

TURUN YLIOPISTON JULKAISUJA ANNALES UNIVERSITATIS TURKUENSIS

SARJA -SER. B OSA -TOM 179

**FROM PERSEPHONE TO PAN:  
D.H. LAWRENCE'S MYTHOPOEIC VISION OF THE  
INTEGRATED PERSONALITY** WITH SPECIAL EMPHASIS ON THE  
SHORT FICTION AND OTHER WRITINGS IN THE EARLY NINETEEN TWENTIES

by

Anja Viinikka

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## FOREWORD

The primary choice of D.H. Lawrence as the subject of the present study stems from an interest in that author dating from my undergraduate years, when Mr. John Terence Hodgson gave a series of stimulating lectures in the nineteen-sixties. My interest in Lawrence was given a further impulse by the experience of tracing his footsteps in England, and particularly in Italy in the eighties.

The secondary choice of research material was dictated by the abundance and significance of ancient myths and their various functions, linked with the integrated personality, particularly in Lawrence's short fiction in the early twenties.

The present work has been carried out at the University of Turku. I wish to thank in first place Associate Professors Liisa Dahl and Hannu K. Riikonen and Professor Irmeli Niemi all of whom gave me valuable advice at various stages. I owe a further debt to Professor Inna Koskenniemi who has taken a close interest in this study. I am beholden also to Docent Torsten Pettersson, who read the thesis and made some useful suggestions to Dr. John Worthen, who was kind enough to discuss the study at an early stage, and Bridget Pugh, who read the manuscript and gave valuable advice. For revision of the English language I am obliged to Dr. Gerald Doherty and Mr. Antony Landon.

For their generous and unfailing support I want to pay special tribute to my family, especially my husband, Yrjö, my mother, Auli Pietilä, and my daughter, Heidi.

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It is finally my pleasant duty to thank the University for including this study in the *Annales*.



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"I honestly think that the great pagan world of which Egypt and Greece were the last living terms, the great pagan world which preceded our own era once, had a vast and perhaps perfect science of its own, a science in terms of life."

D.H.Lawrence: *Fantasia of the Unconscious*, p.  
12.

"And so it is that these myths now begin to hypnotize us again, our own impulse towards our own scientific way of understanding being almost spent."

D.H.Lawrence: *Fantasia of the Unconscious*, p.  
13.

What are myths and what are their special properties that have appealed to generations of ordinary people, specialists in various fields, and to the artistic imagination? These questions necessitate a consideration of views and definitions of myth, with special reference to the myth-literature relation.

'Myth' is one of those words which it has become almost impossible to use without apologetic quotation marks." That is how Fergusson begins the article 'Myth' and the Literary

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Scruple". And he continues: "Ill-defined for centuries, it is now used in many senses and for many purposes: to mean nonsense or willful obscurantism in some contexts, the deepest wisdom of man in others."<sup>1</sup> One reason for such a statement is that it is nowadays a hackneyed word applicable to almost any more or less mysterious phenomenon. The main reason, however, is that there is a variety of disciplines from anthropology to folklore, the history of religions, linguistics, psychology and to art history and literary criticism, each with its own definition. Thus, as Ruthven remarks, "an inquisitive outsider who drifts

promiscuously from one to another is likely to conclude that the various specialists are not really talking about the same thing

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at all. But the fact that they all look at myths in the light

of their special occupations makes it possible on the other hand to draw general conclusions, and on the other to see the protean word from the point of view of literary art.

As Kirk states, the etymology of 'myth' or *muthos* which basically means 'utterance' reveals on the one hand very little, on the other it however discloses what may turn out to be a

crucial, if apparently banal, fact. Kirk emphasizes that "when the Greeks themselves talked about *muthoi* they most often meant [...] the traditional tales of gods and heroes". Thus, he clarifies this idea: "that is prudent to accept as a basic and general definition is 'traditional tale'." And to avoid the misunderstanding that all traditional tales are myths, he specifies that they have to possess both exceptional narrative power and clear functional relevance to some important aspect of life beyond mere entertainment. Consequently, myths are on the

one hand good stories, on the other hand bearers of important messages about life in general and life-within-society in particular.<sup>3</sup> These are the main reasons for their persistent survival and for their special appeal to the artistic imagination seeking for devices to express general beliefs and accepted truths in fictional reality.

As to the general character of myths, Douglas who writes on "The Meanings of 'Myth' in Modern criticism" emphasizes that they are opposed to facts, to the logic of ordinary knowledge, to positivism, the empirical, the finite, to the logos, to the

intelligence and will, and to the consciousness. This is due to their origin. They are said to originate in passionate, poetic, or intuitional views of reality in the unconscious, the dream, in memories of the primordial, the Mystery, the primordial Mystery in the world of spirit, of value, of an extra dimension in the imagination or in man's now suppressed or

denied awareness of his sin.<sup>4</sup> The character of myths explains their parallelism to fictional reality as opposed to historical reality in the Aristotelian sense. Their origin explains their multidimensional universality and their readiness to well up from the creative imagination.

The above observations are closely connected with the views of Levi-strauss and Kirk. The former states: "But what gives the myth an operative value is that the specific pattern described is ever-lasting; it explains the present and the past as well as the future." The latter emphasizes: "Myths are of their nature allusive, their mode of reference is tangential. They do not aim at completeness or logical sequence, and when they are reduced to learned exposition they lose much of their charm."<sup>5</sup> This latitude gives the authors a free hand to select from the variety of half-latent meanings and details and to combine them as they choose. Allusions are one of the most significant features and one of the most effective devices in mythic fiction -more often than not opposed to learned exposition, as in Lawrence's case.

Frye, Fergusson and Hyman deal with the myth-literature relation. As a matter of fact, Kirk's above observations concerning the functional relevance of the traditional tales are not far from Frye's views concerning the life-likeness and the conventionalization of mythic stories. Frye points out that "as the modes of fiction move from the mythical to the low mimetic and ironic, they approach a point of extreme 'realism' or representative likeness to life". He continues: "It follows that the mythical mode, the stories about gods, in which characters have the greatest possible power of action, is the most abstract and conventionalized of all literary modes".<sup>6</sup>

Fergusson pays attention to the "too evident" fact that poetry, religion and philosophy are "akin to mythopoeia". And he specifies: "Drama, the lyric and fiction live symbiotically with myths, nourished by them, and nourishing their flickering lives."<sup>7</sup>

Hyman, who sees the multiple possibilities of myths and the originality of individual writers, remarks that for "literary purposes, all myths are not one, however much they may be one, the monomyth or ur-myth, in essence or origin".<sup>8</sup>

Thus, while Kirk and Frye pay attention to the abstract messages inherent in the traditional tales and Fergusson to the fecundity

of the symbiosis of myths and literature, Hyman sees a danger in the attempts to standardize myths adopted by creative artists and adapted by the power of the individual imagination.

The common sources of inspiration for mythic writers are the traditional tales and poetical accounts by Homer, Ovid, Euripides and other ancient classics or even by modern writers. But as Fergusson emphasizes, "the point at which Myth concerns the student of literature is the point at which it is brought to life again in poetry, drama or fiction".<sup>9</sup> Thus, myths become individual and original subjects, whether employed by Shelley, Joyce, Eliot, Lawrence or other writers.

It seems that authors have shown special interest in ancient wisdom when they have felt the necessity to answer to the challenge of some remarkable changes or upheavals in the spirit of the time and to reassess their attitudes to spiritual and material values and their world-view, as in the Renaissance or during the Romantic period. The most palpable common challenges for the great mythic writers of the nineteen twenties were mechanization with the progress of science and, above all, the First World War.

A reassessment of life values and a renovation in the modes of literary expression was needed by the modernists at the turn of the century. An effective device was the juxtaposition of ancient and modern civilization. In Lawrence's case the myths first appeared outside his fiction, in his letters and essays, and then became an essential element especially in his short fiction of the early nineteen twenties.

## 1. Phoenix, the Bird of Eternal Rebirth

The Phoenix which David Herbert Lawrence (1885-1930) chose in 1915 as an emblem of peace and freedom to be included in the badge of his ideal community, *Rananim*, in which man would rise from the ashes of his past and be reborn, is today an established symbol of Lawrence the man and artist as well as the basic symbol of his philosophy of life.<sup>10</sup> The choice of this symbol which was provoked by his personal hardships as well as the general post-Victorian depression and the universal chaos of the wartime world, was to prove more significant and far-reaching than the author himself could have imagined at that stage of his life.

The most palpable personal difficulties Lawrence had to cope with were his social background, his uncertain health and his unconventional life, which offended his hidebound contemporaries.

It was anything but easy for a collier's child to rise above his humble inheritance. As Lawrence himself recalls in his "Autobiographical Sketch": "I was undoubtedly a poor boy of the working classes, with no apparent future in front of me. ",<sup>11</sup> Because of his studies at school he was, however, awarded a scholarship for his studies at Nottingham High School. After a period of teaching he pursued further studies at Nottingham University. Lawrence's education enabled him to take wing from his Eastwood nest.

From the spring of 1902 Lawrence was time after time taken ill with pneumonia or influenza and was often confined to his bed for months. But although he often contemplated his "latter end" and felt dead, he did not lose hope of recovery but was eager to "begin to live, instead of hovering for ever on the borders of Hades" or soon to "be a Hercules, a Samson".<sup>12</sup> A most perceptive insight is to be found in Lawrence's essay "The crown", which he called his 'philosophy': "The near touch of death may be a release into life". Suggestively enough, one of the alternative titles for the essay was the Phoenix.<sup>13</sup>

The main reasons for Lawrence's unpopularity among his contemporaries were his liaison with the German-born Frieda Weekley (nee von Richthofen), the belief that he was under the spell of German psychologists, was German-minded and even a spy together with Frieda, the fact that he distanced himself openly from the Cambridge circle and the Bloomsbury group and was thought by some to have rejected his native country.

An important factor in the formation of Lawrence's view of life was his friendship with the philosopher Bertrand Russell. This hectic but brief interlude was cut short by disagreement on social questions, and above all by the fact that Lawrence was developing a philosophy of his own, which finally drew the two world reformers apart.

During the spring and summer of 1915, Lawrence seemed to share the interests of Russell, with whom he was busy making plans for a revolutionary party together with a group of utopians that would break new ground and investigate the prospects for an ideal community.<sup>14</sup> In the June of that year they were still planning to give joint lectures, Russell on ethics, Lawrence on immortality, and to have "meetings, to establish a little society or body around a religious belief which leads to action". The first omens of discord were however already evident the next month when Lawrence accused Russell of being too old-fashioned. Lawrence also insisted vehemently that the philosopher must -underlined fifteen times - "work out the idea of a new state".<sup>15</sup> The collaboration was largely undermined by Lawrence's reading of Burnet's *Early Greek Philosophy* and the works of Frazer, which reinforced his conviction that "there is another seat of consciousness than the brain and nerve system: there is a blood-consciousness which exists in us independently of the ordinary mental consciousness"<sup>16</sup> This belief he revealed

to Russell in December. The last blow, making Russell brood over his fitness to live and even contemplate suicide, was Lawrence's letter in February 1916, in which he proclaimed: "no matter how fine you grind the dead meat, you'll not bring it to life again. Do stop working and writing altogether and become a creature

instead of a mechanical instrument.,<sup>17</sup> Lawrence thus separated himself from the rationalist philosopher, and from then on he was to consider mechanization the most serious obstacle to regeneration.

In addition to his personal hardships, Lawrence was constantly haunted by the spectre of war. In his letters and essays, as well as in his fiction, he denounces war as being the most sordid "collective activity". He gives particular expression to his abomination of war in the philosophical essay of the period: "within the great rind of virtue we thresh destruction further and further, till our whole civilization is like a great rind full of corruption, of breaking down, a mere shell threatened with collapse upon itself".<sup>18</sup>

As a matter of fact, it was ultimately the Great War that was the impulse for Lawrence's great idea of a new life, the regeneration of man and humanity. In a letter written in February 1916 he concludes that the only thing to be done in those degenerate circumstances is to "leave the ship", to save oneself, since "the highest virtue is to be happy, living in the greatest truth", and he goes on to say that it really seems "as if the new blood were rising".<sup>19</sup> Three years later Lawrence was happy to write in his "Whistling of Birds" that the awful winter is gone and: "There is a new world of spring." This means for the recovering birds the "transit from the grip of death into new being".<sup>20</sup> It is particularly from then on, with a clear impression of the nightmarish chaos of the war in his mind, that Lawrence makes use of pertinent myths, from Persephone to Pan to express the basic idea of an integrated personality, by which he means maturation of the person through cognition of the individual unconscious, until he becomes a balanced human being.

