

## NOTES

### Introduction

1. Letter 550 in *The Letters of D. H. Lawrence*, vol. 1, ed. James T. Boulton (Cambridge: Cambridge University Press, 1979) 519.
2. In "Study of Thomas Hardy" (1914), Lawrence does distinguish between religious and artistic effort; the former uses symbols to portray the "aspiration" for the eternal union of opposites while the latter expresses the "knowledge" attained from actual achieved moments of union: "The religious effort is to conceive, to symbolise that which the human soul, or the soul of the race, lacks . . . it is the symbolising of a great desire. . . . Whereas the artistic effort is the effort of utterance, the supreme effort of expressing knowledge, that which has been for once, that which was enacted, where the two wills [to motion and to inertia] met and intersected and left their result, complete for the moment" (*Study of Thomas Hardy* 59). For a discussion of Lawrence's early philosophical-religious essays, see Michael Black, *D. H. Lawrence: The Early Philosophical Works* (Cambridge: Cambridge University Press, 1992).
3. George A. Panichas examines Lawrence's relation to Christianity in *Adventure in Consciousness: The Meaning of D. H. Lawrence's Religious Quest* (London: Mouton, 1964). Daniel J. Schneider discusses Lawrence's "religious sense of life" in *The Consciousness of D. H. Lawrence: An Intellectual Biography* (Lawrence: University Press of Kansas, 1986) 1–16.
4. On December 25, 1912, Lawrence wrote to Sallie Hopkin that "I shall always be a priest of love"; see Letter 531, *Letters*, vol. 1, 493. On April 23, 1913, he wrote to Arthur McLeod that "I do write because I want folk—English folk—to alter, and have more sense"; see Letter 573, *Letters*, vol. 1, 544. There are important differences between the offices of priest, prophet, hierophant, and visionary, but I emphasize here their common role of seeking to promote and provoke religious experience—contact with divinity. Lawrence himself stresses the common denominator among the various religious offices when in *The Plumed Serpent* the narrator refers to Don Ramon as priest, prophet, initiator, natural aristocrat, saviour, and son of God (248–9, 265).
5. Lawrence sees the "sense of wonder" as central, defining it as "the religious element inherent in all life, even in a flea"; it is "our sixth sense. And it is the *natural* religious sense" ("Hymns in a Man's Life" [1928], *Late Essays* 132).
6. William James argues that "feeling [compared to reason] is the deeper source of religion" and that "Our impulsive belief" in a religious experience "is here always what sets up the original body of truth. . . . The unreasoned and immediate assurance is the deep thing in us"; see *The Varieties of Religious Experience: A Study in Human Nature* (New York: New American Library, 1958 [1902]) 329, 73. For a discussion of Lawrence's familiarity with James, see Daniel J. Schneider, *D. H. Lawrence: The Artist as Psychologist* (Lawrence: University Press of Kansas, 1984) 19–27; see also Jessie Chambers, *D. H. Lawrence: A Personal Record by E. T.* (Cambridge: Cambridge University Press,

- 1980 [1935]) 113. The German theologian Rudolf Otto asserts that the feeling, not the concept, of the sacred is the ineffable, universal core of religious experience; he calls this feeling “the numinous” because it is the emotional response to “the numen” (Latin for “the divine power”); see *The Idea of the Holy: An Inquiry into the Non-Rational Factor in the Ideas of the Divine and Its Relation to the Rational*, trans. John W. Harvey (London: Oxford University Press, 1923 [1917, German ed.]) 7. I have no direct evidence of Lawrence’s knowledge of Otto, but he may have heard about the theologian through Frieda’s connections in Germany or through his friends in London, for Otto’s book was popular enough to be translated into English six years after its original publication in German. The Canadian doctor Richard Bucke, who is cited by both James and Ouspensky for his analysis of the religious experiences of poets and prophets, writes that “cosmic consciousness” is characterized by “an emotion of joy, assurance, triumph, ‘salvation’ . . . ecstasy”; see *Cosmic Consciousness: A Study in the Evolution of the Human Mind* (Harmondsworth: Penguin, 1991 [1901]) 73. For a discussion of Lawrence’s possible familiarity with Bucke, see Emile Delavenay, *D. H. Lawrence and Edward Carpenter: A Study in Edwardian Transition* (New York: Taplinger, 1971) 42, 129–30. P. D. Ouspensky, a Russian philosopher and Theosophist, emphasizes the role of feelings in providing knowledge of the “noumenal” realm; see *Tertium Organum: A Key to the Enigmas of the World*, trans. E. Kadloubovsky and P. D. Ouspensky (New York: Knopf, 1981 [1920]) 178–94. Lawrence read Ouspensky in 1923; see Rose Marie Burwell, “A Checklist of Lawrence’s Reading,” in *A. D. H. Lawrence Handbook*, ed. Keith Sagar (Manchester: Manchester University Press, 1982) 97.
7. In the “Study of Thomas Hardy” (1914), Lawrence claims that art seeks to portray the “moment of union” between polarized entities or energies (*Study of Thomas Hardy* 59). Similarly, in “The Crown” (1915), he describes art as “the revelation of a pure, an absolute relation between the two eternities”—the antinomies of flesh and spirit, female and male, origin and end, stasis and motion (*Reflections on the Death* 302). This polarized relation creates a sense of wholeness. Lawrence surely knew that “wholeness,” “holiness,” and “health” all have the same Indo-European root: *kailo* (“whole, uninjured, of good omen”).
  8. In “Art and Morality” (1925), Lawrence explains that the artist’s religious recognition of “the relation between various things, various elements in the creative flux” occurs in “the fourth dimension” and “means a new morality” based on the idea of the fundamental interrelatedness of all beings (*Study of Thomas Hardy* 167–8). Lawrence asserts that visionary art exists in “the fourth dimension.” In discussing Van Gogh’s painting, he insists that “The vision on the canvas is a thing, utterly intangible and inexplicate, the offspring of the sunflower itself and Van Gogh himself. . . . It exists, to tell the truth, only in the much-debated fourth dimension. . . . It is a revelation of the perfected relation, at a certain moment, between a man and a sunflower. . . . It is in between everything, in the fourth dimension” (*Study of Thomas Hardy* 171). His reference to “the fourth dimension” demonstrates his acquaintance with Einstein’s theory of relativity. In 1923, he had read P. D. Ouspensky’s discussion of Einstein in *Tertium Organum* (Burwell 97). Ouspensky argues that Einstein’s understanding of time as “the fourth dimension of space” supports the religious idea of the “Eternal Now”: “We must admit that the past, the present and the future do not differ from one another in any way, that the *only* thing that exists is *the present*” (Ouspensky 33, 29). In “Morality and the Novel,” Lawrence associates the eternity of life with the fourth dimension: “By life, we mean something that gleams, that has the fourth-dimensional quality” (*Study of Thomas Hardy* 173). He also reaffirms that “[t]he business of art is to reveal the relations between man and his circumambient universe, at the living moment” and that “morality is that delicate, forever trembling and changing *balance* between me and my circumambient universe, which precedes and accompanies a true relatedness” (*Study of Thomas Hardy* 171–2). The stress on “trembling and changing” indicates that balance is a dynamic process, not a fixed state.
  9. See Evelyn Underhill, *Mysticism* (New York: Image Books, 1990 [1910]) 35–43. For a discussion of the likelihood that Lawrence had read Underhill, see P. T. Whelan, *D. H. Lawrence: Myth and Metaphysic in “The Rainbow” and “Women in Love”* (Ann Arbor and London: UMI Research Press, 1988) 198 (note 16).

10. For a discussion of Nietzsche's influence on Lawrence, see Colin Milton, *Lawrence and Nietzsche: A Study in Influence* (Aberdeen: Aberdeen University Press, 1987); Kingsley Widmer, *Defiant Desire: Some Dialectical Legacies of D. H. Lawrence* (Carbondale and Edwardsville: Southern Illinois University Press, 1992) 40–69; Robert E. Montgomery, *The Visionary D. H. Lawrence: Beyond Philosophy and Art* (Cambridge: Cambridge University Press, 1994) 73–131; and T. R. Wright, *D. H. Lawrence and the Bible* (Cambridge: Cambridge University Press, 2000) 43ff. Lawrence probably read Nietzsche as early as 1908 (Milton 2).
11. *Studies in Classic American Literature* 70. Nietzsche considered preservation, destruction, and creation to be the three metamorphoses of the spirit; see *Thus Spoke Zarathustra*, trans. Walter Kaufmann (Harmondsworth: Penguin, 1978) 25–28. These powers are symbolized by the camel, the lion, and the child and represent the phases of artistic process or development. They also are the powers of the Hindu trinity: Vishnu, Shiva, and Brahma. Hence, the artist's powers are divine powers.
12. For a discussion of "twice-born religion," see William James, *The Varieties of Religious Experience* 124. In "The Reality of Peace" (1917), Lawrence says that the dual rhythm of creation and destruction in art and in spiritual rebirth is ultimately grounded in the "great systole–diastole of the universe" (*Reflections on the Death* 27). I use the terms "(re)vivification," "(re)vitalization," "rejuvenation," "(re)integration," "(re)unification," and "(re)sacralization" to characterize the creation phase; and the terms "disintegration," "mortification," and "dissolution" to characterize the destruction phase.
13. In Greek, *eidōs* ("idea") means "to see." In "Art and Morality," Lawrence echoes Nietzsche's analysis of the modern mind: "This is the habit we have formed: of visualizing *everything*. Each man to himself is a picture. That is, he is complete little objective reality, complete in himself, existing by himself, absolutely, in the middle of the picture. All the rest is just setting, background. . . . This has been the development of the conscious ego in man . . . since Greece first broke the spell of 'darkness.' . . . Previously, even in Egypt, men had not learned to see straight. . . . Like men in a dark room they only *felt* their own existence surging in the darkness of other creatures" (*Study of Thomas Hardy* 165). The ego is "the sum total of what we *conceive* ourselves to be" (*Psychoanalysis and the Unconscious/Fantasia of the Unconscious* 28). Nietzsche labels the visual–verbal consciousness "Apollonian"; see *The Birth of Tragedy and The Case of Wagner*, trans. Walter Kaufmann (New York: Random House, 1967) 33–6.
14. Jacques Derrida has made "logocentrism" a familiar term in modern theoretical discussions. For a discussion of "ocularcentrism," see Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley and Los Angeles: University of California Press, 1993). For an anthropological perspective on the visual and verbal bias in Western culture and on how other cultures differently value each of the senses, see David Howes, ed., *The Varieties of Sensory Experience: A Sourcebook in the Anthropology of the Senses* (Toronto: University of Toronto Press, 1991). For a discussion of Lawrence's critique of the Platonic connection between sight and intellect, see Barry J. Scherr, *D. H. Lawrence's Response to Plato: A Bloomian Interpretation* (New York: Peter Lang, 1996) 59–79.
15. For example, Kate Millet supports her attack on *Lady Chatterley's Lover* by citing masculinist statements made by Mellors, but she ignores passages that undercut those messages and fails to attend to broader intentional structures that undermine all dogmatic assertions made within the novel. See *Sexual Politics* (New York: Simon and Schuster, 1969) 237–45.
16. See Carol Siegel, *Lawrence Among the Women: Wavering Boundaries in Women's Literary Traditions* (Charlottesville and London: University Press of Virginia, 1991).
17. See Mary Daly, *Beyond God the Father: Toward a Philosophy of Women's Liberation* (Boston: Beacon, 1973); Rosemary R. Ruether, *Sexism and God-Talk: Toward a Feminist Theory* (Boston: Beacon, 1983); and Simone de Beauvoir, *The Second Sex*, trans. H. M. Parshley (New York: Random House, 1989) xxi–xxiv.
18. See Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Visual and Other Pleasures* (Bloomington: Indiana University Press, 1989) 14–26. Ellen Esrock points out that vision has

