening their knot, stirring, trying to realize. She was working her way round to the other side of the tree. As they started to canter towards her, she fell in a heap on the other side of the hedge. (p. 490)

Colin Clarke has commented that the end of the novel leaves us with "the impression that corruption is merely antithetical to this new life."[39] On the contrary, the symbolism of the oak-tree joins corruption and renewal in an inevitable and mythic cycle. The symbol of the tree has a traditional significance which can be traced from the omniscience of the mother goddess through the tree in the garden of Eden of Christian myth. In every case, the tree represents wisdom. Alchemical philosophy explores the association between wisdom and corruption in some detail: a tenth century alchemical manuscript instructs that the dragon, mercury, must be killed. "Sacrifice him, . . . peel off his skin, separate the flesh from the bone, and thou wilt find that which thou seekest."[40] Decay is essential in the acquisition of wisdom, and the tree is the symbol of this wisdom.

The experience is a transformative one for Ursula. The horses clearly have the potential to overcome her with their strength and their potency, but Ursula works around them like an alchemist, using strategy to keep the powerful elements under control. The emotional intensity generated

[39] Clarke, p. 67.

[40] Cited in Seligman, p. 91.

during this confrontation causes her to grip "the rugged knots of the oak-tree," which are the knots of the problem, so to speak. The oak is associated with the mother goddess, and Ursula's problem is to bring together the two opposing aspects of herself, the feminine and the masculine. In "Fantasia of the Unconscious" Lawrence explains that "the horse is presented as an object of terror, which means that to the man's automatic dream-soul, which loves automatism, the great sensual male activity is the greatest menace."[41]

Her hands become "as hard as steel," reminiscent of the alchemical sword. During the alchemical revival of the sixteenth century, alchemist Michael Majer advised, "Learn about the egg and cut it with a flaming sword."[42] The egg, like the tree, represents the source of wisdom. By means of her experiences, Ursula has gained the metal, or inner fortitude, with which to penetrate to the heart of life.

The wisdom towards which she is moving is self-knowledge or selfhood. The horses represent that which has gone unrecognized and repressed in Ursula. Lawrence explains that, "The automatic pseudo-soul, which has got the sensual nature repressed, would like to keep it repressed. Whereas the greatest desire of the living spontaneous soul is that this very male sensual nature, represented as a menace, shall be

[41] Fantasia, p. 170.

[42] Cited in Seligman, p. 108.

accomplished in life. The spontaneous self is secretly yearning for the liberation and fulfillment of the deepest and most powerful sensual nature."[43] The laboratory of her experiences has forged the sword with which to confront the wisdom of the self. Her growing awareness is echoed in the awareness of the horses: "the horses were aware." They begin "loosening their knot." Literally, they break rank; symbolically, there is a loosening of Ursula's repressed sensual nature, her 'male' activity.

> As she sat there, spent, time and the flux of change passed away from her, she lay as if unconscious upon the bed of the stream, like a stone, unconscious, unchanging, unchangeable, whilst everything rolled by in transience, leaving her there, a stone at rest on the bed of the stream, unalterable and passive, sunk to the bottom of all change. (p. 490)

Ursula establishes a mystic connection with the mythic dimension of life as she becomes fully aware that life is the paradoxical experience of 'agony' and 'peace', and that the finite and the infinite co-exist. She is aware of the mythic dimension. At this moment of revelation, with her consciousness expanded so as to seem "as if unconscious," she is likened to a stone--the Philosopher's Stone which is the final product of the alchemical process. She has succeeded, for the moment at least, in binding together the fixed and volatile principles within herself through wisdom.

[43] "Fantasia of the Unconscious" in Fantasia, p. 171.

When she loses the child, she loses her last connection with the corrosive superficiality of Skrebenksy's world: "The child was like a bond round her brain, tightened on her brain. It bound her to Skrebensky" (p. 492). It does not matter that the child was not born. The loss of the child is just one more way for Lawrence to express Ursula's separateness and individuality.

Unlike Anna, who defined herself vis-à-vis her children, Ursula sees the child as binding her to the man-made world in which she is 'compressed'. Even this bond is surpassed as she realizes that her new sense of self has revolutionized the world:

> She was the naked, clear kernel . . . striving to take new root, to create a new knowledge of Eternity in the flux of Time . . . There would be no child: she was glad. If there had been a child, it would have made little difference. (pp. 493-494)

The rainbow, the final vision of the novel, expresses the possibility for a new world order--a possibility created by the wisdom through which Ursula has joined the spiritual and the material. She has achieved this through bitter experience. The old world order had to crumble and decay before it could be rebuilt into a new whole.

The vision of the rainbow interconnects the social and personal themes of the novel not because Ursula's quest has had any real effect upon society, but because it represents the possibility for "the new germination" (p. 494). The

opposition to the industrial society, the lack of "fine awareness of its complexities"[44] that Goldberg has objected to thus has very little effect on the development of the central concerns of the narrative. The vision is ultimately a religious one, the central concern is the state of the soul. The industrial society represents sterility, but Ursula sees behind this facade. She recognizes that all of humanity lies "within the scope of that vaster power in which she rested at last" (p. 494). She has achieved a degree of mythic consciousness, and through this she is at last able to cope with a corrupt and imprisoning reality.

[44] "The Rainbow: Fiddle-bow and Sand" (1961), rpt. in A Casebook, p. 131.

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