At the turn of the century and for some time thereafter, leading literary critics like T.S.Eliot, E.M.Forster, Henry James and D. H.Lawrence, all half-outsiders either by birth or by migration, and thus with a wider view, breathed new life into English literature. Or, as Malcolm Bradbury puts it: "The ferments of

the period from 1890 to 1920 were a complex mixture of ongonig native preoccupations and a hospitable assimilation of foreign tendencies, to a degree unusual in the history of English writing and thought. This means that English language Modernism had its own distinctive preoccupations and character, and that its tendencies and movements were not exact analogies of those elsewhere.,,21

According to William York Tindall, several authors, seeking for "personal integration," have resorted to the occult, theosophy and ancient or even private religion, like Samuel Butler's neo-Lamarckian vitalism. In his *Forces in Modern British Literature 1885-1946* under the significant heading "The Hunt for a Father", Tindall further pays attention to two distinct groups, those who "revived religion and adjusted it to the world about them", like Butler, Shaw and Wells, and those who "turning back the clock, recovered a former piety", like Huxley, Lawrence and Yeats.<sup>22</sup> Roughly speaking, the former worked on a more rationalistic level, whereas the latter sought solutions other than Christianity.

But despite the new spirit in England, Lawrence, who extended the scope of his writings to include the field of love, sensuality and sexuality, was, like James Joyce, in advance of his time. A prejudiced reading public, and above all a patronizing attitude among publishers, meant that Lawrence was branded as an iconoclast breaking sanctified taboos, and most of his writings and paintings were called pornography. The problems of censorship in England were to trouble Lawrence all his life. The most troubling case was *The Rainbow*, published by Methuen in September 1915, but withdrawn from sale before it reached the bookshops. On hearing about the suppression, Lawrence was distraught, and wrote to his literary agent in London: "It is the end of my writing for England. I will try to change my pUblc.,,23

since no English publisher dared to touch *Women in Love*, a sequel to *The Rainbow*, fortune was on Lawrence's side when, in 1920, Thomas Seltzer discovered in him a promising writer.

During the five years of their co-operation, roughly twenty works by Lawrence were published by Seltzer. Lawrence had found a new public. In the autumn of 1922, Adele Seltzer could already write: "All the great critics are saying that Lawrence is the towering genius of the age and the 'only English writer who has broken new soil.,,24 From the early twenties onward the Phoenix of England had a steady and loyal group of supporters beyond the Atlantic.

Besides being a symbol of the author himself, the bird of eternal rebirth is also one of the cornerstones of Lawrence's philosophy of life. The mythic being rising from the ashes as an emblem of spiritual regeneration was not of course Lawrence's invention, but it was a considered adoption, or, as Cowan remarks, "a design consciously chosen as the heraldic image by which Lawrence could encompass the central metaphysical concerns of his life.,,25

Familiar not only with Mrs Jenner's Christian Symbolism but also with Herodotus, Hesiod, Tacitus and Pliny the Elder, all of whom describe the Phoenix circumstantially, not to mention artists as diverse as Petrarch, Chaucer, Rembrandt, Keats, Tennyson and Yeats, Lawrence recognized the full value of the grand symbol of a centuries-old tradition.

Dealing with the great symbols in his preface to *The Dragon of the Apocalypse* by Frederick Carter, Lawrence himself emphasizes that no man can invent really great symbols but only emblems, metaphors and images, since it "takes centuries to create a really significant symbol; that only in the course of several generations do some images "become symbols, embedded in the soul and ready to start alive when touched". He says, moreover, that they are not explicable through a 'meaning' since they are "organic units of consciousness with a life of their own" and "because their value is dynamic, emotional, belonging to the 'sense-consciousness of the body and soul, and not simply mental". The same holds good for myths in which symbols are employed. "They don't 'mean something.' They stand for units of human feeling, human experience.,,26

Lawrence's own employment of the central myths, not only in his fiction but also outside it, is in accord with these thoughts. In "The Crown", an essay written in 1915, but revised ten years later, Lawrence reveals an idea that was important for him in the mid-,...,twenties, namely the parallel between the eternity of Pan and the immortality of the Phoenix. If he looks ahead, his back is towards the forgotten eternity, which means for Lawrence the Christian outlook, but if he looks at "the eternity behind, back to the source, then there is for me one eternity, one only. And this is the pagan eternity, the eternity of Pan.,,27 In his opinion the only way out of "The Flux of Corruption"" the subtitle of Lawrence's essay"" is to come through like the Phoenix who becomes "immortal in flame", and "then starts the one glorious activity of man: the getting himself into a new relationship with a new heaven and a new earth".28

## 2. A Survey of Lawrence criticism

Interest in Lawrence increased shortly after his death. In the nineteen thirties he was remembered by friends and acquaintances like Dorothy Brett, Mabel Dodge Luhan, Knud Merrild and John Middleton Murry.29 Between 1939 and 1947 almost nothing substantial was written about Lawrence, but since then scholarly interest in Lawrence has continued to grow. In a section devoted to books and pamphlets on Lawrence in the second edition of Warren Roberts's Bibliography of D.H.Lawrence some two hundred and forty items are mentioned. In his preface, Roberts draws attention to the interest in D.H.Lawrence which has "continued to increase to an extent which only a few dedicated Lawrentians might have thought possible twenty years ago,,~30 The number of items has more than doubled since the first edition in 1963. In addition, a multitude of scholarly articles and reviews have been published since 1968 in The D.H. Lawrence Review alone.

From the very beginning a major interest was shown in the novel *Sons and Lovers* which has often been mistaken for pure

autobiography, and this in turn has contributed to the popularity of autobiographical interpretations of his other works.

Lawrence undeniably derived numerous details, names, features of his characters and particularly the "spirits of places" from reality, and this holds good even for the tales dealt with in the present study. But authentic material is only one element in his fiction, adapted to literary convention and for his own artistic purposes. Lawrence's use of actualities has, however, led to a spate of biographical studies and interpretations.

In scholarly writing, the main emphasis has been on the novels, and there has long been a regrettable gap in the critical literature on Lawrence. For twenty odd years the only booklength study that cocentrates on the author's shorter fiction was that by Kingsley Widmer, which focussed on "the nihilism, demonism, and extremity" of these works as he himself puts it in the afterword to *The Art of Perversity: D.H.Lawrence's Shorter Fiction*. 31

Consequently, *The Short Fiction of D.H.Lawrence* by Janice Harris (1984) is a welcome addition. In her preface she marvels, with justification, at the lack of a consistent study in this area. Among the main reasons she adduces for this lacuna. Harris mentions the sheer number of Lawrence's short stories and "the marvelous variety of subject and form found among the tales".<sup>32</sup> This comprehensive book explains Lawrence's progress within the genre, but also enriches our perspective by commenting on its connections with Lawrence's other writings.

Time and again Lawrence has been referred to as one of those authors who effectively employ myths in their fiction. The centrality of the mythic element has been stressed by, among others, John B. Vickery, who states: "Lawrence's interest in myth and ritual cannot escape even the most casual reader of his work.,<sup>33</sup> It is the view of the veteran Lawrence critic Harry T. Moore that Lawrence, who was well versed in anthropology "was ahead of most twentieth-century authors," or more accurately, that he was "a pioneer in adapting mythology for use in a modern novel".<sup>34</sup>

Broadly speaking, there appear to be three types of study concerning the mythic aspects of Lawrence's fiction. There are books and articles on individual works, more comprehensive studies dealing with a selection of the works, and general studies devoted to the works of several authors.

Among the first group, there are two articles that are relevant for the present study, namely Donald R. Eastman's "Myth and Fate in the Characters of Women in Love and Larry V. LeDoux's "Christ and Isis: The Function of the Dying and Reviving God in The Man Who Died".

Of the studies concerned with several works by Lawrence attention should be drawn to three dissertations: Rose Gallo's concise *Mythic Concepts in D.H. Lawrence*, which concentrates on *The Rainbow* and *Women in Love* (1974), Evelyn Hinz's *Lorenzo Mythistoricus: Studies in Archetypal Imagination of D.H. Lawrence* (1973) which deals with eight novels, from *The White Peacock* to *Lady Chatterley's Lover*, and is actually more concerned with Wagnerian and Dantesque than ancient myth, and Frederick George Milley's *The Ritual Becoming: A Study of the Short stories of D. H. Lawrence* (1973).

Despite the small space devoted to Lawrence's employment of myth, except for the Indian, which is understandable in the light of the title, a rewarding book is J.C. Cowan's *D.H. Lawrence's American Journey: A Study in Literature and Myth*. Cowan deals with diverse aspects of seven stories and the novel *The Plumed Serpent*.<sup>35</sup> The two stories Cowan mentions in his chapter "The Quest for Symbol and Myth" (the only one exclusively devoted to myth and literature) "The Princess" and "The Woman Who Rode Away" do not deal with the ancient myths discussed in the present study but have rather points in common with the fairy tale of the Sleeping Beauty and Indian myths

Most remarkable among the works dealing with several authors are *The Literary Impact of The Golden Bough* by John B. Vickery and

100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

101. *Ius humanum*. *Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, Die deutsche Fassung "Kreue in Karelien" des flnnschen  
a  
respectively. In connection with the other stories Cowan has  
some interesting things to say about ancient European  
mythology.  
her opponent ("Jimmy and the Desperate Woman", p. 113) or the  
enigmatic emphasis of the divine beauty of the heroines of The  
Ledybird and "The Overtone"

Patricia Merivale's thematological Pan the Goat-God: His Myth in Modern Times.

Although Lawrence's consummate reworking of myth is the most remarkable feature of certain tales, the attention paid by critics to the mythic aspect of his short fiction is inadequate and sporadic. In addition to the general studies and separate articles, there is Milley's unpublished dissertation, in which tales from different periods are arranged in four clusters, which the author classifies according to harmony, pseudoharmony, discordance and ritual event under the headings "The Tales of Becoming Complete", "The Tales of Failing to Become Complete", "The Tales of False Ritual" and "The Tales of Death and Supernatural". His summaries of the sixty or so stories -each of which he disposes of in an average of four to five pages -do not however lead to any remarkable findings. Milley, unlike Harris, who dwells at length on the various aspects of the tales and emphasizes that "the individual short stories continually create local circles", fails to provide an adequate overview either of the special character of the individual stories or of the distinct periods or cycles.

NOTES 1) Fergusson, p. 139.

2) Ruthven, p. 3) Kirk, pp.22, 4) Douglas, p.

3. 27 and 28-9.

122.

5) Levi-strauss, p. 52; Kirk, p. 14. 6) Frye, p. 134.

7) Fergusson, 8) Hyman, p. 9) Fergusson,  
p. 139;

93.

p. 140.

10) Part of the letter with the sketch is reprinted in Sagarls The Life af D.H.Lawrence, p. 93, the whole of it with only a description of the badge in Letters II, pp. 252-53. The Phoenix was most likely copied from Mrs Jennerls Christian Symbalism which Lawrence had read in December 1914. Letters II, p. 250.

11) "Autobiographical Sketch," p. 146.

12) Death: e.g. Letters II, pp. 507, 508 and 532; life: pp. 513 and 530.

13) To his "philosophy" Lawrence refers e.g. in Letters II, p. 313;"The Crown", p. 399. -In March 1915 Lawrence wrote to Ottoline Morrell: "I am doing my philosophish book -called (pro tem) The Signal -or the Phoenix (which?)." Letters II, p. 303.

14) Letters II, pp. 276 and 292.

15) Ibid., pp. 359 and 366. 16) Ibid., p. 470. -Lawrence had been reading Burnet in July and Frazer just before the letter in question.

Letters II,

- pp. 364 and 470. 17) Russell: Portraits from Memory, p. 107; Letters II, p. 547. 18) "The Grown", p. 388. 19) Letters II, p.528. 20) "Whistling of Birds", pp. 3 and 6. 21) Bradbury, pp. 176-77.
- 22) Tindall, pp. 186, 189 and 196. 23) Letters II, p. 429. -An expurgated version of the novel was published in America in December and in England in 1922, but the Methuen version did not come out until 1981. 24) Levin & Levin, p. 185.
- 25) Cowan, "Lawrence's Phoenix: an Introduction," p. 188.
- 26) Preface to The Dragon of the Apocalypse, by Frederick Carter , pp. 295-96. -Carter had sent the manuscript to Lawrence in New Mexico, but the book was never published.
- 27) "The crown", p. 409.
- 28) Ibid., pp. 384 and 415.
- 29) Brett: Lawrence and Brett: A Friendship (1933); .Luhan: Lorenzo in Taos (1932); Merrild: A Poet and Two Painters (1938); Murry: Reminiscences of D.H.Lawrence (1933). 30) Roberts, p. XI.