- actually been variously gendered in Western thought: while many thinkers masculinize the visual and the verbal, others (like Edmund Burke) feminize the visual and masculinize the verbal; see *The Reader's Eye: Visual Imaging as Reader Response* (Baltimore and London: Johns Hopkins University Press, 1994) 14–15. I believe that differential gender coding is probably connected to the Bible's feminization of the pagan image (idol; graven image), and masculinization of God's word (Hebrew *Davar*; Greek *Logos*).
19. Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (Baltimore and London: Johns Hopkins University Press, 1978) 34. My reader-centered approach to Lawrence is not Iserian, but is influenced by Iser's work: Iser's theoretical reflections on the interaction of text and reader are illuminating, and some of his terms, like "implied reader," are useful.
  20. The dating of Lawrence's first contact with esoteric ideas of the Theosophists is hard to pinpoint. Emile Delavenay says that "As early as 1908, Lawrence . . . takes his place mentally 'inside' a circle of socialists with a penchant for esoteric theories of consciousness"; see *D. H. Lawrence and Edward Carpenter* 171. P.T. Whelan agrees with the 1908 date, while acknowledging the difficulty of establishing when the esoteric influence begins (104). The chief difficulty is that Lawrence's first explicit mention of an esoteric text is in a letter dated August 24, 1917, written to Dr. David Eder, a psychoanalyst with socialist sympathies; Lawrence wants to know if Eder has read "Blavatsky's *Secret Doctrine*" and comments that it is "In many ways a bore, and not quite real. Yet one can glean a marvellous lot from it, enlarge the understanding immensely"; see Letter 1442, *Letters*, vol. 3, 149–50. Yet the focus on Isis in his 1914 poem "Don Juan" may be influenced by Blavatsky's *Isis Unveiled*. Frieda Lawrence confirmed that her husband "read many of Mrs. Besant's works," but she was not able to specify which and when; see William York Tindall, *D. H. Lawrence and Susan His Cow* (New York: Columbia University Press, 1939) 134. Barbara A. Miliaras demonstrates that an early source of Lawrence's understanding of ancient and comparative religion is his maternal uncle, Fritz Krenkow. Krenkow was an Arabic and Semitic scholar who had close ties with the Cambridge anthropologists. Lawrence visited the Krenkows weekly between 1906 and 1910; see *Pillar of Flame: The Mythological Foundations of D. H. Lawrence's Sexual Philosophy* (New York: Peter Lang, 1987) 12–15. Evelyn J. Hinz discusses Lawrence's use of Jane Harrison's work; see "Ancient Art and Ritual and The Rainbow," *Dalhousie Review* 58.4 (Winter 1978–79) 617–37. Lawrence mentions *Ancient Art and Ritual* in an October 26, 1913 letter to Arthur McLeod; see Letter 667, *Letters*, vol. 2, 90. Frederick Carter offers an account of his correspondence and conversations with Lawrence (from 1923 to 1930) about mysticism, magic, and astrology; see *D. H. Lawrence and the Body Mystical* (London: Dennis Archer, 1932).
  21. See Helen P. Blavatsky, *Isis Unveiled: A Master-Key to the Mysteries of Ancient and Modern Science and Theology*, 2 vols. (Pasadena: Theosophical University Press, 1988 [1877]) and *The Secret Doctrine: The Synthesis of Science, Religion and Philosophy*, 2 vols. (Pasadena: Theosophical University Press, 1988 [1888]); Annie Besant, *The Ancient Wisdom* (Wheaton, IL: Theosophical Publishing House, 1977 [1897]) 334–42 and *Esoteric Christianity* (Wheaton, IL: Theosophical Publishing House, 1977 [1901]) 35–46, 126–31; James Frazer, *The Golden Bough* (New York: Avenel, 1981 [1890]), vol. 2, 342–54; Jane Ellen Harrison, *Prolegomena to the Study of Greek Religion* (Princeton: Princeton University Press, 1991 [1903]) and *Ancient Art and Ritual* (London: William and Norgate, 1913). For a more recent discussion of the death–rebirth structure of initiation rites, see Mircea Eliade, *The Sacred and the Profane: The Nature of Religion*, trans. Willard R. Trask (New York and London: Harcourt Brace Jovanovich, 1959).
  22. Failed couples sometimes undergo perverse initiation rites as when in *Women in Love* Gerald Crich and Gudrun Brangwen are said to be "implicated with each other in abhorrent mysteries" (242).
  23. Besant, *Esoteric Christianity* 17. Similarly, Emerson had asserted that the person who connects with "the oversoul" via his or her individual soul becomes divine. For a recent discussion of the divinity of the soul, see Matthew Fox, *The Coming of the Cosmic Christ* (San Francisco: HarperCollins, 1988) 75–128.

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24. Besant, *Esoteric Christianity*, 91, 105, 150–5. In her discussion of the early Church Fathers, Besant says that even “Origen distinctly places the Christian Mysteries in the same category as those of the Pagan world” (61). Lawrence’s belief in the initiatory power of his novels is also in line with that of Rudolf Steiner, a Theosophist who eventually founded Anthroposophy and inspired the Waldorf schools. In *Knowledge of the Higher Worlds and Its Attainment* (1908), Steiner wrote about initiation and believed that his books had “living powers” that “work” on the reader’s “soul” and can transform the reader into a mystic seer. For a discussion of Lawrence’s possible knowledge of Steiner, see Whelan, *Myth and Metaphysic* 112–13.
25. See Otto *The Idea of the Holy* 61, 65.
26. The correspondence of spirit and nature—“as above, so below”—is a central tenet of the Hermetic tradition. Lawrence would have learned about Hermeticism through his reading of Blavatsky and Jung. For a discussion of Lawrence’s knowledge of Jung, see Whelan, *Myth and Metaphysic* 17–18.
27. Harrison, *Prolegomena* 154.
28. See Underhill, *Mysticism* 198–231.
29. Lawrence seems to have had no formal meditation practice. Rather, he strove to bring “acts of attention”—what Buddhists would call “mindfulness”—to the everyday events in his life. Often, he disparaged the sitting meditation practiced by devout Buddhists. On several occasions, he told Earl Brewster, who was very interested in Buddhism and who was Lawrence’s host in Ceylon in 1922, “Oh I wish he [the Buddha] would stand up!”; see Earl Brewster and Achshah Brewster, *D. H. Lawrence: Reminiscences and Correspondence* (London: Martin Secker, 1934) 49. The Buddha had achieved enlightenment while sitting in meditation under a pipal tree. When living in New Mexico, Lawrence wrote to Brewster that “America has really just the opposite vibration from Asia—here one *must* act, or wither: and in Asia, it seems to me, one *must* meditate. I prefer this, because it is harder.—But I think action—continual rushing round in motor-cars etc [*sic*]—can be much more silly than meditation” (Letter 3165, dated July 15, 1924, in *Letters*, vol. 5, 75). Despite Lawrence’s apparent dismissal of formal meditation, I believe that his writing practice, which he pursued with great regularity, mental focus, and emotional intensity, can be considered a kind of sitting meditation. And when the weather permitted, he often enjoyed composing while sitting under a tree; see Jeffrey Meyers, *D. H. Lawrence: A Biography* (New York: Knopf, 1990) 113. The presence of Tantric Yoga in *Women and Love* and *Lady Chatterley* also suggest that he may have practiced Tantra with Frieda. Tantra is, in part, the Hindu and Buddhist art of sacred sexuality—a kind of fullbodied meditation; see Gerald Doherty, “The Darkest Source: D. H. Lawrence, Tantric Yoga, and *Women in Love*” *Essays in Literature* 11.2 (1984) 211–22; see also Doherty, “Connie and the Chakras: Yogic Patterns in D. H. Lawrence’s *Lady Chatterley’s Lover*,” *The D. H. Lawrence Review* 13.1 (Spring 1980) 79–93.
30. Underhill argues that in the evolution of mystical consciousness, there are “great oscillations” between “the superficial and spiritual consciousness” (178).
31. Lawrence’s psychonarrations of nonverbal states differ from Joyce’s and Woolf’s inner monologues of verbal thought. Dorrit Cohn argues that “a writer like Joyce, who gives us Bloom’s mind almost entirely in Bloom’s own words, reveals that he conceives of thought largely as verbalization”; see *Transparent Minds: Narrative Modes of Presenting Consciousness in Fiction* (Princeton: Princeton University Press, 1978) 79.
32. See Blavatsky, *Isis Unveiled*, vol. 2, 212–50; Besant, *Esoteric Christianity*, 22–3.
33. See Whelan’s discussion of Lawrence’s probable knowledge of Levi (106). Given the prominence of the Golden Dawn Society, I am speculating that Lawrence may have had some acquaintance with Mather’s translations and those of A. E. Waite.
34. See Schneider, *The Artist as Psychologist* 12–19.
35. For an extensive discussion of Lawrence’s knowledge of Eastern religions, see Doherty, *Oriental Lawrence*.
36. See *Psychoanalysis and the Unconscious/Fantasia of the Unconscious* 35, 54.

## **Chapter One The Destruction Phase** **of *Lady Chatterley's Lover***

1. The novel's composition is most fully analyzed by Michael Squires in *The Creation of "Lady Chatterley's Lover"* (Baltimore and London: Johns Hopkins University Press, 1983). Philip Weinstein also discusses the three versions of the novel in "Choosing Between the Quick and the Dead: Three Versions of *Lady Chatterley's Lover*," *Modern Language Quarterly* 43.3 (September 1982) 267–90.
2. D. H. Lawrence, "To Nancy Pearn," April 12, 1927, Letter 3990, *Letters*, vol. 6, 29.
3. F. R. Leavis, *D. H. Lawrence: Novelist* (Chicago: University of Chicago Press, 1955) 74.
4. Two studies of *Lady Chatterley* suggest that the novel is structured by spatial symbolism. Julian Moynahan argues that the novel dramatizes an abstract, cerebral, and nonvital awareness when narrating the wood scenes, and a concrete, physical, and organic awareness when depicting episodes occurring in Wragby Hall and Tevershall; see *The Deed of Life: The Novels and Tales of D. H. Lawrence* (Princeton: Princeton University Press, 1963) 140–72. H. M. Daleski also emphasizes the dramatization of two forms of consciousness, seeing the novel as tracing Connie's "slow movement" from the "world" of Wragby and Tevershall to that of the wood; see *The Forked Flame: A Study of D. H. Lawrence* (London: Faber and Faber, 1965) 258–311. In chapter 2, I show that discrete forms of narratorial and figural consciousness cannot be rigidly mapped. Indeed, before Connie meets Mellors, the wood does not evoke her bodily awareness. And as her initiation—and the reader's—progresses, the more vital forms of consciousness occur more frequently and intensively, even outside the wood.
5. Michael Squires insightfully analyzes the novel's general compositional strategies—which he calls the "question," "discovery," and "loop" methods—but he generally does not relate technique to authorial intention. In contrast, John Humma demonstrates that some of the metaphoric linkages in the novel support Lawrence's belief in the interconnectedness of humans, animals, plants, and minerals; see *Metaphor and Meaning in D. H. Lawrence's Later Novels* (Columbia and London: University of Missouri Press, 1990) 85–99. In my view, these linkages are meant to produce more than merely conceptual ties: they facilitate the vitalization of the reader's awareness, which is the subject of chapter 2. For a discussion of Lawrence's understanding of the power of metaphor, see Fiona Becket, *D. H. Lawrence: The Thinker as Poet* (New York: St. Martin's, 1997).
6. See Joan D. Peters, "The Living and the Dead: Lawrence's Theory of the Novel and the Structure of *Lady Chatterley's Lover*," *D. H. Lawrence Review* 20.1 (Spring 1988) 5–20. Her analysis mostly underscores differences in concreteness in the metaphors in the two halves.
7. Arthur Efron also thinks that "Peter's sharp division of the novel is unworkable: there are major areas of text prior to the passage in Chapter 9 which could not easily be understood as Clifford's mode of consciousness" (81); see "'The Way Our Sympathy Flows and Recoils': Lawrence's Last Theory of the Novel," *Punch* 63–4 (December 1990) 71–84.
8. Gerald Doherty offers an insightful analysis of closed and open metaphors in *Lady Chatterley* (*Theorizing Lawrence* 17–18, 28, 87–109). I would argue that Lawrence generally uses open, "enlightened" (Doherty's phrase) metaphors in the revitalization phase of the novel, and closed, "dead end" (Doherty's phrase) metaphors in the destructive phase.
9. See Richard Ellmann, *The Identity of Yeats* (New York: Oxford University Press, 1964) 151–64.
10. See Simone de Beauvoir, *The Second Sex*, trans. H. M. Parshley (New York: Random House, 1989 [1952]) 214–24 and xxi–xxiv.
11. See Kate Millet, *Sexual Politics* (New York: Simon and Schuster, 1969) 237–45. Millet claims that the phallus is presented as a moral and aesthetic standard and that the words "phallic" and "sexual" are interchangeable. I believe that the erotic passages involving Connie and Mellors implicitly valorize the female sexual organs and response. Moreover, Lawrence explicitly distinguishes "phallic" from "sexual": "anyone who calls my novel a dirty sexual novel is a liar. It's not

- even a sexual novel: it's phallic. Sex is a thing in the head, its reactions are cerebral, and its processes mental. Whereas the phallic reality is warm and spontaneous"; see D. H. Lawrence, "To Curtis Brown," March 15, 1928, Letter 4341, *Letters*, vol. 6, 326–7. Ed Jewinski demonstrates that, like Jacques Lacan, Lawrence uses the term "phallus" to convey "the complex of contradictory feelings and associations which converge on the tension between subject and object, male and female . . . personal and impersonal . . . human and inhuman"; see "The Phallus in D. H. Lawrence and Jacques Lacan," *The D. H. Lawrence Review* 21.1 (Spring 1989) 15.
12. These anti-sexist negational structures also occur in the novel's sacralization phase, as we see in chapter 2.
  13. See Mary Daly, *Beyond God the Father: Toward a Philosophy of Women's Liberation* (Boston: Beacon, 1973); and Rosemary R. Ruether, *Sexism and God-Talk: Toward a Feminist Theology* (Boston: Beacon, 1983).
  14. See Laura Mulvey, "Visual Pleasure and Narrative Cinema" (1975), *Visual and Other Pleasures* (Bloomington: Indiana University Press, 1989) 14–26.
  15. See Doherty for a comparison of the deconstructive approaches of Lawrence and Jacques Derrida (*Theorizing Lawrence* 146ff).
  16. See Elaine Showalter, *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (Princeton: Princeton University Press, 1977) and Sandra M. Gilbert and Susan Gubar, *Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven and London: Yale University Press, 1979).
  17. In "Morality and the Novel" (1925), Lawrence says: "Obviously, to read a really new novel will always hurt, to some extent. There will always be resistance. The same with new pictures, new music. You may judge of their reality by the fact that they do arouse a certain resistance, and compel, at length, a certain acquiescence" (*Study of Thomas Hardy* 175).
  18. In Kabbalah, one of the metaphors for evil is a shell, bark, covering, or coating (klippah) that encloses and isolates an individual from the greater unity of being. Lawrence's uses of Kabbalah is discussed in chapter 3.
  19. Alex Zwerdling shows that Virginia Woolf realized that her satiric bent was in conflict with the requirements of psychological fiction. Her commitment to rendering complex characters made her a restrained, inventive, and "reluctant satirist"; see *Virginia Woolf and the Real World* (Berkeley and Los Angeles: University of California Press, 1986) 38–61.
  20. Ken Wilber argues that every dualism involves a rejection, projection, and repression: undesired attributes of the whole are projected onto the rejected part, and the original unity is repressed. See *The Spectrum of Consciousness* (Wheaton, IL: Quest, 1977) 106.
  21. See Michel Foucault, *The History of Sexuality: An Introduction* (New York: Random House, 1978). Foucault defines an "episteme" as "the total set of relations that unite, at a given period, the discursive practices that give rise to epistemological figures, sciences, and possibly formalized systems"; see *The Archeology of Knowledge and the Discourse of Language*, trans. A. M. Sheridan Smith (New York: Harper and Row, 1972) 191. See also Lydia Blanchard, "Lawrence, Foucault, and the Language of Sexuality," *D. H. Lawrence's "Lady"*, ed. Michael Squires and Dennis Jackson (Athens: University of Georgia Press, 1985) 17–35.
  22. Doherty emphasizes that science uses closed metaphors to describe and explain sexuality. The closed metaphors reductively contain the meanings of sexuality (*Oriental Lawrence* 9).
  23. George Orwell, "Politics and the English Language," *Horizon* (April 1946).
  24. T. S. Eliot, following Mallarme, would later refer to the poet's task of "purify[ing] the dialect of the tribe"; see *Four Quartets* (New York: Harcourt Brace Jovanovich, 1943) 54.
  25. Rupert Birkin makes the distinction between "sensuous" and "sensual" when referring to self-conscious and unselfconscious forms of awareness; he uses the phrase "physical consciousness" to describe decadent forms of bodily awareness; see *Women in Love* 45, 79.
  26. See Philip Rieff, *Freud: The Mind of the Moralizer* (Chicago: University of Chicago Press, 1959) 5–6. For a discussion of Lawrence's critique of Freud's reductive analysis of the unconscious, see Fiona Becket, *D. H. Lawrence: The Thinker as Poet* (New York: St. Martin's, 1997) 49–69.

27. P.D. Ouspensky, *Tertium Organum: A Key to the Enigmas of the World*, trans. E. Kadloubovsky and P.D. Ouspensky (New York: Knopf, 1981 [1920]) 197.
28. Lawrence would have read a powerful critique of positivist science in Ouspensky's *Tertium Organum* 97.
29. For Lawrence's critique of Proust and Joyce, see "The Future of the Novel" in *Study of Thomas Hardy* 151–5.
30. George Lukacs argues that protagonists in modernist novels often exist in but do not significantly interact with a static, distorted outside world. He explains that their psychic insulation is due to their failure to distinguish between abstract and concrete potentialities: they substitute imagined potentialities for the actual complexity of reality, Faulkner's protagonists being paradigmatic. See George Lukacs, *The Meaning of Contemporary Realism* (London: Merlin, 1962). Lawrence also considered the replacement of action by thought a cause of the modern malaise.
31. Lacan emphasizes that the child's bodily reflection/image is idealized and that this ideal image becomes the basis of identity: "The mirror stage is interesting in that it manifests the affective dynamism by which the subject originally identifies himself with the visual *Gestalt* of his own body in relation to the still very profound lack of co-ordination of his own motility; it represents an ideal unity, a salutary *imago*; it is invested with all the original distress resulting from the child's inter-organic and relational discordance." Cited in Anika Lemaire, *Jacques Lacan*, trans. David Macey (London and New York: Routledge and Kegan Paul, 1977) 80.
32. In "Art and Morality" (1925), Lawrence also uses microscope, telescope, and camera metaphors to describe the isolating ocularcentrism of modernity: "We have achieved universal vision. Even god could not see differently from what we see: only more extensively, like a telescope, or more intensively, like a microscope" (*Study of Thomas Hardy* 165). Psychologists use the term "visual capture" to refer to the continued reliance on sight for identifying an object even when information from the other senses impel a different identification.
33. See Mulvey, "Visual Pleasure" 18–22.
34. Michel Foucault discusses the controlling, registering powers of panoptic surveillance in *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (New York: Random House, 1979) 195–228.
35. According to John Burnet, whose work on the pre-Socratic philosophers significantly influenced Lawrence, "curiosity" is etymologically related to "culture"; see *Early Greek Philosophy* (London: A & C Black, 1930 [1892]) 83. Lawrence read Burnet's book in July 1915; see Rose Marie Burwell, "A Checklist of Lawrence's Reading," *A D. H. Lawrence Handbook*, ed. Keith Sagar (Manchester: Manchester University Press, 1982) 83.
36. Dorrit Cohn, *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (Princeton: Princeton University Press, 1978) 26–33.
37. Julia Kristeva defines *chora* as mobile psychosomatic articulations that can shape poetic language: "We borrow the term *chora* from Plato's *Timaeus* to denote an essentially mobile and extremely provisional articulation constituted by movements and their ephemeral states . . . the *chora* precedes and underlies figuration and thus specularization, and is analogous only to vocal or kinetic rhythm. . . . The *chora* is a modality of significance in which the linguistic sign is not yet articulated as the absence of an object and as the distinction between real and symbolic." See *The Kristeva Reader*, ed. Toril Moi (New York: Columbia University Press, 1986) 93–4.
38. According to Laura Mulvey, "[t]he first avenue, voyeurism, on the contrary, has associations with sadism: pleasure lies in ascertaining guilt (immediately associated with castration), asserting control and subjugating the guilty person through punishment or forgiveness" (21–2).
39. William James, *The Varieties of Religious Experience: A Study in Human Nature* (New York: New American Library, 1958 [1902]) 123–4.
40. For a discussion of the role of negation in modernist literature, see Astradur Eysteinnsson, *The Concept of Modernism* (Ithaca and London: Cornell University Press, 1990) 35–44.
41. In *Psychoanalysis and the Unconscious*, Lawrence also insists on the difference in kind between organic and mechanical force: "the vital-creative activity and the mechanico-material

- activity . . . are unthinkable different" (43). Ouspensky also stresses that "the phenomena of life and . . . of consciousness contain something which is absent in physical phenomena" (112).
42. This is one reason why Joan Peters is unjustified in claiming that the "Clifford" narrator is confined to the novel's first half.

## **Chapter Two The Revitalization Phase**

### ***of Lady Chatterley's Lover***

1. Gerald Doherty persuasively equates the seven sex scenes in the wood with the seven-stage initiation process that Lawrence discusses in *Apocalypse*; see "Connie and the Chakras: Yogic Patterns in D. H. Lawrence's *Lady Chatterley's Lover*," *The D. H. Lawrence Review* 13.1 (Spring 1980) 60. According to this reading, each episode corresponds to the opening, conquest, and transfiguration of one of the seven "great psychic centers" of "dynamic consciousness" in Connie's body. Doherty argues that these centers are the seven Hindu *chakras*, which are centers of energy and consciousness. See also Gerald Doherty, *Oriental Lawrence: The Quest for the Secrets of Sex* (New York: Peter Lang, 2001) 123–37.
2. In "A Propos of *Lady Chatterley's Lover*," Lawrence says that "Now our business is to realise sex. Today, the full conscious realisation of sex is even more important than the act itself. . . . The mind has to catch up, in sex" (*Lady Chatterley's Lover* 308).
3. Roland Barthes also values texts that seek to integrate the reader's mind and body: "the whole effort consists in materializing the pleasure of the text. . . . The important thing is to equalize the field of pleasure, to abolish the false opposition of practical life and contemplative life. The pleasure of the text is just that: claim lodged against the separation of the text; for what the text says . . . is the ubiquity of pleasure"; see *The Pleasure of the Text*, trans. Richard Miller (New York: Hill and Wang, 1975) 58–9.
4. See "Pornography and Obscenity" (*Late Essays* 43ff) for Lawrence's attack on masturbation. In "A Propos of *Lady Chatterley's Lover*," he tries to distinguish his "clean" motives from the presumably "dirty" one of pornographers: "And this is the point of this book. I want men and women to be able to *think* sex, fully, completely, honestly, and cleanly" (*Lady Chatterley's Lover* 308). For a discussion of Lawrence's view of masturbation, see James C. Cowan, "Lawrence, Freud and Masturbation," *Mosaic* 28.1 (March 1995) 69–98; see also Peter H. Balbert, "The Coming of Lady Chatterley: D. H. Lawrence and the Phallic Imagination," *D. H. Lawrence: The Man Who Lived*, ed. Robert B. Partlow, Jr. and Harry T. Moore (Carbondale and Edwardsville: Southern Illinois University Press, 1980) 148–50. For an analysis of Lawrence's view of pornography, see J. M. Coetzee, "The Taint of the Pornographic: Defending (Against) *Lady Chatterley's Lover*," *Mosaic* 21.1 (Winter 1988) 1–11.
5. Gerald Doherty argues that in Lawrence's essays the sexual act is represented as expressing the tension between metonymic and metaphoric modes of sex, while in his fiction, "the metaphoric imperative often seems to prevail"; see "The Art of Appropriation: The Rhetoric of Sexuality in D. H. Lawrence," *Style* 30.2 (Summer 1996) 289–308. Doherty asserts that the metaphoric mode, which involves transfers and transformations, emphasizes phallic "entry and takeover, penetration and conquest" of the female body; it "configures a (male) act of appropriation that locates the female as the fascinating yet alien territory awaiting exploration and domination" (290). In contrast, the metonymic mode stresses separation, hierarchy, instrumentality, fetishism, masturbatory self-enclosure. "The fetishistic closeup" ("the amplified detailing of body-parts") is a common metonymic mode used in pornographic literature (296). See also Chapter 2 of Doherty's *Theorizing Lawrence*.
6. Fire and water are the central elements in Heraclitus's metaphysics, a major influence on Lawrence. For a discussion of Heraclitus's influence on Lawrence, see Mara Kalnins, "Symbolic

- Seeing: Lawrence and Heraclitus," *D. H. Lawrence: Centenary Essays*, ed. Mara Kalnins (Bristol: Bristol Classical Press, 1986) 173–90; see also Robert Montgomery, *The Visionary Art of D. H. Lawrence: Beyond Philosophy and Art* (Cambridge: Cambridge University Press, 1994) 132–67. Mark Kinkead-Weekes emphasizes that Lawrence's reading of Heraclitus "confirmed and extended his thinking [about the idea of human being as process of continual change] rather than originating it"; see *D. H. Lawrence: Triumph to Exile, 1912–1922* (Cambridge: Cambridge University Press, 1996) 811 (note 82).
7. I believe that gender differences in reader responses are largely due to social, not biological, differences between male and female readers. Gender differences in socialization may produce differences in reader strategies, identifications, interpretations, and emotive responses.
  8. I mention all of these numbers because a subsidiary aim of my analysis is to demonstrate how number symbolism plays an important role in the novel's design. Several critics writing on the sex scenes have emphasized the general importance of the number seven, but I have found no one who discusses the significance of the twelve discrete intercourses. Nor have I found any investigator who distinguishes between the pattern established in the first four scenes and the anti-pattern set up in the last three. Doherty argues that the first four sexual encounters focus on "the defeat of upper-chakra activity" while the last three "draw more specifically on a Yogic dynamics" and so "a precise chakra subtext underwrites each encounter" (*Oriental Lawrence* 131).
  9. It could be argued that Mellors combines the initiatory roles of both Ramon and Cipriano in *The Plumed Serpent*, but it is apparent that he enacts only a weak version of these roles. In the Mexico novel, Ramon is the principal initiator–priest–prophet–god while Cipriano is his functionary-cum-god who attempts to initiate Kate. Although Mellors is an ideologue like Ramon, and a lover like Cipriano, his ideological and erotic roles are considerably diminished. This mitigating and humanizing of Mellors's power is in line with Duke's statement that "One has to be human, and have a heart and a penis, if one is going to escape being either a god or a Bolshevik—for they are the same thing: they're both too good to be true" (39). The humanization of Mellors contrasts starkly with the deification of Ramon, who eventually incarnates Quetzalcoatl. Thus, in moving from *The Plumed Serpent* to *Lady Chatterley's Lover*, we see a shift in emphasis from permanent identity with divinity to periodic identification with the sacred energy experienced through relationship.
  10. Significantly, this mix of soft and hard is how Ovid characterizes the human race in *Metamorphoses*. In the Ovidian tale of Deucalion and Pyrrha, a new human race emerges after the flood from stones thrown on the earth by the pious couple. It is only after the stones soften and become more tender that human forms appear. The association between Lawrence and Ovid is not accidental: both authors revere passion, eroticism, and self-transformation, emphasize the close ties between humans and animals, and base their dialectical metaphysics largely on Heraclitus.
  11. This imagistic confusion is the visual analog of the conceptual confusion produced by the verbal paradoxes—the *koans*—of Zen Buddhism. The function of the *koans* is to lock up the meditator's conceptual mind and evoke nondual awareness. Lawrence may well have learned about *koans* from his friend Earl Brewster. For a recent discussion of *koans*, see Roshi Philip Kapleau, *The Three Pillars of Zen* (New York: Doubleday, 1989) 69–87.
  12. In "A Propos of *Lady Chatterley's Lover*," Lawrence writes that: "[M]arriage is no marriage that is not basically and permanently phallic, and that is not linked up with the sun and the earth, the moon and the fixed stars and the planets, in the rhythm of days, in the rhythm of months, in the rhythm of quarters, of years, of decades and of centuries" (*Lady Chatterley's Lover* 324). Ed Jewinski shows that Lawrence uses the term "phallic" in much the same symbolic way that Jacques Lacan does: "For both writers, the term . . . adequately conveys the complex of contradictory feelings and associations which converge on the tension between subject and object, male and female . . . fullness and lack" and other polarities. See "The Phallus in D. H. Lawrence and Jacques Lacan," *The D. H. Lawrence Review* 21.1 (Spring 1989) 15.