31) Widmer: The Art of Perversity, p. 219.

32) Harris, p. XI.

33) vickery: The Literary Impact of The Golden Bough, p. 280. 34) Moore, The Priest of Love, p. 339. 35) The seven stories are: "8mile" -which he includes because of the connections with Murry although Lawrence did not write it until much later in Italy - "The Border Line", "Jimmy and the Desperate Woman", "The Last Laugh", "The Princess", "The Woman Who Rode Away" and st Mawr.

36) Harris, p. 3.

## MATERIAL AND METHOD

### 1. The Choice of the Material

The primary choice of D.H. Lawrence as a subject for investigation has its roots in the special interest aroused in me on the one hand by his psychosophical view of life, and on the other hand by the abundance of mythic allusions, which seemed to call for attentive close-reading.

The secondary choice of his short fiction for closer examination is due to the impression made by the variety of the mythic elements in his short novel *St. Mawr*. With Lawrence's larger novels in mind, it seemed at once unique in its kind. The next tentative choice was his novella *The Ladybird*, anchored on the ancient story of the death and revival of mythic deities. This novella fostered my belief in the general significance of the mythic elements in Lawrence's shorter fiction. To check the validity of this belief, a systematic scrutiny of all the tales was of course necessary. After studying the tales I found that four facts stood out: the varying frequency, the mainly Greek origin and the profound importance of the mythic elements in a series of stories written during a certain period.

There were no mythic elements in the first eleven stories, from "A Fragment of stained Glass" (1907) to "The Daughters of the Vicar" (1911), which are for the most part set in the mining country of the Midlands and tinged with local history as well as autobiographical reflection.

The mythic references in the next thirty stories, from "The Old Adam" (1911) to "You Touched Me" (1919) are still proverbial and sporadic. We find the expression 'by Jove', references to the sword of Damocles, a centaur and sirens, as well as a bacchanal, Bacchic revel, a wild Maenad and the explicit reference to Euripides's *Bacchae* in "The witch a la Mode" (1911) on page 104.

*The Ladybird*, one of the three novellas written in 1921 during his stay in Sicily, shows ancient Mediterranean mythology being

ingeniously adapted to the modern world. The preliminary impression that Magna Graecian myths were most commonly used was thus confirmed.

An increase in the frequency of ancient mythic elements is remarkable in the works written during the year 1924. In five of the seven stories, "Jimmy and the Desperate Woman", "The Last Laugh", "The Border Line", "The Overtone" and "St Mawr", prominent use is made of Mediterranean myth. The accomplished brilliance of the last named represents a culminating point in the sequence of Lawrence's short fiction.

An almost fatal illness curtailed Lawrence's creative force for many months and marks a clear border line in his literary career. "The Flying Fish", the beginning of which he dictated to his wife, was never completed because of his terrible memories of the sickbed. This depressing period he recalls in a letter dating from the late summer. He thought: "I'd never see daylight. So everything slipped."<sup>11</sup>

There are almost no references to ancient mythology in ten of the remaining nineteen tales. There are, however, some allusions to the Greek deities in nine of the stories written after Lawrence's illness, but one finds neither the diversity of myths and their multifarious functions nor the extended mythic patterns that are to be seen in the short fiction written in the early nineteen twenties.

There is, for example, the tale "The Man who Died", dating from the late nineteen twenties (1928), in which Lawrence re-casts the gospel story of the resurrection, even including within it the priestess of Isis. However, the essence of the story is not to be found in the ancient myths discussed in this study, but rather Lawrence's wish to revitalize Christianity and his criticism of the orthodox tradition.

The emphasis, moreover, is not on the integrated personality but on phallic communion. As Lawrence states in his review of *Georgian Poetry: 1911-12*, he disliked the figure of the

crucified Christ: "I do not worship hands nailed and running with blood upon a cross".<sup>2</sup> In part one of the story he asserts that Christ did not really die on the cross, but returned from the tomb. In part two he emphasizes the touch of physical vitality, or as LeDoux states, Christ finally demonstrates "the validity of phallic communion", since the main characters are "on the most immediate level of the story, simply man and woman".<sup>3</sup> And although there is the priestess of Isis, the man is actually not identifiable with Osiris. As LeDoux Concludes: "Lawrence does not use the Christ myth to revitalize the IsisOsiris myth [--] but to return Christianity to its vital archetypal sources". Lawrence resurrects Christ to a new fulfilment. Thompson's observation is to the point here: "Lawrence shared with many of his contemporaries a lifelong process of redefining Christianity, and this process ultimately culminates in several works such as 'The Man Who Died,' 'The Risen Lord,' and Apocalypse which reflect on a Christ who didn't die.,<sup>4</sup>

Careful scrutiny of Lawrence's other works demonstrated, moreover, that the novels were not written during the above-mentioned "high season" of ancient myths. One novel is in any case a collaboration and three were set against a background inimical to Mediterranean myth, *The Plumed Serpent* for example.<sup>6</sup> Although that novel, not included in the present study which is concerned only with the short fiction, contains a few references to Pan, it is entirely dominated by Indian gods and it is through the cult of Quetzalcoatl that the heroine finds a revelation which is decisive to her fulfilment. The different moods of the creative artist are in keeping with Harris's statement: "During dry periods, When Lawrence's despair dammed the energy and faith he needed to write novels". But "the short stories are often the only vehicles through which his narrative imagination continued to flow".<sup>7</sup>

On the other hand, a considerable number of Lawrence's nonfictional writings from approximately the period in question are concerned with myths, and thus offer relevant reference material. *Fantasia of the Unconscious* and "Pan in America" are

perhaps the most weighty. As Harris also emphasizes, the tales often exist "as participants in a rich dialogue of theme and technique with each other and with whatever else Lawrence was writing at the time".<sup>8</sup> Even the multitude of Lawrence's published letters constitutes not only unique documentary material for substantiating numerous details of great importance but also itself contributes to the dialogue.

It is possible to justify the focus on D.H.Lawrence's shorter fiction not merely by the significance and functional force of the mythic elements but also by the literary quality of the tales in general. The fact that Lawrence's mythic imagination comes to its own in the shorter genres has been observed also by Eugene Goodheart, who concludes that his poetic imagination "tends toward the making of swift symbolic condensations of facts and experiences" not equally feasible for the novelist, and that his short fiction offers "his symbolic imagination a greater opportunity to perform its prophetic-visionary role".<sup>9</sup> Harris, for her part, compares a writer's novels to a painter's large canvases, which may take years of work, and the shorter fiction to small ones, which may be created in a few weeks or months, and concludes: "For that very reason, an artist may feel a degree of insouciance toward the smaller work, and that casual attitude can lead to surprising developments, such as the paradoxical situation of freedom of expression in a highly contained form.,<sup>10</sup> And although Leavis finds Lawrence's short stories uneven, he too emphasizes that the tales "constitute a body of creative work of such an order as would of itself put Lawrence among the great writers -not merely the memorable, but among the great".<sup>11</sup>

The explicit choice of a novella, four short stories and a short novel for specific consideration is due to the mythopoeic force achieved by Lawrence, particularly in *The Ladybird*, "Jimmy and the Desperate woman", "The Last Laugh", "The Border Line", "The Overtone" and *St Mawr*, the sequence of stories which embodies the crystallization of Lawrence's vision of the integrated personality and thus forms a particular, coherent phase within his own work.

The Captain's Doll and The Fox, two novellas completed at the same time as The Ladybird, as well as "The Woman Who Rode Away" and "The Princess", dating from the same months as *st Mawr*, have also been included for comparative purposes. In addition, an earlier version of The Ladybird, "The Thimble", provides interesting material for completing the picture.

Its overall mythological structure nevertheless makes The Ladybird an exception in Lawrence's work, and the positive overtones and the relatively optimistic conclusion of "The Overtone" and *st Mawr* clearly distinguish them from the three remaining stories. To make the necessary distinction between the three stages, utilizing myths of varying tones, it therefore seems most appropriate to use the Lawrencean term

'cycle' defined in his *Apocalypse*, where he stresses his preference for the ancient "conception of time as moving in cycles" over the modern "continuity in an eternal straight line" that "has crippled our consciousness cruelly".<sup>12</sup> Clark's conclusion that Lawrence "seems to have lived and written according to a rhythmic cycle of opposing forces",<sup>13</sup> due to his varying impulses consequently seems justified. According to the central myths and the keynote of the stories, the three distinct cycles discussed in the present study are called *Sicilian Fantasia*, *Panic Visions* and *The Immortal Pan*.

## 2. Theory and Method

In the case of Lawrence there is no need to wonder if "the artist knowingly used myth as a basis for his creation; or, all unaware", as if possessed by an archetypal pattern welling up out of the collective unconscious, as Joseph L. Blotner suggests was the case with Virginia Woolf in her *To the Lighthouse*. As a matter of fact, although "there is no direct evidence that she consciously used myth", Blotner regards "any parallel between the mythic pattern and the work of art" as "sufficient basis for claiming that a causative relationship exists".<sup>14</sup>

The abundance of explicit mythic allusions in D.H. Lawrence's short fiction ensures a sound basis for a mythic approach. Lawrence's explicit references to myths provide a feasible code for deciphering such numerous, often perplexing implicit references as, for example... that to a journalist's urban wife as "the woman, the mother, the female with the ear of corn in her hand" ("The Border Line", p. 91) or a miner's wife living in a miserable outlying village in the Midlands mining district is called a woman "left stranded on the reefs" where she wrecked

The 100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.  
 101. *Ius humanum. Studia in honorem Otto Brusiln*. 155 p. 1966.  
 102. Le Martin, *Die deutsche Fassung "Kreue in Karelien" des finnischen*

very abundance of the implicit allusions makes Haskell M. Block draw the conclusion that the path to an understanding of writers like T.S. Eliot, James Joyce or D.H. Lawrence "is a tortuous one" unless seen in an essential referential framework. As Block goes on to say, from the structure of "even the most intricate and the Desperate Woman" are largely explicable) or the anthropological reference, the analysis of which derives at the central meaning of the work "95 The Ladybird and "The Overtone".

in his mythic tales and psychological writings the significance of the individual unconscious for the integrated personality, and he does this also in *The Ladybird*.

The first question is: Where do the myths come from? The next complex of questions that call for an answer is: Why and for what purpose does the author utilize myths? and equally important: How does he analyse, select, combine and interpret them?

reason to assume that he had access to and imbibed impressions from various sources. The first question can largely be answered by way of Lawrence's familiarity with the ideas of his contemporaries, Madam Helena Blavatsky, Sir James Frazer, J. H. Rieu, Gilbert Murray and Edward B. Tylor, who deal with theosophical, anthropological, religious, philosophical and artistic aspects of myths. The impact of each will be dealt with in the section *The Background of the Lawrencean Myths*. The Lawrencean Myths: results of the Turkish victory.<sup>69</sup>

Having regard to Lawrence's obvious interest in anthropology and psychology, we may perhaps allow the possibility of the following: Having sailed this sea and visited the Isles of Greece, and pass through the Bosphorus of ours, it has sunk out of sight. n83

mother's creed, and in condemnation of her handsome, proud, brutal father, who had made so much misery in the family.

(pp. 13-4)

probably implied in *The Ladybird*. Doubtless the most majestic metamorphoses are however those of Zeus and his underground brother.

depressing experiences in Cornwall Lawrence refers to "an ecstatic subtly-intellectual underworld, like the Greeks Orphicism" and writes: "The old world must burst, the underworld must be open and whole, new world.,,35

This research is his important contribution to the study of the mythic in literature.

approaches: Vickery's inquiry into the literary impact of Frazerian anthropology, the Jungian theory of the unconscious and the myth criticism represented by Northrop Frye and Joseph Campbell.