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13. Lawrence describes this impersonal self as the “carbon” self underlying the various “allotropic states” of the social or personal self, which is “the old stable ego”; see Letter 732, “To Edward Garnett,” June 5, 1914, *Letters*, vol. 2, 183. The carbon self is rooted in the present-centered feelings, sensations, and intuitions of the body. For a recent discussion of how the infant’s vibrant, nondual self develops into an adult ego cut off from its own vitality, see A. H. Almaas, *The Point of Existence: Transformations of Narcissism in Self-Realization* (Berkeley: Diamond Books, 1996) 142–5.
14. Gerard Genette uses the term “focalization” instead of “point of view,” “vision,” or “field” because he wants to “avoid the specifically visual connotations” of the latter terms; see *Narrative Discourse: An Essay in Method*, trans. Jane E. Lewin (Ithaca: Cornell University Press, 1980) 188–9. Tzvetan Todorov discusses the various perspectival distinctions; see *Introduction to Poetics*, trans. Richard Howard (Minneapolis: University of Minnesota Press) 32–8.
15. For a discussion of the differences between immanent and transcendental encounters, see Evelyn Underhill, *Mysticism* (New York: Image, 1990 [1910]) 35–43; see also Aldous Huxley, *The Perennial Philosophy* (New York: Harper and Row, 1944). For a discussion of the differences between immanent and transcendental encounters in Lawrence’s *The Rainbow*, and the analogs in Sufi mysticism, see Fereshten Zangenehpour, *Sufism and the Quest for Fulfillment in D. H. Lawrence’s “The Rainbow”* (Goteborg, Sweden: Acta Universitatis Gothoburgensis, 2000).
16. The hand as connector is also stressed in Milton’s account of Adam and Eve: “[Eve tells Adam:]. . . With that thy gentle hand / Seiz’d mine, I yielded, and from that time see / How beauty is excell’d by manly grace / And wisdom, which alone is truly fair” (*Paradise Lost* IV: 488–91).
17. In “The Reality of Peace” (1917), Lawrence says it is peace to follow one’s deepest impulses and thereby rest or sleep upon the tide of one’s life; living one’s life is conceived as a sea voyage motivated by desire and assisted by will and understanding (*Reflections on the Death* 28).
18. James C. Cowan also understands Connie’s “sleep-like state as a symbolic death of her mental life presaging a resurrection of the body”; see “D. H. Lawrence and the Resurrection of the Body,” *D. H. Lawrence: The Man Who Lived*, ed. Robert B. Partlow, Jr. and Harry T. Moore (Carbondale and Edwardsville: Southern Illinois University Press, 1980) 101.
19. In *Studies in Classic American Literature*, Lawrence underscores the balancing or regulating function of the Holy Ghost (73).
20. Together, the water and the fire constitute the poles of Lawrence’s quasi-Heraclitean metaphysics. The bird is also an important symbol because its wings signify the cosmic polarities while its body stands for the divine fulcrum or balancer; moreover, the bird is also associated with the sky, which in turn is associated with the sun and the Heraclitean fire. Mellors’s stirring penis was also figured as a “live bird” (126), indicating that penis and bird are both bridge symbols, as in “the phallic bridge.”
21. See Evelyn Underhill’s discussion of Christian meditative techniques (298–357). For an analysis of Eastern meditation methods, see Ken Wilber, *The Spectrum of Consciousness* (Wheaton, IL: Quest, 1977) 286–357. Underhill identifies three phases or types of Christian meditation: recollection (focusing attention), quiet (suspending thought), and contemplation (unitive experience). These phases correspond to those that Wilbur finds in Eastern methods: active attention, stopping of mental chatter, and passive awareness. For a recent discussion of the cognitive and emotive impact of mental imagery, see Ellen J. Esrock, *The Reader’s Eye: Visual Imaging as Reader Response* (Baltimore and London: Johns Hopkins University Press, 1994). Esrock cites various psychological studies which show that visual imaging during reading generally increases the clarity, vividness, concreteness, memorability, and comprehension of a narrated scene and intensifies the emotional response to that scene (188–94). James Hillman offers a neo-Jungian perspective on the vivifying power of visual images; he, like Blake, stresses the transformative power of anthropomorphic images (personifications), while Lawrence emphasizes the potency of theriomorphic and elemental images; see *Re-Visioning Psychology* (New York: Harper and Row, 1975) 1–51. Gerald Doherty examines Lawrence’s use of metaphor to convey a sense of

- transcendence and transformation in "Death and the Rhetoric of Representation in D. H. Lawrence's *Women in Love*," *Mosaic* 27.1 (March 1994) 55–72.
22. Impermanence (*anicca*) is, according to Buddhist tradition, one of the three characteristics of existence. The other two are: suffering (*dukkha*) and absence of permanent identity or soul (*anatta*). Gerald Doherty demonstrates that Lawrence's "engagement with Buddhism spans the complete period of his writing life, from 1908 to 1929"; see "The Nirvana Dimension: D. H. Lawrence's Quarrel with Buddhism," *The D. H. Lawrence Review* 15.1–2 (1987) 51 and Doherty *Oriental Lawrence* 15–47. For a discussion of his knowledge of Tantric Yoga, which is a body-centered meditation practiced by Buddhists and Hindus, see Doherty, *Oriental Lawrence* 83–9, 123–37; Doherty, "The Darkest Source: D. H. Lawrence, Tantric Yoga, and *Women in Love*," *Essays in Literature* 11.2 (1984) 211–22; and Doherty, "Connie and the Chakras." With the exception of the works on Tantric Yoga that Doherty cites, I have been unable to find other texts read by Lawrence which discuss Eastern meditation practices. Recent studies of Buddhist meditation offer a sense of what Lawrence might have learned about the nature and experience of meditation; see Wilber, *The Spectrum of Consciousness*; see also Joseph Goldstein and Jack Kornfield, *Seeking the Heart of Wisdom: The Path of Insight Meditation* (Boston and London: Shambala, 1987).
  23. Following Nietzsche, Roland Barthes asserts that "a true science of becoming"—including a science of literary criticism—has to acknowledge the "absolute flow of becoming," which means that every form is constantly changing; we only affirm a form as "permanent" because we lack the perceptual "subtlety" to detect the changes that are always occurring in that form (60–1). Nietzsche's ideas of becoming and impermanence were deeply influenced by Buddhism.
  24. The narrator says that Connie "soon learnt to hold him [Michaelis], to keep him there inside her when his crisis was over" (29).
  25. Robert Alter has demonstrated that: "Broadly, when repetitions with significant variations occur in biblical narrative, the changes introduced can point to an intensification, climactic development, acceleration, of the actions and attitudes initially represented, or, on the other hand, to some unexpected, perhaps unsettling, new revelation of character or plot"; see *The Art of Biblical Narrative* (New York: Basic Books, 1981) 97–8.
  26. Lawrence sees this "rotary image-thought" in the spiralling "logic of action" of the Greeks or the "curious image-association" of "the orientals" and the Psalms (*Apocalypse* 52, 54–5). Doherty links this form of image-thought to Yogic visualization practices (*Oriental Lawrence* 94–5).
  27. The phrase "utterly still," a combination of utterance and silence suggests the "speaking silence" which the Talmud identifies with intermediate levels of prophesy. This phrase appears in Ezekiel's *Merkavah* (Chariot) vision (Ezekiel I:28). For a recent discussion of the traditional meanings of the phrase, see Aryeh Kaplan, *Meditation and the Bible* (York Beach, ME: Samuel Weiser, 1978) 41.
  28. The lava metaphor combines the metaphors of fire and water, signifying that her new self represents a fusion of flame force and oceanic-earthly energy. The volcano metaphor is more explicit in *The First Lady Chatterley*; the volcanic self is conceived as an impassioned, moving, transformed, and transforming body. In *John Thomas and Lady Jane*, the volcano metaphor suggests a hot, active sensuality, whereas the sea metaphor indicates a tender, passive one.
  29. In the destructive phase, the narrator says that for Connie and Hilda "the sex thing" involves "a queer vibrating thrill inside the body, a final spasm of self-assertion, like the last word, exciting, and very like the row of asterisks that can be put to show the end of a paragraph, and a break in the theme" (8).
  30. It is appropriate that the couple experience heaven on earth during the seventh coupling, for the seventh day of Creation, the Sabbath Day, is, according to Jewish tradition, a time when eternity is tasted. Moreover, when a man has sexual relations with his wife on the Sabbath, he fulfills two commandments with one act. Lawrence may have learned about the mystical significance of the Sabbath by reading the work of A. E. Waite, a Hermeticist who wrote extensively

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- about Jewish mysticism (Kabbalah); see Whelan 106, 117, 165. For a fuller discussion of the esoteric significance of the Sabbath, see Abraham Joshua Heschel, *The Earth Is the Lord's & The Sabbath* (New York: Harper and Row, 1966) 13–24 and David Biale, *Eros and the Jews: From Biblical Israel to Contemporary America* (New York: Basic Books, 1992) 54.
31. Similarly, Underhill emphasizes that while the “surface-consciousness” is inhibited during mystical connection, it “becomes aware when it awakes” of “the definite *somewhat* which takes place during . . . [its] inhibition” (357).
  32. These more general concepts also represent narratorial or authorial interpretations of the specific activities being represented. Nearly all of Lawrence’s writings show he preferred to suggest his own interpretations, usually through a narrator or protagonist, rather than grant readers complete interpretive freedom. But to counterbalance this tendency, he distinguished in his aesthetics between the teller and the tale and encouraged readers to trust the latter (*Studies in Classic American Literature* 14). Despite this admonition, he, like Nietzsche, understood the idiosyncratic and arbitrary dimensions of interpretation, and evidently wanted to minimize the likelihood readers would miss the religious value of the forms of knowing and being he concretely dramatized in his tales. And while he did not believe in a single, correct, or definitive interpretation of experience, he almost certainly believed in misguided, dysfunctional, or weak interpretations. The general ideas thus serve to keep readers from making such “bad” readings. “Good” readings are those that have the effect of healing, integrating, and invigorating the reader’s consciousness. Lawrence thought that readings that reduce a work of art to “its didactic capacity” are equivalent to scientific explanations that reduce humans to their “physical-functional capacity” (see *The Symbolic Meaning in Studies in Classic American Literature* 169).
  33. Nietzsche also emphasized the essential need for ridicule.
  34. Lydia Blanchard has argued that in *Lady Chatterley*, Lawrence is “both creating a language of feeling and calling into question that language”; see “Lawrence, Foucault, and the Language of Sexuality,” *D. H. Lawrence’s “Lady”: A New Look at “Lady Chatterley’s Lover”*, ed. Michael Squires and Dennis Jackson (Athens: University of Georgia Press, 1985) 31. However, in contrast to my reading, Blanchard interprets even the most vivid passages, like the third sex scene, as parodic.
  35. Tommy Dukes says, “It’s an amusing idea, Charlie, . . . that sex is just another form of talk, where you act the words instead of saying them.—I suppose it’s quite true” (33–4).
  36. The narrator says that “He [Michaelis] was a curious and very gentle lover, very gentle with the woman, trembling uncontrollably, and yet at the same time detached, aware, aware of every sound outside” (26).
  37. For a discussion of the sacral center of consciousness, see Doherty, “Connie and the Chakras” and *Oriental Lawrence* (123–37).
  38. In “The Reality of Peace” (1917), Lawrence stresses the need to understand and make peace with shame, justifying the satisfaction of shameful desires with the Nietzschean credos that we are fundamentally creatures of desire and that excess is a sign of strength (*Reflections on the Death* 36).
  39. H. M. Daleski finds the scene unconvincing and argues that Lawrence’s temperamental preference for “the female principle” prevented him from persuasively and positively representing a masculinist intercourse devoid of tenderness; see *The Forked Flame: A Study of D. H. Lawrence* (London: Faber and Faber, 1965) 309. Rosemarie Davies thinks the episode reflects Mellors’s “death-oriented side”; see “The Eighth Love Scene: The Real Climax of *Lady Chatterley’s Lover*,” *D. H. Lawrence Review* 15.1–2 (Spring–Summer 1982) 173. Gavriel Ben Ephraim asserts that in this scene Mellors is “simplified into a one-dimensional figure”; see “The Achievement of Balance in *Lady Chatterley’s Lover*,” *D. H. Lawrence’s “Lady”: A New Look at “Lady Chatterley’s Lover*,” ed. Michael Squires and Dennis Jackson (Athens: University of Georgia Press, 1985) 151.
  40. For example, in two short, successive paragraphs in Chapter I, “sex” is repeated six times: “sex business . . . sexual love . . . sex thing . . . sex . . . sex thing . . . sexual intercourse” (7–8). The insistent repetition serves to underscore the meaningless of modern eroticism, to indicate the term’s ubiquitous presence in scientific and popular discourse, and to hammer away at the reader’s conventional orientation toward sexuality.

41. For a discussion of the novel's literary allusions, see Dennis Jackson, "Literary Allusions in *Lady Chatterley's Lover*," *D. H. Lawrence's "Lady": A New Look at "Lady Chatterley's Lover"*, ed. Michael Squires and Dennis Jackson (Athens: University of Georgia Press, 1985) 170–96.
42. Readers may well interpret the episode's abstract rhetoric as reflecting not Connie's fears but Lawrence's own anxieties about anal intercourse: his overly intellectualized attempt to make himself and readers comfortable with a viscerally felt taboo. Certainly, the stiff style may be an attempt to evade censorship: Lawrence knew that if he used specific experiential language in this episode, the book would never be published. But he could have tried to evade censorship by rendering the passage in highly evocative metaphorical language, as he did in earlier sex scenes; this would have given readers an emotional experience of the exchange while avoiding anatomical specificity. The fact that he chose rhetorical over poetic language suggests that the rhetoric was not just the result of a literary compromise to avoid censorship; rather, the rhetorical discourse is supposed to reflect Connie's fears, which prevent her from fully participating in the encounter by calling up her intellectualizing defenses.
43. E. A. Burtt, *The Teachings of the Compassionate Buddha* (New York: Mentor, 1955) 49–50.

### **Chapter Three Transformative Uses of Kabbalistic Concepts and Terms in *The Rainbow***

1. For a history of the novel's composition, see Charles L. Ross, *The Composition of "The Rainbow" and "Women in Love": A History* (Charlottesville: University Press of Virginia, 1979).
2. For a discussion of the dating of Lawrence's knowledge of anthropology and Theosophy, see note 20 in the introduction.
3. Mark Kinkead-Weekes also sees the generational movement as a falling away from the religious sense into the historical sense, associated with rational skepticism and scientific materialism; see "The Sense of History in *The Rainbow*," *D. H. Lawrence in the Modern World*, ed. Peter Preston and Peter Hoare (London: Macmillan, 1989) 129–30. Robert Burden discusses Lawrence's use of various historical discourse in *Radicalizing Lawrence* (Amsterdam-Atlanta, GA: Rodopi, 2000) 87–147.
4. Evelyn J. Hinz makes the opposite argument, claiming that the novel's structure reflects a pattern of eternal recurrence rather than one of historical change; see "The Paradoxical Fall: Eternal Recurrence in *The Rainbow*," *D. H. Lawrence's "The Rainbow"*, ed. Harold Bloom (New York: Chelsea House Publishers, 1988) 81–96. She stresses the repetitive elements in each generation but does not take into account differences in the frequency or intensity of their deployment. Thus, the fact that the metaphors of struggle occur more frequently in destructive contexts in the more modern generations indicates that there has been a change in the pattern of Brangwen interactions. Further, while Diane Bonds has argued that the novel presents two conflicting models of self—one differential, one organic—she does not see that the two models are linked to two contrasting modes of consciousness; see Diane S. Bonds, *Language and the Self in D. H. Lawrence* (Ann Arbor: UMI Research Press, 1978). According to Bonds, the organic model depicts the self as anterior to and independent of consciousness and as directly knowable by intuition while the differential model portrays the self as an effect of differentiating relations with the other and as knowable only indirectly and inferentially (21). I argue that the organic model is associated with the integrated consciousness that Lawrence is trying to evoke in the reader and that the differential model is linked to the split consciousness, dominated by vision and language, that he is attempting to purge. Fiona Beckett argues that "the wave" is the central metaphor of feeling and style in *The Rainbow*; see *D. H. Lawrence: The Thinker as Poet* (New York: St. Martin's, 1997) 126, 134. Stefania Michelucci discusses the alternation of centripetal and centrifugal movements in *The Rainbow* in relation to regressive and evolutionary development; see *Space and Place in the Works of D.H. Lawrence* (Jefferson, NC, and London: McFarland and

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- Co., 2002) 75ff. Finally, Jack Stewart offers an interesting discussion of *The Rainbow* as expressionistic art in *The Vital Art of D. H. Lawrence: Visions and Expression* (Carbondale and Edwardsville: Southern Illinois University Press, 1999) 51ff.
5. See Evelyn Underhill, *Mysticism* (New York: Image Books, 1990 [1910]) 176–97.
  6. For an account of Lawrence's traumatic experience of World War I, see Paul Delany, *D. H. Lawrence's Nightmare: The Writer and His Circle in the Years of the Great War* (New York: Basic Books, 1978).
  7. P.T. Whelan discusses a few Kabbalistic resonances in the novel, but his treatment is partial and often does not explain Lawrence's transvaluation of terms; see *D. H. Lawrence: Myth and Metaphysic in "The Rainbow" and "Women in Love"* (Ann Arbor: UMI Research Press, 1988) 106–7, 117–22, 165.
  8. "Pantheism" means "all [is] God" while "panentheism" means "all [things] in God." Gershom Scholem points out that the term "panentheism" was coined in the nineteenth century to indicate the idea that "All is comprehended within the Godhead but not everything is identical with it"; see *Kabbalah* (Harmondsworth: Penguin, 1978) 147. According to Scholem, some Kabbalists incline toward pantheism, others toward panentheism.
  9. See Helen P. Blavatsky, *Isis Unveiled: A Master-Key to the Mysteries of Ancient and Modern Science and Theology* (Pasadena: Theosophical University Press, 1988 [1877]), vols. 1 and 2; Blavatsky, *The Secret Doctrine: The Synthesis of Science, Religion, and Philosophy* (Pasadena: Theosophical University Press, 1988 [1888]); Annie Besant, *The Ancient Wisdom* (Wheaton, IL: Theosophical Publishing House, 1977 [1897]) and *Esoteric Christianity* (Wheaton, IL: Theosophical Publishing House, 1966 [1901]); and A. E. Waite, *The Holy Kabbalah* (New York: Citadel, 1991 [1912]). See also Eliphas Levi, *Transcendental Magic*, trans. A. E. Waite (York Beach, ME: Samuel Weiser, 1972 [1896]). For Lawrence's acquaintance with Theosophical literature, see P.T. Whelan, *Myth and Metaphysic* 104–6.
  10. See S. L. MacGregor Mathers, *The Kabbalah Unveiled* (York Beach, ME: Samuel Weiser, 1993 [1887]) and *The Book of the Sacred Magic of Abramelin the Mage* (New York: Dover, 1975 [1900]).
  11. Possible sources of Lawrence's understanding of the sephirotic system are Blavatsky, *Isis Unveiled*, vol. 2, 212–50; Mathers, *The Kabbalah Unveiled* 1–42; Waite, *The Holy Kabbalah* 191–6; and Levi, *Transcendental Magic* 95–103. These authors give alternative translations of the Hebrew names of the sephiroth (e.g., "Gevurah" is translated as "Strength," "Severity," "Power"); Lawrence seems to have chosen "Power" and "Love" as the translations of "Gevurah" and "Chesed."
  12. For an influential study of the impact of Lawrence's family experience on the gendering of his symbols, see H. M. Daleski, *The Forked Flame: A Study of D. H. Lawrence* (London: Faber and Faber, 1965).
  13. See Gerald Doherty, *Oriental Lawrence: The Quest for the Secrets of Sex* (New York: Peter Lang, 2001). Feresten Zangenehpour identifies some interesting parallels with the Sufi tradition; see *Sufism and the Quest for Fulfilment in D. H. Lawrence's "The Rainbow"* (Gotesborg, Sweden: Acta Universitatis Gothoburgensis, 2000).
  14. Interestingly, Hindu thought also uses an inverted tree to figure the manifest divinity.
  15. Blavatsky, *Isis Unveiled* 224, 213. Virginia Hyde offers an interesting analysis of Biblical typology, including the type of Adam, in *The Rainbow and Women in Love*; see *The Risen Adam: D. H. Lawrence's Revisionist Typology* (University Park: The Pennsylvania State University Press, 1992).
  16. The Shekhinah "resides only where the man is united to the woman"; she is "the glory which cohabits and indwells, during the external act [of sexual intercourse]"; "it is in uniting bodies and souls that the two [man and woman] become one; man in particular is termed one and perfect; he draws down the Holy Spirit upon him and is called the Son of the Holy One, blessed be He"; "the Supreme Wisdom is a Mystery of Sex" (Waite 354–5, 381–3).
  17. Raphael Patai traces the development of the concept of the Shekhinah, emphasizing how she takes on the qualities of the pagan goddesses that the ancient Hebrews sought to deny and denigrate. In effect, she represents the return of the repressed feminine in Judaism. See *The Hebrew Goddess* (Detroit: Wayne State University Press, 1990).

18. See Waite, *The Holy Kabbalah* 352.
19. *Ibid.* 356.
20. "We know by the scriptural account that in the temple of Solomon the Shekinah continued to repose between the wings of the Kerubim. She is described as resident throughout the Holy of Holies" (Waite 357).
21. Waite also connects Shekhinah and Crown when he says that "She [Shekhinah] is . . . the crown of the seven lower Sephiroth" (347). In effect, Shekhinah, at the bottom of Primal Adam (or the Tree of Life), mirrors the Crown at the top; Shekhinah, the last sephira, is "the synthesis of all the Sephiroth," while the Crown, the first sephirah, contains all the subsequent sephirot. Blavatsky refers to the Shekhinah as "the feminized Holy Ghost"; see *Isis Unveiled* 223. Lawrence also conflates Crown (or even Ein Sof) with Presence in *The Symbolic Meaning*, the first version of *Studies in Classic American Literature*: "The religious truth is the same now as it ever has been: that preceding all our knowledge or will or effort is the central creative mystery, out of which issues the strange and for ever unaccountable emanation of creation: that the universe is a bush which burns for ever with the Presence, consuming itself and yet never consumed. . . . Central is the mystery of Now, the creative mystery, what we have called the Godhead" (182). In Kabbalah, the burning bush is associated with the Crown because at the bush Moses heard the divine name "I will be what I will be."
22. The Crown is also called "Ayin-Nothingness." When the letter of "Ayin" are rearranged, they form the word "Ani-I," which is a name of Shekhinah. Thus, the divine Nothingness realizes itself as an Identity, an I.
23. T. R. Wright calls The Rainbow "a kind of counter-Bible"; see *D. H. Lawrence and the Bible* (Cambridge: Cambridge University Press, 2000) 85.
24. In *The Symbolic Meaning*, Lawrence explains the Fall as the loss of the original integrity and harmony of the psyche (127).
25. Waite, *The Holy Kabbalah*, 358.
26. See Whelan, *Myth and Metaphysics* 113, 123–4, 178.
27. In "Study of Thomas Hardy," Lawrence says that in Correggio "Art now passes from the naive, intuitive stage, to the state of knowledge. The female impulse, to feel and to live in feeling, is now embraced by the male impulse—to know. . . . Correggio leads on to the whole of modern art, where the male still wrestles with the female, in unconscious struggle, but where he gains ever gradually over her, reducing her to nothing. . . . Ever man is more and more occupied with his own experience . . . less and less aware of anything unknown, more and more preoccupied with that which he knows, till his knowledge tends to become an abstraction because it is limited by no unknown" (*Study of Thomas Hardy* 67–8).
28. Letter to 828 to Gordon Campbell, dated December 20, 1914, in *Letters*, vol. 2, 249.
29. The Hebrew word "Adam" is both a masculine and a gender-neutral noun.
30. Michael Bell shows how Lawrence's language in key passages resists stylistic mastery and analytic syntax; see *D. H. Lawrence: Language and Being* (Cambridge: Cambridge University Press, 1992) 51–96.
31. Michel Foucault argues that the distinctive categories of sex and sexuality were created in the nineteenth century; see *The History of Sexuality: An Introduction* (New York: Random House, 1978).
32. In *Apocalypse*, Lawrence associates the seven seals with the seven Kabbalistic levels and considers the Book of Revelation to be an account of Jesus' esoteric initiation. In *The Man Who Died*, Lawrence fully eroticizes and initiates Jesus, who has a brief but significant sexual interlude with the priestess of Isis.
33. See Mathers, *The Kabbalah Unveiled* 27–35 and Waite, *The Holy Kabbalah*, 206–7.
34. Blavatsky, *Isis Unveiled* 223, 222.
35. *Ibid.* 229.
36. See Underhill, *Mysticism* 298–357.
37. See Besant, *Esoteric Christianity* 31–3.
38. A. E. Waite refers to the Ein Sof (Infinite God) as "the subsistent state of Deity itself" (189).

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39. The door metaphor is also central to Blake, who believed that "If the doors of perception were cleansed, everything would be seen as it is, infinite." While Lawrence affirmed Blake's emphasis on energy and on the sacredness of all things, he rejected Blake's high estimation of intellectual activity.
40. "[I]n the temple of Solomon the Shekinah continued to repose between the wings of the Kerubim" (Waite 357).
41. During the Rabbinic period after the destruction of the Second Temple in Jerusalem, many of the Temple rites were transferred to the home. This transfer elevated the religious role of the family in Jewish life. Lawrence's linking of house and Temple thus has historical implications: it suggests that we live in a time when divinity ought to be manifest in daily, domestic living.
42. For a discussion of Lawrence's view of the late nineteenth century, see Kinkead-Weekes, "The Sense of History" 122–30.
43. See *Study of Thomas Hardy* 66–77.
44. Lawrence plays with the phrase "I am I" in *Fantasia of the Unconscious* (75).
45. "[F]rom this eternal and infinite light (which to us is darkness) was emitted a spiritual substance. This was the First Sephiroth, containing in herself the other nine" (Blavatsky, *Isis Unveiled* 213). Mathers explains the creative power of the Ein Sof in terms of the "potential existence" inherent in a "seed"; moreover, Ein Sof contains the sephiroth just as "the germs contain the development" (19, 39).
46. The hub-wheel metaphor is also used in the "Study of Thomas Hardy" to describe the sexual union of female and male (*Study of Thomas Hardy* 52–61). The male is associated with "the Will-to-Motion," and the female with "the Will-to-Intertia."
47. Scholem says that "Ein-Sof is often (not always) identified with the Aristotelian 'cause of all causes,' and, through the kabbalistic use of neoplatonic idiom, with the 'root of all roots'" (89). In *The Kabbalah Unveiled*, Mathers associates the Crown, not the Ein Sof, with the center; the Ein Sof is "the centerless [limitless ocean of negative light] . . . [that] concentrates a centre, which is . . . the Crown" (20). In Kabbalistic literature, the Crown is often conflated with Ein Sof. There are at least two reasons for this: Crown is the first manifestation of Ein Sof and so is highly identified with it; moreover, one of the alternative names for Crown is "Ayin," which has the same root as "Ein" (or "Ayn").
48. Diane Bonds discusses the importance of the word "utterance" in Lawrence's theories of self and language (7–12).
49. See Letter 828 in *Letters*, vol. 2, 249.
50. Levi says that "there exists in Nature a force . . . [that] consists in a Universal Agent having equilibrium for its supreme law"; "absolute liberty cannot exist apart from perfect equilibrium"; "the universe is balanced by two forces which maintain it in equilibrium, being the force which attracts and that which repels. They exist alike in physics, in philosophy and in religion" (12, 79, 40). Levi associates the Universal Agent with the "body of the Holy Spirit," "the soul of the world" and "the symbol of a serpent devouring its tail" (42). For Lawrence, the self-devouring serpent does not symbolize equilibrium; rather it signifies the breakdown of equilibrium: "the unconsummated soul, unsatisfied, uncreated in part . . . seek[ing] to make itself whole by bringing the whole world under its one order, will seek to make itself absolute and timeless by devouring its opposite. . . . This is the infinite with its tail in its mouth" (*Study of Thomas Hardy* 267).
51. See Levi, *Transcendental Magic* 29.
52. *Ibid.*
53. *Ibid.* 28.
54. Underhill, *Mysticism* 71.
55. Letter 1435, "To Waldo Frank," July 27, 1917, *Letters*, vol. 3, 143.
56. The unnamed Brangwen woman in the first chapter observes that it is the vicar's knowledge which gives him "power over her husband" (44). Pondering what it is that "makes a man strong even if he be little and frail in body," she concludes that "it was a question of knowledge" (44). Lawrence may have been influenced by Nietzsche's principle that mental strength ultimately defeats physical strength, a principle forcefully stated in *On the Genealogy of Morals* (1887).