Vickery's ambitious aim is to show how a single source, *The Golden Bough*, "embodied the dominant intellectual tradition shaping the modern spirit". His view of the authors' debt to Frazer does not, however, do full justice to their original creativity, because he sees the relationship between the anthropologist and the modern writer as being "as much that of ancestor to descendant as that of lender to borrower".<sup>16</sup>

There is no denying the fact that Lawrence was familiar with *The Golden Bough*, but Vickery's estimate of Frazer's influence seems to be exaggerated. It is hardly possible that Lawrence would have been able to absorb in a single month all the twelve substantial volumes in the minute detail suggested by Vickery. Lawrence was, moreover, to become critical of the anthropologist in the nineteen twenties, as will be demonstrated in connection with his writings of the period. Finally it is necessary to stress that Frazer was only one source of secondary importance among many.<sup>17</sup>

Two observations in Vickery's discussion of Lawrence are worth noting for the purposes of the present study. First, his assertion that mythic references often "suggest a dual level in which the characters are operant: as human beings with roots in Lawrence's own experience and as mythical figures whose very names define the incarnation of qualities and actions otherwise inexplicable". An illustrative example of this is *The Ladybird* with Dionysus and Daphne. Second, his view that the stories frequently "reveal the menelithic inflexibility of society's perspectives and in so doing show the continued necessity of a readjustment of values".<sup>18</sup> The latter particularly is a characteristic feature of Lawrence's mythic tales.

The stress laid by Sigmund Freud and C.G.Jung on the unconscious suggests that there was an affinity between them and Lawrence.

As a matter of fact, both aroused Lawrence's strongly critical interest, expressed in the context of his own psychological writings.<sup>19</sup>

Jung's view of an author, clearly stated in his article "Psychologie und Dichtung", as not only a human personality but as an artist in an impersonal human process, a "collective man", who shares and shapes the unconscious working of the soul of mankind, fails to do justice to the individual author and his artistic creativity.<sup>20</sup> Since it is not a matter of indifference which myth or myths an author employs for his artistic purposes, he should not be regarded as a medium, guided by some impersonal process. Lawrence's mythic works cannot be explained away as products of some collective unconscious, the empirical verifiability of which has been questioned by, among others, Ruthven.<sup>21</sup>

Lawrence's criticism of Freud is clear-cut. In his letter to Barbara Lou he brands complexes as "vicious half-statements of the Freudians: sort of can't see wood for trees". with Marie Hubrecht he agreed that Freud "might be dangerous for weakminded people -and I too detest him.,,22

Particularly The Ladybird has some points in common with psychoanalytic theory. written during the same period as Lawrence's psychoanalysis and the Unconscious and Fantasia of the Unconscious, the whole story has a dreamlike quality and the

23

heroine certainly has psychosomatic symptoms. But despite the similarities and points of contact, the theory of the collective unconscious is not compatible with Lawrence's view of the unconscious. Instead of the collective unconscious he emphasizes

Unlike psychoanalytic theory, the myth criticism represented by Joseph Campbell and Northrop Frye deals more specifically with literary material.

But

100. Erkki Asp, The Finnicization of the Lapps. A case of acculturation. 142 p. 1966.

101. Ius humanum. Studia in honorem Otto Brusiln. 155 p. 1966.

102. Le Martin, Die deutsche Fassung "Kreue in Karelien" des flnnischen

Campbell's enthusiastic hunting for a single stripped-down protohero with a thousand masks and stories respectively. In connection with the other stories Cowan has a standard tripartite myth. Some interesting things to say about ancient European mythology. her opponent ("Jimmy and the Desperate Woman", p. 113) or the enigmatic emphasis of the divine beauty of the heroines of The Ladybird and "The Overtone". in his mythic tales and psychological writings the significance of the individual unconscious for the integrated personality, and he does this also in The Ladybird.

-that Pound's comments on myth "indicate a recognition

adventure<sup>24</sup>, easy to locate within almost any human effort, although it may be appropriate for wide generalizations is not very valuable for the close analysis of individual works of art in which specific myths are used for specific purposes. Thus the Lawrencean Hades and Pan might be classified as comparable heroes representing the unconscious, but they have very distinct features of their own. The former is unsociable, represents repressed feelings and prefers darkness; the latter is more sociable, represents man's receptivity to natural forces and is free to appear at any time. And although the tripartite rite of passage would be applicable at last to the main characters of the stories dealt with in this study, it would be of little aid in the analysis of the diversity of the Lawrencean adaptations of ancient myths and their various functions.

Moreover, Campbell's theory is so firmly based on the male point of view that it would be hard to reverse the roles of man and woman. To give an example, the "mystical marriage with the queen goddess of the world represents the hero's total mastery of life; for the woman is life, the hero its knower and master".<sup>25</sup> In the Lawrencean stories it is usually the woman who resolutely copes with difficulties and gets the better of the man.

Nothrop Frye considers the quest myth to be not only the central myth of literature but even the source of all the literary genres. These are systematized by Frye according to the varying seasons, into a remodelled historiography of literature. Since he operates in his *Anatomy of criticism* primarily on a macrolevel, where the texts serve mainly as examples to support the system of his seasonal theory, his large-scale myth criticism can hardly be used as a key to Lawrence's complex mythic tales. In this connection, Ruthven's comment may be pertinent: "*Anatomy of criticism* is itself a triumph of the mythopoeic imagination, a beautifully modulated address to an Academy of Fine Ideas, but not much use to the practising critic.",<sup>26</sup>

In establishing a methodological basis for the present study, by far the most useful is the theoretical, terminological and

practical commentary provided by John J. White's *Mythology in the Modern Novel*. Lillian Feder's *Ancient Myth in Poetry*, Robert Stange's "Tennyson's Mythology: A study of Demeter and Persephone" and Donald R. Eastman's "Myth and Fate in the Characters of Women in Love" open up interesting views for comparison.

One of the advantages of White's work is that it concentrates specifically on the novel. In defining the 'mythological novel' White says that its two fundamental characteristics are: "that the mythological parallel is suggested as an analogy or contrast to the contemporary world in which the main events of the novel occur" and "that the parallel is an extended one and could be described as a motif".<sup>27</sup> These are serviceable criteria also for D.H. Lawrence's shorter fiction. As a matter of fact, as Bates emphasizes, the novel "will offer almost any kind of amplification of its theme, and Lawrence used it to its repeated detriment, if: Jbut in his short stories he is obedient to one of his greatest gifts: that of narrative power [--] and its controlled use".<sup>28</sup> Eastman's article draws attention to Lawrence's incoherent deployment of mythic allusions in *Women in Love*.

White's terminological definitions are mostly clear-cut and helpful, as is the distinction he makes between 'mythical' and 'mythic': with its journalistic and often pejorative connotations, the former he says, is "too indiscriminate", whereas the latter "rarely has the everyday negative meaning".<sup>29</sup> Thus, 'mythic' is the main term used in the present study.

White prefers 'mythological motifs' to 'mythic motifs'. For his purposes the former signifies "embodying a scheme of references to mythology". The distinction he draws indicates, however, that the references are most usually to Greek mythology in general, and White also uses the term in a broad sense.<sup>30</sup> In the present study the term mythology means both a collective concept referring to Greek, Roman and other ancient mythologies in general and a complex of myths belonging together, like the one that includes Demeter, Persephone and Hades. Because of her central role this might be called the Persephone mythology, as opposed, for example, to the specific myth of Pan.

Another useful term is White's 'mythic prefiguration'. He justifies it as follows: "mythological motifs will be related to the more general technique of prefiguration" which contributes to the patterning of character and plot in a number of ways, as a myth does when introduced by a modern writer into his work. According to White, in this type of fiction the development of motifs usually consists of "the initial establishment of a highly ambiguous prefiguration" activating expectation as to the unveiling of the characters and the course of events offering thereafter gradual "additional pieces of less ambiguous information" until the whole pattern is revealed.<sup>31</sup> The term used by White turns out to be most valuable for describing aspects of Lawrence's shorter fiction; mythic prefigurations are an essential feature of the short stories discussed in this study, and they are used as a basis for the analytical method.

White also draws attention to the structural outlines that a mythological pattern provides, "somewhat like the preparatory network of lines used by some painters" particularly in works "with an extended sequence of correspondences".<sup>32</sup> Lawrence's development of the Persephone mythology in *The Ladybird* is a good example.

There is finally an aspect of great importance which is emphasized not only by White but also by Fergusson, Kerényi and Kirk among others. White namely deplores the fact that theorists have primarily been interested in "myth per se" whereas the "important factor must be what the novelist does with the myths he treats". According to Fergusson one of the most striking properties of myths, which exist only potentially until developed by the imagination, is that they generate new forms, and for this reason we must pay close attention to "the many ways in which myths actually live in our literature".<sup>33</sup> Kirk and Kerényi stress the variability and adaptability of myths. According to the former they are multiform and loose in their details, and their emphases can change from generation to generation. According to the latter each mythic tale is a sort of drama "conditioned by a subjective factor".<sup>34</sup> These observations throw light on the central question of how an author like Lawrence employs and adapts myths.

White, for his part, gives two answers to the question why authors make use of mythic material. First, it is part of "what is nowadays usually known as the rhetoric of fiction". Second, despite the readers' declining awareness of ancient sources, a mythic tale is still better known to the ideal reader than the new work. For this reason "the myth will offer the novelist a short-hand system of symbolic comment on modern events". In short, a mythopoeic author "presents a modern situation and refers the reader to a familiar analogy".<sup>35</sup> This is a conspicuous feature of Lawrence's mythic stories, and thus important for a comparative analysis.

The analyses by Feder and stance of individual writers throw light on the reasons for an author's selection of a specific myth and his manner of interpreting it. From the point of view of the present study by far the most interesting author is Ezra Pound. Feder's observations might perhaps on a first hearing suggest that Pound and Lawrence were in some way indebted to one another. The following insights might seem at least roughly valid for Lawrence's Ladybird:

-that the voice from Hades exposes a deep "chaos within the speaker"

-that "the myth of Hades is basic to the structure of the poem"

-that the "emergence from and returns to Hades will disclose assumptions and feelings which determine the poet's approach to history, ethics, and the problems of contemporary man"

-and that the purpose of the Hades-myth is ultimately to involve the reader in the vision of the past...<sup>36</sup> some interesting things to say about ancient mythology.

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101. lus humanum. *Studia in honorem Otto Brusiln*. 155 p. 1966.

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reason t assume that he had access to and imbibed impression from any and many of them during his vagrant life a cosmopolitan.

Greece and watching Crete for a whole afternoon -the Allie wer compelled to ratify the poli tical results of the Tu e

Lawrence had in fact known Pound personally since 1909 and he describes him as "a well-known American poet - a good one. He is 24, like me, but his god is beauty, mine, life.,,37. Pound's and Lawrence's employment of the Persephone mythology is symptomatic of the chaotic aftermath of the Great War. As Feder concludes, in a great deal of the poetry of Yeats, Pound, Eliot and Auden "myth depicts the inner conflict or despair resulting from the loss of traditional values, and relates such experience to the objective reality of past and contemporary history".38 This holds good for Lawrence's work as well. But despite the apparent similarity of *The Ladybird* to Pound's poems, due to their common source of inspiration, the two authors develop the mythology for their own, different artistic purposes. The decisive difference between their interpretations is that Lawrence lays stress on the role of Persephone, as befits the vitalist's idea of regeneration, and Pound on the role of Hades, as befits his more negative view of life. As Feder points out: "these [=persons of earlier societies] are often used to support the hatred and contempt which seem to inspire Pound's visionary pattern".39

Stange, for his part, ascribes the underlying conflict in Tennyson's poem "Demeter and Persephone" to the poet's "combined hatred for and acceptance of his age". According to Stange, Tennyson (1809-92), who lived in the Victorian period, expresses through the myth "his characteristic melancholy and presents a vision of an age deprived of the principle of life and creativity". On the other hand the poet also "felt that the sober, energetic Victorian world somehow marked the threshold of a glimmering new existence" and thus stressed the theme of regeneration in his poem. Consequently, Stange justly regards Tennyson's dual "emphasis on the situation of the goddess and her daughter" as expressive in itself.<sup>40</sup>

Lawrence, living abroad like "a restored Osiris",<sup>41</sup> during the post-Victorian chaos, was not inclined to melancholy. Thus, in the mythic stories belonging to the cycles *Sicilian Fantasia* and *The Immortal Pan*, Lawrence stresses the rebirth of deities like

Persephone and Pan. The role of Demeter is only of secondary importance in *The Ladybird*. On the other hand, disappointed during his visit to Europe from the New World, Lawrence emphasized Hades in "The Border Line", and the figure of Pan, in all the stories belonging to the cycle *Panic Visions*, is only potentially positive.