## Chapter Four Mechanistic and Yogic Discourses in *Women in Love*

1. See George H. Ford, *Double Measure: A Study of the Novels and Stories of D. H. Lawrence* (New York: Holt, Rinehart and Winston, 1965) 168. A recent advocate of this view is Michael Bell, *D. H. Lawrence: Language and Being* (Cambridge: Cambridge University Press, 1992) 97–132. On January 16, 1920, Lawrence wrote to Martin Secker that “*The Rainbow* and *Women in Love* are really an organic artistic whole, I cannot but think it would be well to issue them as *Women in Love*, Vol I and Vol II”; see Letter 1908, *The Letters*, vol. 3, 459. On December 21, 1916, Lawrence had written Arthur McLeod that *Women in Love* “is a sequel to *the Rainbow*, but very different”; see Letter 1339, *Letters*, vol. 3, 61.
2. See P. T. Whelan, *D. H. Lawrence: Myth and Metaphysic in “The Rainbow” and “Women in Love”* (Ann Arbor and London: UMI Research Press, 1988) 175–82.
3. In “The Crown,” Lawrence says: “We go into a war like this, in order to get once more the final reduction under the touch of death . . . this sort of self-inflicted Sadism, brings almost a final satisfaction to our civilised and still passionate men” (*Reflections on the Death* 289–90). Some of his pessimism and rage was also related to the suppression of *The Rainbow* in November 1915. For a discussion of Lawrence’s experience of the war years, see Paul Delany, *D. H. Lawrence’s Nightmare: The Writer and His Circle in the Years of the Great War* (New York: Basic Books, 1978). *Dies Irae* is one of the novel’s early titles; others include “The Wedding Ring,” “Noah’s Ark,” and “The Latter Days”; see Charles L. Ross, *The Composition of “The Rainbow” and “Women in Love”: A History* (Charlottesville: University Press of Virginia, 1979).
4. On September 4, 1916, Lawrence wrote to S. S. Kotliansky that “I must say I hate mankind—talking of hatred, I have got a perfect androphobia. . . . I think truly the only righteousness is the destruction of mankind, as in Sodom”; see Letter 1279, *Letters*, vol. 2, 650. For a discussion of the apocalyptic aspects of Lawrence’s preoccupation with annihilation, see Sarah Urang, *Kindled in the Flame: The Apocalyptic Scene in D. H. Lawrence* (Ann Arbor: UMI Research Press, 1983).
5. Lawrence thought that many of the wars conducted by the Roman Empire were motivated by a “natural love of justice” and that even “the most cruel or foolish” emperors and governors “could see what was true or right, though they did not choose to act upon it” (*Movements in European History* 12).
6. See Colin Clarke, *River of Dissolution: D. H. Lawrence and English Romanticism* (New York: Barnes and Noble, 1969).
7. Letter 1435, *Letters*, vol. 3, 143. Lawrence explains that: “*The Rainbow* . . . was all written before the war, though revised during Sept. and Oct. of 1914. I don’t think the war had much to do with it—I don’t think the war altered it, from its pre-war statement. . . . There is a great consummation in death, or sensual ecstasy, as in *The Rainbow*. But there is also death which is the rushing of the Gadarene swine down the slope of extinction. And this is the war in Europe. We have chosen our extinction in death, rather than our consummation” (*ibid.* 142–3). This “extinction in death” is portrayed in *Women in Love*.
8. Scott Sanders argues that the novel is “pitched at the same elite to whom Lawrence continually appealed in his letters, the elite of the educated and the affluent”; see *D. H. Lawrence: The World of the Major Novels* (London: Vision Press, 1975) 120.
9. For example, H. M. Daleski finds the erotic exchanges between Birkin and Ursula “unsatisfying and unconvincing”; see *The Forked Flame: A Study of D. H. Lawrence* (London: Faber and Faber, 1965) 174.
10. Indeed, it is difficult to say whether religious terms came to be used scientifically or scientific terms adopted religious meanings. The concepts of force, polarity, and equilibrium were known to the ancient Greeks, like Heraclitus and Plato, whose philosophical systems were often simultaneously scientific and religious. Neo-Platonism had an important impact on the development

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- of Kabbalah; see Moshe Idel, *Kabbalah: New Perspectives* (New Haven and London: Yale University Press, 1988). It was generally known in nineteenth-century Europe that modern science was an outgrowth of alchemy. In Mary Shelley's *Frankenstein*, e.g., Viktor Frankenstein learns from his professors about the historical connections between the medieval alchemists and the chemists of his day.
11. Herbert Spencer, *First Principles* (New York: De Witt Revolving Fund, 1958 [1862]) 258, 275, 497. Lawrence read this work in 1907, during his second year at Nottingham University; see Rose Marie Burwell, "A Checklist of Lawrence's Reading," *A D. H. Lawrence Handbook*, ed. Keith Sagar (Manchester: Manchester University Press, 1982) 68.
  12. For a discussion of Spencer's influence on Lawrence, see Daniel J. Schneider, *D. H. Lawrence: The Artist as Psychologist* (Lawrence: University Press of Kansas, 1984). Schneider has suggested that the "stream of synthetic creation" and "dark river of dissolution" mentioned in *Women in Love* parallel Spencer's discussion of the "alternate eras of Evolution and Dissolution," which are "immeasurable period[s]" dominated by "attractive forces," and "repulsive forces," respectively (16–17).
  13. See Ernst Haeckel, *The Riddle of the Universe at the Close of the Nineteenth Century*, trans. Joseph McCabe (New York and London: Harper and Brothers, 1900). Lawrence read Haeckel in 1908; see Burwell, "A Checklist" 70. For a discussion of Haeckel's influence on Lawrence, see Schneider, *The Artist as Psychologist* 17–19.
  14. "The different relation of the various elements towards each other, which chemistry calls 'affinity,' is one of the most important properties of ponderable matter. . . . Each shade of inclination, from complete indifference to the fiercest passion, is exemplified in the chemical relation of the various elements towards each other, just as we find in the psychology of man, and especially in the life of the sexes. . . . The fundamental unity of affinity in the whole of nature, from the simplest chemical process to the most complicated love story, was recognized by the great Greek scientist, Empedocles . . . in his theory of 'the love and hatred of the elements'" (Haeckel 224–5).
  15. James C. Cowan discusses other scientists, like Charles Richet and Walter Cannon, whose ideas of equilibrium or homeostasis parallel Lawrence's; see *D. H. Lawrence and the Trembling Balance* (University Park: Pennsylvania State University Press, 1990) 17–24.
  16. See Fiona Beckett's insightful analyses of Lawrence's psychology books in *D. H. Lawrence: The Thinker as Poet* (New York: St. Martin's, 1997).
  17. Interestingly, like the Indo-European roots of "analysis," "discernment," "criticism," and "discrimination," the root of "science" (*skei*) signifies cutting and separating.
  18. *Psychoanalysis and the Unconscious/Fantasia of the Unconscious* 54.
  19. "When the living individual dies, then is the realm of death established. Then you get Matter and Elements and atoms and forces and sun and moon and earth and stars and so forth. In short, the outer universe, the Cosmos. The cosmos is nothing but the aggregate of the dead bodies and dead energies of by-gone individuals. The dead bodies decompose as we know into earth, air, and water, heat, and radiant energy and free electricity and innumerable other scientific facts" (*Fantasia* 182).
  20. Beckett distinguishes between the "negative friction" of Gerald and Gudrun and the "positive friction" of Birkin and Ursula (156).
  21. See Thomas H. Miles, "Birkin's Electro-Mystical Body of Reality: D. H. Lawrence's Use of Kundalini," *D. H. Lawrence Review* 9 (1976) 194–212; and Gerald Doherty, "The Darkest Source: D. H. Lawrence, Tantric Yoga, and *Women in Love*," *Essays in Literature* 11:2 (1984) 211–22.
  22. In "The Darkest Source," Doherty demonstrates that Lawrence learned about yoga and the chakras not only from the Theosophists but also from reading Richard Pryse's *The Apocalypse Unsealed* (1910) in 1915–16 and one or more of Sir John Woodroffe's translations of and commentaries on Tantrism, which is the version of yoga that concentrates on the art of sacred sexuality. Woodroffe's four major works are *Tantra of the Great Liberation*, *Principles of Tantra*, *Shakti and Shakta*, and *The Serpent Power*. According to Doherty, Woodroffe's major works "created a

- sensation among English enthusiasts between the years 1913 and 1920,” and Lawrence probably would have been familiar with one or more of them (213). Lawrence’s letters and essays written between 1917 and 1921 show a “growing preoccupation” with the chakras (212).
23. In an August 24, 1917 letter to David Eder, Lawrence inquires “Have you read Blavatsky’s *Secret Doctrine*? . . . Do you know the physical—physiological—interpretations of the esoteric doctrine?—the *chakras* and dualism in experience. . . . Did you get Pryce’s [*sic*] *Apocalypse Unsealed*?”; see Letter 1442, *Letters*, vol. 3, 150.
  24. The seven chakras are located in the (1) sacrum, (2) genitals, (3) navel, (4) heart, (5) throat, (6) brow, and (7) crown of the head.
  25. Certainly, the suppression of *The Rainbow* in November 1915 would have contributed to Lawrence’s decision to use indirection when portraying or suggesting sadomasochistic sex. For a discussion of his response to the suppression, see Mark Kinkead-Weekes, *D. H. Lawrence: Triumph to Exile, 1912–1922* (Cambridge: Cambridge University Press, 1996) 275–82.
  26. Scott Sanders has suggested that the emphasize on beetles, corruption, and buttocks is a veiled reference to sodomy, which, for Lawrence, is sex that has lost its creative power (123–32). Again, the 1915 suppression of *The Rainbow* would have made Lawrence extremely cautious about representing homosexual contact. The passages implying lesbian contact between Ursula and Winifred Inger were particularly offensive to the censors.
  27. William Blake had associated Newtonian mechanics with the ever-rotating wheel or gear. In “There Is No Natural Religion,” he complains that from a mechanical, rationalist perspective, “The same dull round even of a universe would soon become a mill with complicated wheels.” For a discussion of Lawrence’s relation to Blake, see Jeffrey Meyers, *D. H. Lawrence and Tradition* (London: Athlone Press, 1985) 9–20.
  28. The Indo-European root *mater* gives rise to “mother,” “matter,” and “material.” The feminine principle is associated with the materiality of the earth and the body.
  29. Virginia Hyde discusses the ways in which the colliery is characterized as a perverse church in *The Risen Adam: D. H. Lawrence’s Revisionist Typology* (University Park: The Pennsylvania State University Press, 1992) 102, 108.
  30. We saw the reduction of the many to the one perfect machine in Anton Skrebensky’s mechanistic view of society in *The Rainbow*.
  31. Maria Di Battista says that for Lawrence, as for Kirkegaard, irony is “a mastered moment,” “the last rites of the living-dead” and “the last betrayal of the creative Source”; see “D. H. Lawrence’s ‘Judgment Book,’” *D. H. Lawrence’s “Women in Love,”* ed. Harold Bloom (New York: Chelsea House Publishers, 1988) 153.
  32. Blavatsky describes “ether” as “the grossest form” of “A’Kasa,” which “in its higher aspect . . . is the Soul of the World” (*Secret Doctrine*, I, 13). Lawrence’s “red ether” is thus a degraded form of a numinous substance (“obscene beyond”). Eliphas Levi calls Ether “The Universal Agent”; see *Transcendental Magic*, trans. A. E. Waite (York Beach, ME: Samuel Weiser, 1972 [1896]) 55.
  33. See *Reflections on the Death* 287 and 9–10.
  34. In *Movements in European History*, Lawrence positively describes the Roman citizen as proud and free: “To be a Roman citizen, in the days of the real greatness of Rome, was to be a proud free man, subject to no master, a fearless supporter of the laws of freedom” (11). This description recalls Birkin’s discussion of the singular, proud, courageous man and woman who freely enter into a star equilibrium.
  35. Letter 1263 in *Letters*, vol. 2, 636.
  36. “[I]n the late republican period a vaulted [*formix*] underground dwelling in Rome [*is*] where poor people and prostitutes lived; hence (especially in early Christian writings) [*formix* signifies] a brothel!”; see *The American Heritage Dictionary of the English Language*, ed. William Morris (Boston: American Heritage Publishing, 1975) 517.
  37. In her discussion of *Women in Love*, Stefania Michelucci says that “the house decisively signifies a place of conflict, absence of communication, and mutual violence” (77). In *The Rainbow*,

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- regressive, centripetal movement is associated with the nostalgic “tendency to absorb external space into the home” (75).
38. Ben Ephraim and Whelan offer a Jungian interpretation of the scene: it represents a regressive fixation of the libido on the mother imago. See Gavriel Ben Ephraim, “The Teller Reasserted: Exercising of the Will in ‘Women in Love,’” *D. H. Lawrence’s “Women in Love,”* ed. Harold Bloom (New York: Chelsea House Publishers, 1988) 94; and Whelan, *Myth and Metaphysics* 81.
  39. In Kabbalah, evil is the “sitra achra,” the “other side” of God. Significantly, the name that Yeats took in the Kabbalistically oriented Golden Dawn society is “Demon Est Deus Inversus”—“a demon is an inverted god”; see Richard Ellmann, *Yeats: The Man and the Masks* (New York: W.W. Norton, 1979) 99.
  40. The association of a jewel or crystal with Gerald’s brain and Hermione’s hyperintellectuality may be related to the image of “the diamond mind” in Buddhism. More generally, we often speak of the mind as having “crystal clarity” or “gemlike brilliance.”
  41. Gavriel Ben Ephraim argues that in the snow-basin, Gerald “literally recapitulates what he has long been undergoing metaphorically: union-in-frigidity, self-reduction in an enclosure that rejects and freezes him” (100). I would add that in death Gerald will join his mother, who was turned into a “snow-flower” by his father (210).
  42. See George J. Zytaruk, “Rananim: D. H. Lawrence’s Failed Utopia,” *The Spirit of D.H. Lawrence: Centenary Studies*, ed. Gamini Salgado and G. K. Das (Totowa, NJ: Barnes and Noble, 1988) 266–94.
  43. Baruch Hoffman argues that “the modalities of aggression in the positive couple [Birkin and Ursula] are channeled into ideology . . . —especially into Birkin’s Sunday-school preacher’s rant and cant—and into obscure ‘rivers of darkness’ into which Ursula and Birkin drift”; see “On the Shape the Self Takes,” *D. H. Lawrence’s “Women in Love,”* ed. Harold Bloom (New York: Chelsea House, 1988) 112.
  44. Lawrence mentions Pryse in an August 24, 1977 letter to David Eder; see Letter 1442, *Letters*, vol. 3, 150.
  45. Doherty has examined this pattern in *Oriental Lawrence* 97–109.
  46. Schapiro argues that Lawrence’s view of relationship is similar to contemporary psychoanalytic theories of relationship and intersubjectivity that emphasize the balance of self-assertion and mutual recognition (7).
  47. In *The Universe Story* (66–79), cosmologists Brian Swimme and Thomas Berry suggest that differentiation, autopoiesis, and communion are the three cosmogenetic principles. This means that all beings, even atomic and subatomic particles, are engaged in balancing self-making activities (like growth and self-preservation) with affiliative activities (forming bonds with others). For example, atoms strive to maintain their identity as atoms (according to the Pauli exclusion theory) and yet also are inclined to cohere with other atoms to form molecules (52).
  48. Hindus and Buddhists characterize Nirvana as a desireless, willless state of freedom, bliss and peace. The etymology of “nirvana” is “extinction”: “extinction of ignorance and craving and awakening to inner Peace and Freedom”; see Roshi Philip Kapleau, *The Three Pillars of Zen* (New York: Doubleday, 1989) 373.
  49. As we noted above, Lawrence associates magic with the unrecoverable past: “Magic . . . is all part of the past, and part of a past self in us: and it is no good going back, even to the wonderful things”; see Letter 1435, “To Waldo Frank,” July 27, 1917, *Letters*, vol. 3, 143.
  50. Birkin associates the star with the individual spirit when he says, “We are all different and unequal in the spirit. . . . In the spirit, I am as separate as one star is from another, as different in quality and quantity” (103).
  51. It might appear that this scene is a veiled depiction of anal sex. I believe that it is not. Rather, I agree with Doherty that the scene represents one phase of a Tantric sexual rite which does not involve anal sex. The emphasis is on the stimulation that Ursula’s hands produce and on the energy that flows from Birkin’s lower body into her.
  52. Barry Scherr argues that Birkin’s Egyptian and Greek intelligences embody the powers of the black and white horses in Plato’s Phaedrus (70).

53. In *Theorizing Lawrence*, Doherty claims that the Sherwood Forest scenes between Birkin and Ursula are too “esoteric” to qualify for “transmission as a personal message” (23).

## **Chapter Five The Implosion of the Transformative Pattern in *The Plumed Serpent***

1. One of Lawrence’s biographers, David Ellis, says that “No work Lawrence ever wrote divides his admirers as sharply as *The Plumed Serpent*” (219); see *D. H. Lawrence: Dying Game 1922–1939* (Cambridge: Cambridge University Press, 1998). The current critical response to the novel is still quite divided. However, an interesting trend has recently emerged: a number of critics with feminist and postcolonial approaches have attempted to show that Lawrence included elements in the novel that undermine some of its overt masculinist and racist messages. See Rebecca Carpenter, “‘Bottom-Dog Insolence’ and ‘The Harem Mentality’: Race and Gender in *The Plumed Serpent*,” *D. H. Lawrence Review* 25.1–3 (1993 and 1994) 119–29; Virginia Hyde, “Mexican Cypresses: Multiculturalism in Lawrence’s ‘Novel of America,’” in *D. H. Lawrence: New Worlds*, ed. Keith Cushman and Earl G. Ingersoll (Madison and Teaneck: Fairleigh Dickinson University Press, 2003) 195–215; Virginia Crosswhite Hyde, “Picking Up ‘Life-Threads’ in Lawrence’s Mexico: Dialogism and Multiculturalism in *The Plumed Serpent*,” in *Approaches to Teaching the Works of D. H. Lawrence*, ed. M. Elizabeth Sargent and Garry Watson (New York: The Modern Language Association of America, 2001) 172–82; Virginia Hyde and L. D. Clark, “The Sense of an Ending in *The Plumed Serpent*,” *D. H. Lawrence Review* 25.1–3 (1993 and 1994) 140–8; Theresa Mae Thompson, “Unlearning Europe: Postcolonial Questions for Teaching *The Plumed Serpent*,” in *Approaches to Teaching the Works of D. H. Lawrence*, ed. M. Elizabeth Sargent and Garry Watson (New York: The Modern Language Association of America, 2001) 221–5; Kimberley VanHoosier-Carey, “Struggling with the Master: The Position of Kate and the Reader in Lawrence’s ‘Quetzalcoat’ and *The Plumed Serpent*,” in *Approaches to Teaching the Works of D. H. Lawrence*, ed. M. Elizabeth Sargent and Garry Watson (New York: The Modern Language Association of America, 2001) 104–18. Lawrence’s biographer David Ellis has emphasized the “[f]irmly anti-colonial” attitude in the novel (129). Moreover, Marianna Torgovnick is willing to “modify the anger in [Kate] Millet’s critique to a new understanding of, and even sympathy with Lawrence”; see *Gone Primitive: Savage Intellectuals, Modern Lives* (Chicago and London: University of Chicago Press, 1990) 167.
2. Letter 4336, “To Witter Bynner,” March 13, 1928, *Letters*, vol. 6, 321. Earlier that month, Lawrence wrote to Rolf Gardiner, who wanted to establish an international youth movement based on Lawrence’s vitalistic ideas, that “Yes, one can ignore Fascism in Italy for a time. But after a while, the sense of false power forced against life is very depressing. And one can’t escape—except by the trick of abstraction, which is no good”; see Letter 4322, “To Rolf Gardiner,” March 4, 1928, *Letters*, vol. 6, 308. What Lawrence says of fascism could almost be said of Cipriano’s militarism even though Cipriano explicitly attacks fascism in an earlier version of the novel: “Fascism won’t hold against the lust for anarchy which is at the bottom of the Fascisti themselves. The Fascisti only live because they think they can bully society. It is a great bully movement, just as communism is a bully movement. But communism is a more vital feeling”; see Louis L. Martz, ed., *Quetzalcoat: The Early Version of the Plumed Serpent by D. H. Lawrence* (Redding Ridge, CT: Black Swan Books, 1995) 248. For a discussion of Lawrence’s relationship with Gardiner, see Keith Sagar, *The Life of D. H. Lawrence* (Albuquerque: University New Mexico Press, 1980) 205–7.
3. While composing *The Plumed Serpent*, Lawrence writes to Thomas Seltzer on June 15, 1923 that the novel “interests me, means more to me than any other novel of mine”; see Letter 2843, *Letters*, vol. 4, 457.

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4. L. D. Clark is one of the early few critics to insist that “The characters are not recognizably insincere”; see *Dark Night of the Body: D. H. Lawrence’s “The Plumed Serpent”* (Austin: University of Texas Press, 1964) 76. In contrast, Eliseo Vivas calls the characters “mere dummies”; see *D. H. Lawrence: The Failure and Triumph of Art* (Bloomington: Indiana University Press, 1960) 67. James Cowan argues that “character is subordinated to symbolic structure” and that “values are presented principally through the counters of image, incident and ritual”; see *D. H. Lawrence’s American Journey* (Cleveland and London: Press of Case Western University, 1970) 101. While William York Tindall observes that the “characters are less important than pattern;” he does not find this subordination of character displeasing because the characters are “[not] people but functions . . . [since they] exist like figures in the carpet only by relationship with the other parts of the great design”; see Introduction, *The Plumed Serpent* (New York: Vintage, 1959) viii–ix. In a similar vein, Louis Martz argues that “From the standpoint of a reader who expects a traditional novel, *The Plumed Serpent* has grave flaws. . . . [However,] Read as a novel of prophecy, with all the abrupt shifts of tone and technique that prophecy manifest, *The Plumed Serpent* may be judged a success, within its own mode of existence”; see “Introduction” in *Quetzacoatl* xxxi. I will show that Kate’s relationships are too static and pedantic—and too subordinated to the aims of Ramon and Cipriano and their Quetzacoatl religion—to be vivifying for the reader. I agree in part with Paul Poplawski who argues that “Lawrence’s attempt to integrate Kate’s personal quest with the development of the Quetzacoatl religion backfires somewhat, in that because [sic] he fails to convince us—and he sure does—that Don Ramon’s organization is truly a creative force, he also inevitably compromises and undermines the credibility of Kate’s apparent achievement of creative equilibrium toward the end of the novel”; see *Promptings of Desire: Creativity and the Religious Impulse in the Works of D. H. Lawrence* (Westport, CT and London: Greenwood Press, 1993) 39. I would say that the movement’s creativity is hindered because it relies largely on a single man’s creative efforts (Ramon’s) and because that man’s creativity is driven as much by a premeditated ideology as by spontaneous creative impulse.
5. Judith Ruderman argues that the novel champions “the patriarchal principle”; see *D. H. Lawrence and the Devouring Mother* (Durham: Duke University Press, 1984) 149. For another influential analysis of Lawrence’s patriarchal politics, see Cornelia Nixon, *Lawrence’s Leadership Politics and the Turn against Women* (Berkeley and Los Angeles: University of California Press, 1988). Rebecca Carpenter, Virginia Hyde, and Kimberley VanHoosier-Carey have recently shown that the novel contains elements that partially undermine patriarchal politics; see note 1 earlier. I would agree with these critics that Kate’s participatory and critical presence in the movement does modify its patriarchal thrust, and I would agree with Hyde that Lawrence is a pioneer in partially undoing patriarchal and misogynist elements in traditional Aztec mythology, but I argue that these elements nevertheless dominate the novel and inhibit its transformational impact on the modern reader.
6. Scott Sanders argues that Lawrence was aware, from his reading of anthropology and study of Indian culture, that “collective ritual arises out of and sustains communal life, but does not produce it”; see *D. H. Lawrence: The World of The Major Novels* (London: Vision, 1973) 147–8. Louis Martz argues that “throughout *Quetzacoatl*, the mythological element is closely related to the native scene, with all its local detail,” whereas in *The Plumed Serpent*, “[t]he Hymns . . . no longer create the effect [as they did in *Quetzacoatl*] of arising uncertainly and gradually from native life, accompanied by native instruments”; instead, there is “much greater stress upon the transcendent element” (xxx, xvi, xxviii); see “Introduction,” in *Quetzacoatl*.
7. In *Studies in Classic American Literature*, Lawrence advises the reader to “Know that you are responsible to the gods inside you and to the men in whom the gods are manifest. Recognize your superiors and your inferiors, according to the gods. This is the root of all order” (27). He imagines the day when “a great soul . . . will be worshiped in the road” (186). See also “Aristocracy” (1925), where he discusses the “difference in being” among individuals; this is a difference “in degree as well as in kind” (*Reflections on the Death* 367). He prophesies that “in the