The positive aspect of Eastman's article is that it is concerned with D.H.Lawrence himself, even if -but also because it concentrates on his novel *Women in Love*. The aim of his study is an inquire "into the function of the half-submerged allusions to myth". In his introductory note, Eastman states that the traditional uses of myth in art "as a structuring device, a spatialization of the past, a standard of ironic disjunction, and so on" are not valid for the novel. Instead, Lawrence, he says, employs mythic allusions mainly as a method of character revelation or development. And the heart of the matter is that his use of allusions is "often contradictory" and "almost chaotic", including as it does references to African, Egyptian, Etruscan, Germanic, Greek and Roman mythologies. Eastman draws an important conclusion from all this, namely that the world of the novel is "disassociated and discontinuous" and "ironically, underscored by its contrast with the reader's sense of the traditional unifying potential of mythic thought".<sup>42</sup>

Eastman's observations concerning Lawrence's *Women in Love* are most significant from the comparative point of view. This novel, written during the chaotic years 1914-17, depicts the dislocation of the world, where the characters are divided into two types, "one of which leads to dissolution, and one of which can lead to integration".<sup>43</sup> Above all, Lawrence's mind is still so preoccupied with the degenerate state of man and his world that "the hints and scattered bits and pieces of numerous myths"<sup>44</sup> neither form any consistent and extended parallel with mythology (White's fundamental characteristic of mythological novels) nor do they have the multifarious meanings and functions characteristic of the later, more concentrated shorter fiction. In the mythic tales, the allusions are neither

contradictory nor chaotic, and the emphasis is usually on the integration of individuals independent enough to be themselves, as opposed to the dependent drifters and weaklings of the chaotic world, incapable of full life and mostly doomed to disintegration.

The various scholars and critics mentioned above show plainly that ancient myths are supralingual in character and are susceptible of many interpretations. But despite the myriad specific meanings and nuances myths may assume, most scholars concerned with the myth-and-literature relation agree that myths are closely connected with the psychology and the unconscious. White, Feder, Kerenyi and Campbell express this clearly. It is White's view, for instance, that depth psychology is the watershed of literature, and that this is probably the main reason for the emergence of mythic elements in the works of modern authors.<sup>45</sup> According to Kerenyi, who was motivated in his investigations by Lawrence himself, the Greek gods and heroes have offered "a teaching concerning mankind". More specifically, he asserts mythological texts have always had a teaching that "accords with that of the psychology of the unconscious".<sup>46</sup> And as Campbell points out: "It is not difficult for the modern intellectual to concede that the symbolism of mythology has a psychological significance."<sup>147</sup>

Neither is it difficult to see that most of Lawrence's short fiction of the early nineteen twenties, as well as his other writings dating from the same period, is mythopsychological. Yet despite this unifying element, each story is unique and therefore dealt with separately in the present study. At the same time it is evident that they form three distinct cycles, with different keynotes varying according to the central myths: the Persephone mythology, the transition period with Hades and Pan, and the triumph of Pan.

Because of the abundance of the ancient myths and their Lawrencean adaptations, as well as the variety of their functions, Lawrence's mythic shorter fiction calls for a comparative approach on several levels. The practical analyses

of White, Feder, Stange and Eastman have been helpful indirectly for consolidating the method applied in this study. Secondary support has been derived particularly from Patricia Merivale's *Pan the Goat-God: His Myth in Modern Times* and Vickery's *The Literary Impact of The Golden Bough*.

The central problems, in addition to the question concerning the background and sources of the myths, are:

- 1) What happens to the ancient, mainly Greek myths, after their adoption? How are they adapted, and how adaptable are they to the new context of fiction?
- 2) What are the functions of the specific myths employed by Lawrence?
- 3) What does the author want to show through them?
- 4) What is the special character of the separate mythic stories?
- 5) How are the mythic stories related to the amythic ones?
- 6) How does the impresson made on Lawrence by the visual arts contribute to his mythopoeic creation?

And to enrich the discussion of the mythic aspect of Lawrence's fiction, the question may be posed: 7) How are the myths used by Lawrence in his fiction related to his concepts of them in his other writings?

In addition to the central points of the comparative approach developed for this study, attention has been paid to biographical data, when it was necessary for a full comprehension of the fictional satire, the social criticism, the intensity of the interpersonal antipathy, or for the significance of the mythic "spirit of place".

- NOTES 1) Huxley Letters, p. 635. 2) Review of Georgian Poetry: 1911-12, p. 307. 3) LeDoux, p.135. 4) Ibid., p. 138; Thompson, p. 20. 5) Harris, p. 146.
- 6) The White Peacock, The Trespasser, Sons and Lovers, The Rainbow, The Women in Love, The Lost Girl and Aaron's Rod were written during 1906-21. Lady Chatterley's Lover was written in 1926-28, and Mr Noon was never finished, whereas The Boy in the Bush, a collaboration with Mollie Skinner finished in 1923, and Kangaroo from 1922 were Australian novels, and the setting of The Plumed Serpent is in the New World.
- 7) Harris, pp. 1-2.
- 8) Ibid, p. 2.
- 9) Goodheart, p. 62.
- 10) Harris, p. XII.
- 11) Leavis, p. 246.
- 12) In his Apocalypse Lawrence writes: "One cycle finished, we can drop or rise to another level". p. 54. 13) Clark, "D.H.Lawrence and the American Indian", p. 305. 14) Blotner, pp. 243-44. 15) Block, p. 132. 16) Vickery: The Literary Impact of The Golden Bough, p. V.

- 17) Lawrence was reading Frazer in December 1915. The next month he wrote to Ottoline Morrell to ask for further reading, "something interesting about something old" or "the Orphic Religions" or "the customs of primitive tribes", but "Not Frazer -live read him." Letters II, pp. 470 and 510-11.
- 18) Vickery: *The Literary Impact of The Golden Bough*, pp. 294 and 299.
- 19) "psychoanalysis is out, under a therapeutic disguise, to do away entirely with the moral faculty in man." *psychoanalysis and the Unconscious*, p. 202. See further e.g. pp. 203-07 where Lawrence discusses in greater detail the moral dilemma of psychoanalysis and the "purely mechanistic" theory of complexes.
- 20) Jung: "Psychologie und Dichtung", p. 49.
- 21) Ruthven, p. 21.
- 22) Letters II, p. 655; Letters III, p. 526. Marie Hubrecht was a rich painter who owned Fontana Vecchia, the mythic spirit of which inspired Lawrence while in Sicily.
- 23) Cf. Jung: "Ein unrichtiges Funktionieren der Psyche kann den Körper weitgehend schädigen", denn "Seele und Körper sind nichts Getrenntes, vielmehr ein und dasselbe Leben." *über die Psychologie des Unbewussten*, p. 206.
- 24) Campbell, p. 30.
- 25) *Ibid.*, p. 120.
- 26) Ruthven, p. 81.
- 27) White, p. 7.
- 28) Bates, pp. 197 and 201.

- 29) White, pp. 8 and 35.
- 30) Ibid. , p. 7.
- 31) Ibid. , pp. 11 and 119.
- 32) Ibid. , p. 113.
- 33) White, pp. 31 and 81; Fergusson, p. 140.
- 34) Kirk, p. 29; Kerényi: The Gods of the Greeks, p. 8.
- 35) White, pp. 16, 12 and 23.
- 36) Feder, pp. 91, 105, 107 and 307.
- 37) Letters I, p. 145.
- 38) Feder, p. 355.
- 39) Ibid., p. 307.
- 40) stange, pp. 358 and 364.
- 41) Sea and Sardinia, p. 131.
- 42) Eastman, pp. 177 and 179.
- 43) Ibid., pp. 187.
- 44) Ibid., p. 177
- 45) White, p. 17.
- 46) Kerényi: Thomas Mann -Karl Kerényi: Gespräch in Briefen, p.  
41; Kerényi: The Heroes of the Greeks, p. 3 and The Gods of the  
Greeks, p. 12. 47) Campbell, p. 255.

## THE BACKGROUND OF THE LAWRENCEAN MYTHS

### 1. Lawrence's Formative Years and Familiarity with Ancient Classics and Mythic Moderns

In tracing the sources of Lawrence's mythic knowledge the question arises as to whether his formative years could possibly furnish some information. In fact, relevant material is available in his letters, his writings outside fiction, and the memoirs of his close friends.

The early years at the local Beauvale School (1891-98) do not reveal anything to the point. The three following years at Nottingham High School exerted an influence on his intellectual growth, even if the fact of the exclusion of Latin from his broad curriculum impeded his taking an Arts course at the University college of Nottingham five years later. Realizing this, he immediately appealed to Reverend Robert Reid asking for his assistance.<sup>1</sup> His first interest in classic European literature was further stimulated through *The International Library of Famous Literature*, a twenty-volumed anthology edited by Richard Garnett (1899), which included extracts from Horace to Euripides.<sup>2</sup> In 1908 Lawrence was already busy translating Horace's Odes, which he quoted to Louie Burrows, his sweetheart of the time.<sup>3</sup> Growing interest was shown when, later in the same year, Lawrence was a teacher in Croydon, where he became acquainted with an assistant master, Arthur McLeod, who graduated as a B.A. in Greek the year before. Their friendship, cemented by devotion to books, was to be of permanent significance, for, besides their cordial correspondence, McLeod's library was to supply the Lawrences with classics and

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other writers during their Italian years. Disquieted by the delaying and indifferent publishers and impatient of "bartering with the public" Lawrence had recourse to Greek tragedies which "make one feel sufficiently fatalistic" and "quiet and indifferent".<sup>5</sup>

Poetical accounts of traditional tales were one source of Lawrence's inspiration. Sophocles's *Oedipus Tyrannus*, which made Lawrence wish with all his heart he read Greek, he praises as "the finest drama of all times".<sup>6</sup> Lawrence's insight indicates a good knowledge of the Sophoclean heroes. In his "Study of Thomas Hardy" he compares Hardy with great writers like Sophocles, with whom he shares the "setting behind the small action of his protagonists the terrific action of unfathomed nature". But whereas in Sophocles "the greater, uncomprehended morality, or fate, is actively transgressed and gives active punishment", in Hardy "the lesser, human morality, the mechanical system is actively transgressed, and holds, and punishes the protagonist" and the greater morality is merely present in the background "having no direct connexion with the protagonist".<sup>7</sup>

According to Jessie Chambers Lawrence was reading Euripides' Bacchae, Medea and The Trojan Women in 1909. <sup>8</sup> Although there is only one actual mention in his letters until October 1916 of his reading Euripides, stating that he had finished Bacchae in May 1910, further evidence indicates that Lawrence was well aware of his works. In April 1911 he readily recommends The Trojan Women as "the finest study of women from ancient times. Ah but how women are always the same!" as well as The BaCChae, which he likes "exceedingly for its flashing poetry".<sup>9</sup> Two years later he considered Medea "still very good" although he thought "her a bit stupid in the end".<sup>10</sup>

In the above study on Hardy Lawrence also compares Euripides with Aeschylus. In Aeschylus "Love and Law are Two, eternally in conflict, and eternally being reconciled". Whereas in the metaphysic of Euripides "Law and Love are two eternally in conflict, and unequally matched" so that, despite Reconciliation and "the very fact that he holds Love always Supreme", Love is never triumphant, which metaphysic Lawrence considers unsatisfactory. But Lawrence adds: where Euripides transcends it, "he gives that supreme equilibrium wherein we know 11 satisfaction'

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Lawrence was also aware of the play Prometheus by Aeschylus and deeply impressed by Prometheus the hero. Ironically enough, he

considered it characteristic of the moderns that of the trilogy they have preserved only Prometheus Bound. In fact, Prometheus thirsting for freedom and new life is particularly in accordance with Lawrence's wartime view of life. In his exasperated letter to Bertrand Russell he gives vent to his indignation: "Titan nailed on the rack of the modern industrial capitalistic system, declaring in fine language that his soul is free as the Oceanids that fly away on wings of aspiration, while the bird of carrion desire gluts at his liver, is too shameful." He deeply deplures the chained lot of humanity and identifies himself with Prometheus unable to help himself or liberate mankind.<sup>12</sup>

In a letter to Lady Ottoline Merrell, Russell's close friend, Lawrence inquires whether she knows the far-sighted Cassandra in Homer and Aeschylus, "one of the world's great figures". Accusing her of pretending to be an "ordinary physical woman" he insists on her belonging to "a special race of women: like Cassandra in Greece". On a mere general level Lawrence compares the fate of the heroine with the unreasonably negative attitude of later generations to her: "what the Greeks and Agamemnon did to her is symbolic of what mankind has done to her since -raped and despoiled and mocked her, to their own ruin".<sup>13</sup>

The interest aroused by Homer is manifested in Lawrence's letters since January 1915 when he asks S.S.Keteliensky for Chapman's translation, a request repeated to Ottoline Merrell in April.<sup>14</sup> From the above reference to Cassandra in Homer one can however deduce that Lawrence was aware of the Iliad in March 1915. His closer familiarity with it is confirmed through his reference after his exemption from military service in August 1916 to "the Achilles and Patroclus business".<sup>15</sup> And his devotion to the Homeric past is illustrated in his preface to the American edition of his New Poems, written in 1919, where he praises the eternity of great poetry: "When the Greeks heard the Iliad and the Odyssey, they heard their own past calling in their hearts" whence Homer was to them "their Past, splendid with battles won and death achieved, and their Future, the magic wandering of Ulysses through the unknown".<sup>16</sup>

According to Jessie Chambers, with whom Lawrence shared literary interests, Lawrence was reading Virgil's Georgics while writing

The White Peacock in the years 1905-10.<sup>17</sup> In his *Study of Thomas Hardy*, written during the war years he emphasizes the richness of new being<sup>11</sup> and refers to Virgil's Aeneas and especially Dido: 'The aim, the culmination of all is the red of the poppy, this flame of the phoenix, this' extravagant being of Dido, even her so-called waste.<sup>11</sup> Lawrence specifies that we could still make the best of things if we were daring and active enough instead of lingering into inactivity since: 'The final aim of every living thing, creature, or being is the full achievement of itself.'<sup>118</sup> Short of money and depressed by the war he felt momentary relief during a trip to Worthing, like Persephone come up from Hell, only to fall back into apathy the day after and echo Eurydice taking leave of Orpheus: 'jamque vale!<sup>119</sup> Whether Lawrence's lesser interest in Virgil is to be partially ascribed to the quality of the translation is hard to ascertain, but in acknowledging the books received from Ottoline Morrell, he expresses his appreciation of all but the Virgil, and that isn't very well translated I think'.<sup>20</sup>

In addition to the above classical literary sources of Lawrence's mythic knowledge, there are those of lesser or indirect significance: Hesiod, Sappho, Aristophanes, Aesop and Ovid.

Lawrence's reference to the frontispiece of Hesiod, *The Homeric Hymns* and *Homerica* depicting Dionysus crossing the sea reveals that he knew the anthology in January 1916. Although he was interested in the contents of the book in general, he did not like Hesiod very much, his virtue is so school-masterish.<sup>21</sup>

Although Lawrence writes in 1913 that he himself never believed for an instant in the Sapphic form<sup>11</sup>, he however wondered two years later if Catherine Carswell would write more ardent poems than the one he had just received: 'You must burn, to be Sappho burn at the stake. And Sappho is the only woman poet.'<sup>122</sup> In effect, it seems most likely that it was not only the Sapphic metre but also the queer fame of the Lesbian poetess herself that Lawrence found strange.

As regards Aristophanes, Lawrence was interested in *Frogs*, which he read in 1909, describing Aeschylus and Euripides contending

for the tragic prize among the dead. But most likely due to his preference for tragedy over comedy, he was however not particularly impressed by the comedian. Four years later he asked Arthur McLeod to lend him the Gilbert Murray translations, which included works by Euripides, Oedipus by Sophocles and

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Frogs, but "not Aristophanes, the others"•

There is no extrinsic evidence for Lawrence's reading Aesop or Ovid nor any views about their work in his letters. But his awareness of them is indicated in the expressions of his distressed feelings: tired of Cornwall and his maltreatment he characterizes the people as nullities having the "the souls of slaves like Aesop". And weary of his isolation in Mountain cottage, he feels "like Ovid in Thrace".<sup>24</sup> In any case, concerning the significant influence of the fables attributed to Aesop and Ovid's *Metamorphoses* on the mythic tales of especially Graeco-Roman origin, these classics must be included in Lawrence's indirect sources.

As a well-read humanist Lawrence was also familiar with a host of mythic-minded modern writers, the inclusive inventory of which would be out of place in this connection. A brief reference is however made to the most important ones.

Lawrence, who was inclined to Romanticism with whose representatives he shared a special interest in the mythic past, was eager to read primarily the English romantics from Keats to Shelley. To begin with, the main source was *The Golden Treasury of the Best Songs and Poems in the English Language*, edited by Francis

T. Palgrave, which became "a kind of Bible" to him and Jessie Chambers.<sup>25</sup> In Keats and Shelley he appreciates their vision of eternity: "perfected bygone moments, perfected moments in the glimmering futurity, these are the treasured gemlike lyrics of Shelley and Keats."<sup>26</sup> His predilection for Shelley is evidenced by his recurrent references to Shelley's works -the Prometheus

collection included ~ his evoking the Shelleyan atmosphere near Lerici and his interest in the poet's biography.<sup>27</sup>

Among the American nineteenth-century authors Nathaniel Hawthorne, who stayed for a time in Italy and wrote *The Marble*

Faun, a romance with Italian setting as well as many stories based on Greek mythology, would seem to have much in common with Lawrence. In fact, Lawrence devotes two chapters to him in his studies in Classic American Literature. Although he appreciated most of Hawthorne's works, he did not however agree with the author, whose *Marble Faun* he regarded as "one of the most bloodless books ever written", since "the rolling, many-godded medieval and pagan world was too big a prey for such a ferret". 28

Among recent or contemporary authors utilizing classical mythology, D.H.Lawrence's reading list up to the end of 1924 includes Hilda Doolittle, E.M. Forster, Knut Hamsun, James Joyce, James Stephens, Algernon Charles Swinburne and Alfred Tennyson.

Lawrence read Hilda Doolittle's poems with appreciation in December 1916.<sup>29</sup> Although the poetess, using the pen-name H.D., is best known as an imagist whose poetry used classical images and thought she was also a translator from the Greek, including choruses from Euripides' *Iphigenia in Aulis* and *Hippolytus*. She was like Lawrence an ardent admirer of Greece.

In response to Knud Merrild's inquiry about what Lawrence thought of Scandinavian literature in 1922 he mentions particularly Hamsun whose *Pan* he likes best.<sup>30</sup>

In effect, Lawrence seems to have been especially responsive to *Pan* literature. From his numerous letters addressed to or referring to E.M.Forster one can deduce that he was familiar with his main writings. The most noteworthy in this connection are *A Room with a View*, and above all "The story of a *Panic*"

which Lawrence criticized as having a confused concept of the ancient god.<sup>31</sup> Stephens' *Creck of Geld* he criticizes for "belittling a great theme by a small handling", for "poor, poor *Pan*, he must be in his second childhood if he talks as he does via Stephens".<sup>32</sup> From among the works of Swinburne whom Lawrence regarded with Shelley "our greatest poet" the most remarkable from the mythic point of view are his drama *Atalanta in Calydon*

with Aphrodite, Bacchus and Pan, and "The Garden of Proserpine" which he quotes in the letters at the time of his writing *The Ladybird*.<sup>33</sup>

Lawrence read as early as in 1909 "The Lotos-Eaters", one of Tennyson's best-known poems founded on the Homeric story of Lotophagi, and his dramatic monologue "Ulysses" presenting

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Odysseus in his last years.

Lawrence's familiarity with Joyce's *Ulysses* and Dorothy Richardson by 1923 can be gathered from his essay "Surgery for the Novel -or a Bomb," written in February of that year, where he criticizes the book: "Through thousands and thousands of pages Mr. Joyce and Miss Richardson tear themselves to pieces, strip their smallest emotions to the finest threads, till you feel you are sewed inside a wool mattress that is being slowly shaken up, and you are turning to wool along with the rest of the woolliness.,,35 A letter to Seltzer reveals that Joyce was not quite to Lawrence's taste: "so like a school-master with dirt & stuff in his head: sometimes good though: but too mental".36 In his latter words Lawrence probably comes to reveal the significant distinction.

Despite Lawrence's devotion to the above mythic authors it is neither necessary nor possible to gauge the extent of the impact or influence made by the individual writers on Lawrence here. Instead, further reference will be made to the sources when necessary in connection with Lawrence's stories.

## 2. The Spirit of the Time: The Renascent Interest in Ancient Culture

There is nothing new in English -not to exclude others authors' interest in ancient cultures and their inspiring mythologies, even if the popularity of myths has varied. Roughly speaking, the Renaissance was a favourable period for myths, mostly considered to be the secret wisdom of the Ancients,

whereas the demythologizing Enlightenment denounced them as fitted for adolescents, women, or the intellectually deficient. It was during the Romantic period that the myths triumphed again, an age marked by longing for the past, a kind of aesthetic neopaganism, only to recede . once more into the background as useless to most notable victorian realists and naturalists, although, as Jenkyns states, Homer influenced particularly Thomas Arnold, John Ruskin and George Eliot.<sup>37</sup> Then, particularly in the nineteen twenties the ancient myths and mythologies had a renaissance in the works of the major cosmopolitan authors of the time: T.S.Eliot's *Waste Land* (1922), James Joyce's *Ulysses* (1922), Ezra Pound's *Cantos* (begun after his settling in Italy in the early nineteen twenties), William Butler Yeats's *Vision* (1925) and the mythic tales of D.H. Lawrence.

Mythologizing was actually gaining ground especially in the appropriate atmosphere of evolutionary anthropology, preceding and after the turn of the century. Sir James Frazer's *The Golden Bough* 1890-1915 towers over others. Lawrence was reading *The Golden Bough* and *Totemism and Exogamy* in 1915.<sup>38</sup>

Although *The Golden Bough* includes most of the myths used by Lawrence, it is no proof that he waded through all the volumes, still less that this comprehensive work, based on diverse material including Homer, and a much used reference-book for various retellers of mythic tales, could be his one and only mythic source.

Instead, a check-up of all the twelve volumes available to Lawrence seems to solve the problem of how Lawrence managed to assimilate the thousands of pages by Frazer in a month. Closer consideration reveals the fact that the mythic accounts Lawrence was primarily interested in are concisely and consistently told in the roughly two hundred pages devoted to Adonis, Attis, Isis and Osiris in the volume *Dying and Reviving Gods* and the roughly one hundred pages devoted to Dionysus, Demeter and Persephone in the volume *Spirits of the Corn and Wild*.

A most significant fact is that Lawrence did not indiscriminately agree with Frazer. The author's initial interest cooled

considerably by the mid nineteen twenties. In his foreword to *Fantasia of the Unconscious* Lawrence acknowledges having found hints from "all kinds of scholarly books", including *The Golden Bough*, to which book he now refers as "already old-fashioned" and to Frazer himself as a modern scientist hinting "at truths which, when stated, he would laugh at as fantastic nonsense".<sup>39</sup> Further, Lawrence criticizes the sessile scientist in his essay "Pan in America" when wondering "what can they [ the anthropologists conveniently sitting in their studies only] possibly know about men, the men of Pan"? Touching the same question in her memoir, Dorothy Brett expressly names *The Golden Bough*.<sup>40</sup>

The impact of Gilbert Murray's *Four stages of Greek Religion* (1912) was probably the most significant after Frazer. Lawrence who had received the book in the spring of 1916 liked it "enormously".<sup>41</sup> Murray dwells at length on individual gods like the ones of the Persephone mythology, emphasizing -like Lawrence in *The Ladybird* -Persephone and regeneration. According to him the goddess is "a true religious ideal", the "homecoming Bride-of the underworld, life with its broken hopes, its disaster, its new-found spiritual joy: life seen as Mother and Daughter [--], life as a great love or desire ever torn asunder and ever renewed".<sup>42</sup> This is a typically Lawrencean theme.

A further point of interest with regard to Lawrence's way of thinking in general and particularly to *St Mawr* is Murray's longest chapter devoted to "The Failure of Nerve". Reminiscent of Lawrence he even deplores the negative change in the writers' relation to the world after Sophocles and his contemporaries, obvious since the early Christians. Unlike the preceding generations who "were trained habitually to give great weight to the voice of the inner consciousness", they were driven to asceticism and a sort of pessimism, "a loss of self-confidence, of hope in this life and of faith in normal human effort" which degeneration finally leads to "a failure of nerve".<sup>43</sup>

It seems hard to define the specific contribution of Sir Edward B. Tylor's *Primitive Culture: Researches into the Development of*

Mythology, Religion, Language, Art and Custom (1871) to Lawrence's way of thinking, since Tylor, a celebrated mentor of Frazer, whose evolutionary anthropology as Stanley Hyman points out - became for a time "the central tradition of British anthropology",<sup>44</sup> naturally deals with the same material and aspects as Frazer. But the general interest aroused by the book is however evidenced by Lawrence himself who states that it is "a very good sound substantial book, I had far rather read it than The Golden Bough or Gilbert Murray".<sup>45</sup> And in any case, approximately half of the contents of the two volumes deals with animism, tree-worship, dryads, fauns and satyrs as well as the celestial bodies - all present in Lawrence's work as well.