- coming era” there “will form a new aristocracy, irrespective of nationality” which “will rule the world” (484). In *Quetzalcoatl*, the narrator reports Ramon as thinking that “Only the genius and the purely great man can know the new dictates of the soul. The rest of the people are helpless. They hear only the old dictates, they act only according to old habits” (113). Some critics have argued that despite Lawrence’s attraction to “natural hierarchies,” his sustained allegiance to the working class as well as his enduring critique of Western logocentrism, rationalism, ethnocentrism, and imperialism, serve to unsettle existing power structures. See note 1. See also Sandra M. Gilbert, “Preface to the Second Edition: Some Notes Toward a Vindication of the Rites of D. H. Lawrence,” in *Acts of Attention: The Poems of D. H. Lawrence* (Carbondale and Edwardsville: Southern Illinois University Press, 1990) ix–xxi.
8. See note 2.
  9. See Maddox, *The Story of a Marriage* 369 and Ellis, *Dying Game* 234–40.
  10. The collection of letters that Lawrence wrote to his friend S. S. Koteliensky, a Russian-born translator, contains a record of his 12-year preoccupation (1914–26) with establishing Rananim; see *The Quest for Rananim: D. H. Lawrence’s Letters to S. S. Koteliensky, 1914–1930*, ed. George J. Zytaruk (Montreal and London: McGill–Queen’s University Press, 1970. For a discussion of Lawrence’s utopian desires, see George J. Zytaruk, “Rananim: D. H. Lawrence’s Failed Utopia,” in *The Spirit of D. H. Lawrence: Centenary Studies*, ed. Gamini Salgado and G. K. Das (Totowa, NJ: Barnes and Noble, 1988) 266–94. The term “Rananim” is derived from the first verse of Psalm 33, which Lawrence transcribes as “Ranane Sadihkim . . . Badanoi”; see Letter 2418 to Koteliensky, dated January 14, 1922, in *Letters*, vol. 4, 165. The phrase means “rejoice, righteous ones, in the Lord.” Lawrence learned the Hebrew from Koteliensky, who used to sing the musical version of the phrase.
  11. Letter 832 in *Letters*, vol. 2, 252.
  12. Letter 841 to William Hopkin, dated January 18, 1915, in *Letters*, vol. 2, 259.
  13. See Zytaruk, “Rananim: Lawrence’s Failed Utopia” 273, 277, 289, 292.
  14. Letter 850 in *Letters*, vol. 2, 266.
  15. Letter 961, “To Bertrand Russell,” July 26, 1915, *Letters*, vol. 2, 371.
  16. Brenda Maddox, *D. H. Lawrence: The Story of a Marriage* (New York: Simon and Schuster, 1994) 215. See also Mark Kinkead-Weekes, *D. H. Lawrence: Triumph to Exile, 1912–1922* (Cambridge: Cambridge University Press, 1996) 241–8, 305–7.
  17. Letter 3582, *Letters*, vol. 5, 367.
  18. Karen Armstrong says that Basil, the fourth-century Bishop of Caesarea, made the distinction between “dogma” and “kerygma”: “‘Kerygma’ was the public teaching of the Church, based on scriptures. ‘Dogma’ . . . represented the deeper meaning of biblical truth which could only be apprehended through religious experience and expressed in symbolic form” (402). The fifth-century mystic Denys the Aeropagite also stressed that dogma “effects and establishes the soul with God by initiations that do not teach anything” (114). See *A History of God: The 4,000-Year Quest of Judaism, Christianity and Islam* (New York: Ballantine, 1993).
  19. *Ibid.* 402.
  20. In *Acts of Attention*, Sandra Gilbert argues that “the hymns of *The Plumed Serpent* are in many ways the most obviously *formed*, premeditated and ‘objective’ verses Lawrence had written since ‘Rhyming Poems.’ Because he was not uttering these verses in his own person but speaking as Don Ramon—or Quetzalcoatl or Huitzilopochtli—the poet was not trying to get at ‘the creative quick’ of his own life, but rather through a series of liturgical strategies, to embody the life of the universe, and to arouse a naive wonder at this life in listeners and readers. . . . Thus, more than most of Lawrence’s other verse, they come close to being what he called ‘the poetry of the beginning and the poetry of the end.’ They speak with ‘the voice of the far future . . . and voice of the past’ ” (242). Gilbert classifies most of Lawrence’s poetry as “the poetry of the present.” I am arguing that the weakness of the hymns stems precisely from the fact that they do not seem to be expressions of Ramon’s or the people’s “creative quick.”

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21. Moreover, much of the power of *Women in Love's* destructive phase comes from Lawrence's discovery of the depth and range of his own rage against European civilization, his friends and himself during the "nightmare years" of the War. His frequent fits of anger toward foe and friend, as well as his horrible fights with Frieda (which were observed from 1916 onward), astonished everyone who witnessed them; see Maddox, *The Story of a Marriage* 225–8.
22. There are Buddhist and Hindu meditation practices in which the meditator continues to ask himself the question "Who am I?" The purpose of this practice is to disidentify with the ego and gradually identify with one's essential being (Buddha nature or Atman).
23. More biting, Daleski refers to "The rape of Kate's character which ensures that she can accept Cipriano"; see *The Forked Flame: A Study of D. H. Lawrence* (London: Faber and Faber, 1965) 246. C. J. P. Lee presents an interesting analysis of Kate's erotic progress in relation to the spiritual ladder of ascension discussed by St. John of the Cross; see *The Metaphysics of Mass Art* (107–8).
24. Scott Sanders argues that the novel is like an American romance in that it contains "a story which encounters little resistance from reality" (138). Some recent critics are more persuaded by the plausibility of Kate's transformation; see Hyde, "Picking Up 'Life-Threads'"; Virginia Hyde and L. D. Clark, "The Sense of an Ending in *The Plumed Serpent*," *D. H. Lawrence Review* 25.1–3 (1993 and 1994) 140–8; VanHoosier-Carey "Struggling with the Master"; and Robert E. Montgomery, *The Visionary D. H. Lawrence: Beyond Philosophy and Art* (Cambridge: Cambridge University Press, 1994) 194–5, 205.
25. See, e.g., L. D. Clark 83–4.
26. In *Quetzalcoatl*, Cipriano says to Ramon, "'My nature is demonish, and demonish it will remain. But you have sworn me over to the good. I will swear you fealty. Take my oath.'" (124).
27. It became clear to Lawrence by the end of 1916 that his sex life with Frieda was unsatisfactory; see Maddox 227–8, 239, 244. He was disappointed by their inability to have simultaneous orgasms, found himself repeatedly attracted to men, and was often so physically ill that he was uninterested or unable to have intercourse. His erotic disappointments probably account for the infrequent use of sex scenes in his "leadership" novels and for the partial idealization of erotic activity in *Lady Chatterley*. During the time that he was writing *The Plumed Serpent*, he experienced periods of sexual impotence and inadequacy; see Maddox, *The Story of a Marriage* 356, 367, 373.
28. Virginia Hyde shows that Lawrence attempted to recover a pre-Aztec vision and valuation of the goddess; see "Kate and the Goddess: Subtexts in *The Plumed Serpent*," *D. H. Lawrence Review* 26.1–3 (1997) 249–74. Lawrence was familiar with the work of anthropologist Zelia Nuttall, who argued that the Aztecs had debased several ancient goddesses and reassigned the goddesses' powers to their own male priests and gods. In contrast, Lawrence presented in *The Plumed Serpent* a positive, powerful goddess who is essential to the new Quetzalcoatl pantheon. This portrayal of Malintzi "revers[es] not only the fate of [the earth-goddess] Toci but also that of the abandoned sister of Huitzalpochtli" (258). Lawrence's portrayal thus represents a "rewrit[ing] of misogynistic Aztec history" (252).
29. In *Quetzalcoatl*, Kate is opposed to interracial marriage and presents a racist argument to support her position. She tells Cipriano: "This is too much for me. I can't bear it. . . . This is too far. The change is too great. I can't make it. I can't change my race. And I can't betray my blood. I can't. Even if I married you, I shouldn't really change. It would only be betraying my race, and my blood, and my own nature. No. And we could neither of us be happy. That kind of suicide" (318). Apparently, between the writing of *Quetzalcoatl* and the completion of *The Plumed Serpent*, Lawrence came to affirm an interracial marriage that initially repulsed him: that of Mabel Dodge, a white woman, to Tony Luhan, an Indian (see Ellis, *Dying Game* 216).
30. In *Lady Chatterley*, Lawrence rejects Connie's self-consciously willed orgasms with Michaelis but not her spontaneous, and sometimes simultaneous, orgasms with Mellors.
31. During his stay in New Mexico, Lawrence's attempts to dominate Frieda, Mabel Dodge Luhan, and other women were particularly fierce; see Maddox, *The Story of a Marriage*, 310–80.

32. See P. T. Whelan, *D. H. Lawrence: Myth and Metaphysic in "The Rainbow" and "Women in Love"* (Ann Arbor and London: UMI Research Press, 1988).
33. For a detailed analysis of the alchemical symbolism, see James C. Cowan, *D. H. Lawrence and the Trembling Balance* (University Park: Pennsylvania State University Press, 1990) 178–211. In alchemy, black is usually associated with the original condition of a substance, white with the washing of that substance, yellow with a transitional stage of transformation, and red with the substance's complete transformation. Cowan says that these colors also symbolize earth, water, air, and fire. Michael Ballin argues that Lawrence's reading of Lewis Spence, who observed equivalences between Quetzalcoatl, Thoth, and Hermes, importantly influenced Lawrence's choice of alchemical (hermetic) symbolism; see "Lewis Spence and the Myth of Quetzalcoatl in D. H. Lawrence's *The Plumed Serpent*," *D. H. Lawrence Review* 13.1 (Spring 1980) 63–78.
34. Ramon's intellectual discourses are even more extended in *Quetzalcoatl*. For example, nearly half of Chapter XVIII is an elaborate discourse on "the mysteries." By contrast, *The Plumed Serpent* represents Lawrence's commendable attempt to trim these discourses and to dramatize, rather than merely expound, his religious ideas.
35. See Steven Goldsmith, *Unbuilding Jerusalem: Apocalypse and Romantic Representation* (Ithaca and London: Cornell University Press, 1993) 36–7, 44.
36. See Daleski 225–6; and John B. Humma, *Metaphor and Meaning in D. H. Lawrence's Later Novels* (Columbia and London: University of Missouri Press, 1990).
37. Critics are nearly unanimous in their unwillingness to accept the novel's justification of the public executions.
38. The phrase "men that are more than men" is an eerie echo of Mary Shelley's *Frankenstein*. At the end of the novel, Frankenstein madly (angrily and insanely) lectures to the imperilled crew of Walton's ship about the need to prove their heroism. He admonishes them to "Be men, or be more than men" and to continue their voyage of discovery under conditions that will surely lead to their death. Walton, the compassionate ship's captain, finally decides that his crew's well-being is more important than his own desire for heroism and fame, which has been inflamed by Frankenstein's speech. The echo between the texts suggests that Cipriano may have a mad Frankensteinian lust for power and fame.
39. Mabel Dodge Luhan confirms that the dances are of New Mexican origin; see *Lorenzo in Taos* (New York: Knopf, 1932) 252. Like many other critics, I find the description of the dances in "The Dance of the Sprouting Corn" and "The Hopi Snake Dance" to be more powerful than those in *The Plumed Serpent*; see *Mornings in Mexico* 125–38, 141–79. Lawrence treats these dances at much greater length, and though he imposes his own symbolism on them, the imposition is not as insistent or pervasive.
40. William York Tindall uses the phrase "theocratic fascis[m]" to describe the novel's politics; see *D. H. Lawrence and His Cow Susan* (New York: Columbia University Press, 1939) 179.
41. In "Picking Up 'Life-Threads,'" Virginia Hyde argues that "Lawrence was unusual in his time in seeing the core and clue of Mexico not in its Europeanized elite in both church and society but in its vast Indian population" (173). In "Mexican Cypresses," Hyde explains that "In Lawrence's time, the vast Indian population of Mexico was strangely invisible to many visitors, who remarked, instead, upon the country's elite Europeanized church and secular culture. But Lawrence, looking for that which was left out of this picture, wanted to find the indigenous foundation" (211).
42. See Ellis, *Dying Game* 107.
43. Kate likens the emotional nature of Mexicans to "the old, black, volcanic lava bursting up in violence, followed by a lava-rock indifference," and she thinks that Mexico has a "volcanic violence under the earth" (416, 317).
44. Interestingly, on May 13, 1928, Lawrence tells William Roberts that "You don't know how many Americans say that the hymns in *Plumed Serpent* are the finest things I ever did"; Letter 4427, *Letters*, vol. 6, 400. Graham Hough finds the hymns "formally abominable; the prose virtues of intelligence are in abeyance, and the loose rhythm is never strong enough to turn

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- them into poetry. The imagery is false"; see *The Dark Sun: A Study of D. H. Lawrence* (New York: Macmillan, 1957) 137. Scott Sanders considers the ritual language to be a "contrived and fragmentary alternative" to the "coherence and eloquence of the Biblical tradition" it evokes in its style (144). Frederick Ramey is one of the only critics to find the hymns "magical and rhythmic" as well as "euphonious moments of worship"; see "Words in Service of Silence: Preverbal Language in Lawrence's *The Plumed Serpent*," *Modern Fiction Studies* 27.4 (Winter 1981-82) 615.
45. Tony Pinkney argues that the hymns call for "an older collective practice of reading," which is a "numinous enterprise," see *D. H. Lawrence's Modernism* (Iowa City: University of Iowa Press, 1990) 149-50. While I agree with Pinkney's premise, I believe that Lawrence has not created hymns that would induce numinous readings.
  46. For a discussion of Lawrence's use of translations of Aztec and Navajo hymns, see Gilbert, *Acts of Attention*, 233-42.
  47. We saw that when Lawrence comes to write *Lady Chatterley*, he is aware of the problem of overly scripting sacred experiences; the narrator's attack on Connie and Hilda's textualization of sex can be considered an indirect repudiation of the scripting process in *The Plumed Serpent*. Connie and Mellors spontaneously develop their own private rituals and are not locked into a rigid, collective transformational structure.
  48. More generally, Graham Hough argues that Lawrence "falls into just the sort of conscious systematizing that he condemns" (138). Michael Bell asserts that the novel's "highly self-conscious and explicit" narrative language is in conflict with its doctrinal assertion of "the importance of the pre-conscious"; that is, the novel's "conscious primitivism is by definition incompatible with the mode of being it is seeking to recover"; see *D. H. Lawrence: Language and Being* (Cambridge: Cambridge University Press, 1992) 168, 178.

## Conclusion

1. See Brenda Maddox, *D. H. Lawrence: The Story of a Marriage* (New York: Simon and Schuster, 1994) 460.
2. Many who knew Lawrence during the five years after his collapse in Mexico said that he had softened: he was more gentle and tolerant and less rageful, attacking, and sarcastic; see Maddox, *The Story of a Marriage* 374, 387, 417.
3. This codification of terms and symbols is also seen in Blake's late prophesies and to some extent in Yeats's later poetry. Like Blake, Lawrence was aware of both the need for and danger of inventing a symbolic system.
4. *Lady Chatterley's Lover* 37.
5. "The Reality of Peace" (1917) in *Reflections on the Death* 27.