The deep impression made by Jane Harrison's *Ancient Art and Ritual* (1913), out of which Lawrence "got a fearful lot", is primarily holistic the book's emphasis being on the common root and inseparability of art and religion. As Lawrence himself specifies: "It just fascinates me to see art coming out of religious yearning - one's presentation of what one wants to feel again, deeply..."<sup>46</sup> Moreover, like Lawrence she rejects a hierarchy of reason over passions and emotions, leading to the denial of "the impulsive side of our nature".<sup>47</sup>

A further point of interest is Harrison's suggestion that the "primitive gods are personifications - i.e. collective emotions taking shape in imagined form". Although the observation is by no means unique, her treatment of individual gods based on it is noteworthy with regard to Lawrence's central idea of regeneration particularly in *The Ladybird*. In her concise book Harrison emphasizes the resurrection of Osiris and the second birth of Dionysus. The former she regards as "the prototype of the great class of resurrection-gods" while the latter is "the god who arose out of the rite, the Dromenon of tribal initiation, the rite of the new, second birth".<sup>48</sup> Even the details possibly contribute to Lawrence's use of Osiris and Dionysus in his novella, since according to him Arthur McLead has "no idea how much I got out of that *Ritual and Art* book".<sup>49</sup>

Impressed by Greek art and religion Lawrence also devoted himself to Greek philosophy, which, as his letter to Bertrand

Russell indicates, turned out to be crucial choice. Planning his joint lectures with the philosopher in the summer 1915, Lawrence read John Burnet's *Early Greek Philosophy* (1892) which made him realize how wrong he had been in his philosophical thinking until the early Greeks clarified his soul. He further refers to Heraclitus's theory,<sup>50</sup> inherent in the fragments included by Burnet in his book, that everything is subject to change.

The crux of Burnet's contribution to Lawrence's way of thought seems to be the fact that it encouraged him to readjust his view of life. In a letter to Ottoline Morrell written a week later than the one to Russell he pronounces that, rid of "the Christian camp" and now even trying to "come out of these early Greek philosophers", he will write all his philosophy again now that he is so much stronger "in the truth, in the knowledge I have".<sup>51</sup>

One other challenge was the Theosophical Movement of the late nineteenth century, begun by the foundation of the Theosophical society in 1875 by Madame Helena Petrovna Blavatsky, the writer of *Isis Unveiled: A Master-Key to the Mysteries of Ancient and Modern Science and Theology* (1877) and *The Secret Doctrine: The Synthesis of Science, Religion, and Philosophy* (1888). In her preface to the latter Mme Blavatsky explains the aims of the work: "to show that Nature is not 'a fortuitous concurrence of atoms,' and to assign to man his rightful place in the scheme of the Universe to rescue from degradation the archaic truths which are the basis of all religions" and "to show that the occult side of Nature has never been approached by the Science of modern civilization".<sup>52</sup> Lawrence had read by August 1917 *The Secret Doctrine*, which enlarges "the understanding immensely". with *Isis Unveiled* he was familiar by November 1918. His continued interest in her books is indicated by his request to one of his friends to "get hold of Mme Blavatsky's books", since the friends he used to borrow them from were unfortunately abroad, and by his 'reference to them in 1920.<sup>53</sup> Blavatsky's impact on Lawrence's short fiction is best manifested in *The Ladybird*, concerned with dark light, sun-worshippers and even the emblematic scarabeus.

In addition to the above trends of the time, one source for the mythologizers were undoubtedly the classical dictionary, not lacking before but now issued in various editions.

There is a reference in *St Mawr* to a big classical dictionary Lou consults when studying the Classical Gods<sup>6</sup> (p. 118) and similar references in *The Lost Girl* (pp. 333 and 334). In his notes to the Cambridge Edition of the novel John Worthen mentions as possible candidates Smith's *Smaller Classical Mythology* (1867), Smith's *Classical Dictionary of Greek and Roman Biography, Mythology and Geography*, revised by G.E. Maridyn (1894) and *A Dictionary of Classical Antiquities*, edited by O. Seyffert.<sup>54</sup>

In the absence of any evidence that Lawrence ever possessed one of these dictionaries and reference books, there is every

There remain two most likely facts which contributed to Lawrence's interest in the ancient cultural heritage. From the general point of view, the archaeological excavations carried out by

100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

101. *Ius humanum*. *Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, *Die deutsche Fassung "Kreue in Karelien" des flnnischen*

respectively. Heinrich Schliemann in Troy, Tiryns and Mycenae in the eighteen seventies and carried on by some of the British Archaeological Association in the nineteenth century, those by Sir Arthur Evans in Crete; and by the French archaeological school in Delphi were topics of the time although her opponent ("Jimmy and the Desperate Woman", p. 113) or the enigmatic emphasis of the divine beauty of the heroines of *The Ladybird* and "The Overtone".

in his mythic tales and psychological writings the significance of the individual unconscious for the writer and painter, among the most significant sources of inspiration were the museums in London, the Louvre, and above all the museums of Italian art he visited in the early nineteenth twenties. -that Pound's comments on myth "indicate a recognition of its power to teach and transmit unconscious weeks in Rome, about three weeks in Venice and about two months in Florence where he was particularly impressed by the Renaissance collections and imbibed impressions from any and many of them during his vagrant life as a cosmopolitan.

Greece and watching Crete for a whole afternoon -the Allies were compelled to ratify the political results of the Turkish victory.<sup>69</sup> sail this sea, and visit the Isles of Greece, and pass through the Bosphorus. That Rananim of ours, it has sunk out of sight. n83

mother's creed, and in condemnation of her handsome, proud, brutal father, who had made so much misery in the family.

Galleria degli Uffizi. A noteworthy statement is Knud Merrild's reference to the author's small travelling outfit which contained however a treasured "portfolio of coloured prints, chiefly of Renaissance and primitive Italian paintings.,,55

Among the most interesting illustrations of the significance of the fine arts to Lawrence's literary creation are the allusions to the clothing of Venus or Aphrodite in "The Overtone" and the ones to Botticelli's "Pallas and the Centaur" implied in "The Last Laugh" as well as in *St Mawr* and explicitly referred to in the significant letter to Willard Johnson dating from approximately the same time as the stories.

### 3. The spirit of Place: The Mythic Past and Present of the Lawrencean Scenery

Different places on the face of the earth have different vital effluence, different vibration, different chemical exhalation, different polarity with different stars: call it what you like. But the spirit of place is a great reality.

"The Spirit of Place," p. 12.

Considering Lawrence's own emphasis on local originality, there is nothing amazing either in the fact that Richard Aldington in his time compiled a whole anthology, *The Spirit of Place* from a selection from Lawrence's prose, or in the fact that modern scholars' pilgrimages in Lawrence's footsteps have produced special studies on the subject, like *The Minoan Distance: The Symbolism of Travel in D.R. Lawrence* by L.D. Clark or *D.R. Lawrence in Italy* by Leo Hamalian. Neither is there anything remarkable in Lawrence's idea that the starting-point for the understanding of modern thought is 'in the knowledge of the past -particularly his deep vision of the mythic spirit of the place.

Lawrence's own comprehensive knowledge and insight are largely based on his devotion to written history, and to his actual

explorations to catch the ancient spirit of place still traceable in his time and mostly preserved even today. To begin with, Lawrence's interest in Roman history was satisfied in 1908 by Thomas Macaulay's *Lays of Ancient Rome* (1842), which introduced in English the ancient ballad-poetry of Rome, and attempted to reconstruct the legendary Roman past and thought to form the basis for traditional history.<sup>56</sup> Ten years later, with personal experience of Italy Lawrence showed interest in Edward Gibbon's history of *The Decline and Fall of the Roman Empire* (1776-88), by then the greatest of historical works in English literature. When reading it in 1918, Lawrence found in it "a great satisfaction", although the emperors seemed "all so indiscriminately bad".<sup>57</sup>

A more direct impact came from the historians Pliny the Elder and Tacitus with whose accounts of the irreconcilability of Christianity and the old gods Lawrence was familiar with when writing his *Movements in European History*, finished in Sicily in November 1920.<sup>58</sup> This discord is implicit and on occasions even explicit throughout Lawrence's work. The repulsive descriptions of the early historians did not surely leave Lawrence untouched but most likely contributed at least partly to his antipathy towards the ancient greed of the Romans, evident even in his *Etruscan Places*. His bitterness because of their suppression of the Etruscans and their culture susceptible to Greek influence is manifest: "Because the Roman took the life out of the Etruscan, was he therefore greater than the Etruscan? Not he! Rome fell, and the Roman phenomenon with it. [ --] Why try to revert to the Latin-Roman mechanism and suppression?,"<sup>59</sup> Lawrence's preference of the Greek past and its ancient myths to the Roman ones is comprehensible in these terms.

Lawrence's main sources in Greek history were Thucydides who also once stayed for a time in Sicily, and Herodotus. When he received the former's *History of the Peloponnesian War* with the introductory chapters tracing the history of the Hellenic race from the earliest times, Lawrence praised it characterizing the historian as "a very splendid and noble writer, with the simplicity and the directness of the most complete culture and the widest consciousness". In the autumn of the same year he welcomed Herodotus, along with Shelley, Swinburne and Flaubert among "the invisible hosts at tea. [ --] just the four, round the round table in the tower".<sup>60</sup>

Lawrence's own Movements in European History in itself is one indication of his interest in the past. His preface to the book results in the conclusion: "Whoever misses his education in history misses his fulfilment in the past.,,61

Ever since Lawrence's first flight from England he continuously searched for an ideal place to stay, or, in effect himself. As L.D.Clark justly concludes, Lawrence's travelling became "a quest for self-realization" which process "created the Lawrence we know". But his comment that the essence of the process "is contained in the phrase the Minoan distance"<sup>62</sup> is however not quite appropriate since the 'Minoan' refers to Crete roughly from 2500 to 1200 B.C. Instead, 'Magna Graecian' or even

'Graeco-Roman distance' would be more comprehensive and justified, since it was in Italy and particularly in Sicily with its Magna Graecian past that Lawrence discovered the mythic spirit which was still lingering there. Thus, Leo Hamalian's conclusions are more to the point here: that Lawrence "found the essence of his being" in Italy, and that the ancient civilizations of the Mediterranean "represented a continuity with an older, wiser way of life, increasingly appealing as the present became increasingly appalling".<sup>63</sup> In effect, it was this scenery that proved Lawrence's Mecca at the crucial turning-points of his life and activated his mythopoetic imagination.

Wherever Lawrence discovered the mythic spirit of place, he wanted to explore it thoroughly. The most concrete illustrations of his devotion to the past and present spirit of place are his travel writings moving analytically in time and space. In the first of these, *Twilight in Italy* (1916), mainly based on his Lago di Garda experiences in the years 1912-13 with his future wife Frieda, Lawrence finds an ideal scene, "beautiful as paradise, as the first creation"<sup>64</sup>. Once on Roman-Italian

soil, one might expect allusions to Roman mythology. But contrary to expectations Lawrence mainly alludes to Greek mythology within and outside his fiction. In his opinion the descendants of the Romans, "Children of the Shadow", lack "the ecstasy of light and dark together", the duality which he compares with the union of Eurydice and Orpheus or Persephone and Pluto.<sup>65</sup> Probably the most impressive point of the book is the chapter relating Lawrence's encounter with the eccentric II Duro, a satyr with a "slightly repelling gleam, very much like a god's pale-gleaming eyes" or "like a goat's" who "like some strange animal god" caused "a sort of panic", and in fact "belonged to the god pan".<sup>66</sup> And at the end of the book Lawrence feels happy to have found Pan in the wilds of nature far from the "Italian roads, new, mechanical, belonging to a machine life". It seems to him "as if the god Pan really had his home among these sun-bleached stones and tough, sun-dark trees. And one knows it all in one's blood.,,67 Pan as opposed to the mechanical life and symbolic of a deeper consciousness is subsequently present particularly in the bulk of Lawrence's short fiction of the early nineteen twenties.

with regard to Lawrence's predilection for Greek mythology and the vicinity of the Balkans to Italy, the natural question arises, as to whether Lawrence ever visited Greece. But in spite of his constant longing for the country with the glorious Homeric past, Lawrence was never able to set foot on Greek soil but only saw it from a distance.<sup>68</sup> The reason was the disorderly situation in the Balkans described in detail by the historian H.A.L. Fisher. Internecine quarrels between Serbs and Bulgarians and, above all, Greeks and Turks~ the arch-enemies, continued during the first decade of this century. In 1921 the Greek army suffered a heavy defeat in Smyrna, and the following year -the year Lawrence had to be content to sail past the legendary country on his way to the East, trying to get sight of

Lawrence's second period in Italy covering the months from September 1913 to June 1914,  
distressed by Frieda's divorce

100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

101. *lus humanum. Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, Die deutsche Fassung "Kreue in Karelien" des flnnischen  
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respectively. In connection with the other stories Cowan has  
some interesting things to say about ancient European  
mythology.  
her opponent ("Jimmy and the Desperate Woman", p. 113) or the  
enigmatic emphasis of the divine beauty of the heroines of The  
Ladybird and "The Overtone".  
in his mythic tales and psychological writings the significance

suit, did not actually inspire any mythic writings. He was impressed by the magnificent Mediterranean scenery of Lerici but did not discover any traces of the past spirit.

After Lawrence had finally succeeded in fleeing from both the personal and literary prosecution of his narrow-minded fellow countrymen, he returned again to Italy. The Lawrences spent most of the period 1919-22 in Sicily where the author found congenial the "magic truth" of the Greeks, expressed in his *Sea and Sardinia* (1921): "Thank goodness one still knows about them (= The Greeks] to find one's kinship at last.,,70

At Taormina, one of the ancient Greek centres, the Lawrences lived in the house Fontana Vecchia on the site of an ancient Greek temple with an old fountain still running in the garden.<sup>71</sup> From there Lawrence had a splendid view of the "timeless Grecian Etna, in her lower-heaven loveliness, so lovely, so lovely".<sup>72</sup> The indelible scenery was subsequently described by the author in his "Sun" during his stay in Spertino in the late nineteen twenties:

then a spring issuing out of a little cavern, where the old Sicules had drunk before the Greeks came; and a grey goat bleating, stabled in an ancient tomb with the niches empty. There was the scent of mimosa, and beyond, the snow of the volcano. (p. 117)

Among Lawrence's experiences in Sicily were the Greek Theatre at Taormina, still in use today, "Naxos under the lemon groves, Greek Naxos",<sup>73</sup> and Syracuse, once the principal centre of Greek culture, with the ancient theatre, the temple of Apollo or Artemis and the spring of Arethusa. Even the people Lawrence met during his stay seemed to have fascinating dark eyes, "the eyes of old Greece, surely".<sup>74</sup> On the whole, the mythic spirit of place with Pan, Persephone and Demeter was an unprecedented experience in Lawrence's life. In short, he felt "like a restored Osiris".<sup>75</sup> Thus, Hamalian's remark concerning *Sea and Sardinia* is quite justified: it is "no ordinary travelogue: multilayered in its perceptions, it is a genuine 'journey into the interior',,.,76

In fact, Lawrence was so deeply under the spell of Sicily that he went back to the mythic times of the ancient trees. Writing his *Fantasia of the Unconscious* nestling against a trunk, between the-toes of a tree, forgetting himself he comes "so well to understand tree-worship". He even feels how the tree "thrusts himself tremendously down to the middle earth, where dead men sink in darkness, in the damp, dense undersoil; and he turns himself about in high air".<sup>77</sup>

Ever since his Italian experiences and particularly after the Sicilian period Lawrence's short fiction contains elements adopted from Greek mythology. His *Ladybird* abounds especially in those of the Persephone mythology traditionally connected with Sicily. Thus, in spite of his concentration on -or, rather because of his deep devotion to -Lawrence's Italian years, Leo Hamalian's conclusion is to the point: "as we read the prose, poetry and correspondence associated with his years in Italy, we can begin to appreciate the profound influence and rejuvenating effect that this place and people had upon his creative powers".<sup>78</sup>

The next destination Lawrence dreamt of was the New World, an Eldorado in the Europeans' imagination in general in the chaotic world situation. In Lawrence's imagination since 1915 it was a potential site for his ideal communion where "the only riches is integrity of character".<sup>79</sup>

But Lawrence took a roundabout way via the East where he encountered an inimical and barren spirit of place quite alien to him. As he writes to Mabel Dodge Luhan soon after his arrival in Ceylon: "No, the East doesn't get me at all..."<sup>80</sup>

Finally on American soil in the autumn of 1922 Lawrence thought that he would catch the mythic spirit of place among the Rocky Mountains in New Mexico. The basic reason for his belief surely was his "pet scheme" for "an isle of the Blest" where he would have started a new life with Dorothy Brett, S.S.Koteliansky and other congenial friends, free from the "state of tension against

everything" in his native country, in "the ultimate place we call Typee or Rananim". In a letter to Koteliansky from his ranch in December 1922 he still dreams of "Rananim!" out there.<sup>81</sup>

An example of Lawrence's devotion to the new atmosphere is his Mornirigs in Mexico. After the first chapters, concerned with the bearing and customs of the strange people, Lawrence concentrates on the ceremonies of the aboriginals, comparing and contrasting them with the ancient European traditions. He describes their worship of the Sun, trees and snakes -all sanctified by himself as well -and the Indians' entranced dance of the sprouting corn during which the mystery of resurrection, "life springing within the seed, is accomplished". But he also pays attention to the difference in their ceremonial drama compared with ancient Greek drama. Both seem to have common origins in dance, but "from the Indian's ceremonial dance to the Greek's early religious ceremony is still a long step". While the Greeks usually offered the ceremony to "some specified deity" who was looking on, for the Indian there is "no conception of a defined God" in the Old World sense of the word and thus no "Onlooker". Instead, everything is alive with the wonder of creation, and the Indian's only commandment is: "Thou shalt acknowledge the wonder." Moreover, Lawrence positively notices: "To us science is our religion of conquest. Hence through science, we are the conquerors and resultant gods of our earth. But to the Indian, the so-called mechanical processes do not eXist.,82

It seems to Lawrence there are some points in common between the old cultures of the ancient Europeans and the Indians. This is clear even in his essay "Pan in America". Its essence is also discernible in the wild spirit of the ranch in *st Mawr*, although there are echoes towards the end of the short novel which are not unambiguously positive but tinged with hostile overtones. This is most likely explicable in terms of Lawrence's own dreams of Rananim which had' crumbled into dust. Therefore he was ready to leave New Mexico for the Mediterranean to rediscover the spirit of place.

A near fatal illness at the beginning of 1925 however ruined Lawrence's plans and his literary career for half a year, which meant a decisive turning-point in his life.

Finally in-Italy again, Lawrence felt at home and stated in January 1926 that there would be no more Rananim utopias. Instead, he thinks the Mediterranean countries best to live in and still wishes his old wish, that he "had a little ship to

100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

101. *Ius humanum*. *Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, *Die deutsche Fassung "Kreue in Karelien" des finnischen*

respectively. In connection with the other stories Cowan has some interesting things to say about ancient European mythology. Thus, the period covering the late nineteen twenties with changes in the spirit of place and a reassessment of life values, featuring his fiction as well, is another story (her opponent ("Jimmy and the Desperate Woman", p. 113) or the enigmatic emphasis of the divine beauty of the heroines of *The Ladybird* and "The Overtone".

In his mythic tales and psychological writings the of the individual unconscious for the integrated significance personality, and he does this also in *The Ladybird*.

-that Pound's comments on myth "indicate a recognition of its power to reach and transmit unconscious feelings"

reason t assume that he had access to and imbibed impressions from any and many of them during his vagrant life as a cosmopolitan.

Greece and watching Crete for a whole afternoon -the Allies wer compelled to ratify the political results of the Turkish victory.69

sail this sea, and visit the Isles of Greece, and pass through the Bosphorus. That Rananim of ours, it has sunk out of sight. n83

mother's creed, and in condemnation of her handsome, proud, brutal father, who had made so much misery in the family.

(pp. 13-4)

probably implied in *The Ladybird*. Doubtless the most majestic metamorphoses are however those of Zeus and his underground brother.

depressing experiences in Cornwall Lawrence refers to "an ecstatic subtly-intellectual underworld, like the Greeks Orphicism" and writes: "The old world must burst, the underworld

must be open and whole, new world.,,35

This reveals his innocent pursuit of idealistic or Apollonian -love, as he kisses his wife's feet without "the slightest misgiving". (p. 49)

NOTES 1) Letters I, p. 31. 2) James T. Boulton's Introduction to Letters I, pp. 4-5; In her *D.H. Lawrence: A Personal Record*, Jessie Chambers writes: "One of the most treasured possessions of the Lawrence household was a set of large volumes bound in green cloth containing long extracts from famous authors." The books "were regarded with a reverence amounting to awe". P. 92.

3) Letters I, pp. 46-7. 4) Boulton's introduction to Letters I, p. 10 and Lawrence's

letters referred to later on. 5) Letters I, p. 235. 6) *Ibid.*, pp. 235 and 261. 7) "Study of

Thomas Hardy", pp. 419-20. 8) Chambers, p. 121. 9) Letters I, pp. 160 and 261; the footnote to the latter

informs us that the plays were received from McLeod and probably read in verse translations by Gilbert Murray. 10) Letters I, p. 543. 11) "study of Thomas Hardy", pp. 476-77. 12) Letters II, pp. 248 and 283-84. 13) *Ibid.*, pp. 297-98. 14) *Ibid.*, pp. 253 and 315.

15) *Ibid.*, p. 644. -Iliad: After Achilles' refusal to fight, his friend Patroclus was killed by Hector, whereupon Achilles was roused to vengeance.

- 16) Preface to the American edition of *New Poems*, p. 218. 17) *Chambers*, p. 107. 18) "Study of Thomas Hardy", pp. 402-03. 19) *Letters II*, p. 330. -"Jamque vale!": Virgil: *Georgics*, IV, 497. Eurydice addressed these words to her husband Orpheus as she was taken back to Hell.
- 20) *Ibid.*, p. 517.
- 21) *Ibid.*, pp. 517 and 572.
- 22) *Ibid.*, pp. 105 and 493.
- 23) *Chambers*, p. 121; *Letters I*, p. 525.
- 24) *Letters II*, p. 552 and *Letters III*, p. 242.
- 25) *Chambers*, p. 99.
- 26) Preface to the American edition of *New Poems*, p. 218.
- 27) Lawrence had read Shelley's *Prometheus and Other Poems* by the end of 1915. -Settled in Lerici he was "always trying to follow the starry Shelley". -In April 1915 he had finished Brailsford's *Shelley, Godwin and Their circle*, and the next summer he was anxious to get Trelawny's *Recollections of the Last Days of Shelley and Byron*, edited by E. Dowden. *Letters II*, pp. 488, 85, 315 and 625 respectively.
- 28) Review of *Americans* by Stuart P. Sherman, p. 319.
- 29) *Letters III*, p. 61. -Both the authors contributed to the anthologies of imagist poets. Among the most famous by Lawrence was his "Erinnyes".

30) Merrild, p. 88.

31) Letters II, pp. 265 and 275. 32) Ibid., p. 114. 33) Ibid., p. 654; Letters III, pp. 39, 497 and 504.

34) Chambers, p. 95.

35) "Surgery for the Novel -or a BOmb," p. 518. 36) Seltzer Letters, p. 48.-Lawrence refers to

Ulysses. 37) Jenkyns, p. 194. 38) Letters II, p. 470. 39) Fantasia of the Unconscious, pp. 11-12 and 14.

40) "Pan in America", p. 29; Brett, p. 79: "The Golden Bough," you say sUddenly, "how I hate these

people who write books from their armchairs: men who never go to experience anything for

themselves". 41) Letters II, pp. 558-59. 42) Murray, pp. 94-5. 43) Ibid., pp. 149 and 103. 44) Hyman,

p. 84. 45) Letters II, p. 593. 46) Ibid., pp. 114 and 90. 47) Harrison, p. 38.

48) Ibid., pp. 224 and 118.

49) Letters II, p. 119.

50) Ibid., pp. 364-65.

51) Ibid., p. 367.

52) Blavatsky: The Secret Doctrine, p. VIII.

53) Letters III, pp. 150, 298-99 and 526.

54) Worthen: Explanatory notes to The Lost Girl, p. 397.

55) Merrild, p. 213.

56) Letters I, p. 74.

57) Letters III, p. 239.

58) For the historians' accounts adopted by Lawrence, see Move

ments in European History, chapter "Christianity", pp. 20-42. 59) Etruscan Places, p. 126. 60) Letters

II, pp. 592 and 654. 61) Movements in European History, p. XXVIII. 62) Clark: The Minoan Distance,

p. 4. 63) Hamalian, pp. IX-X. 64) Twilight in Italy, p. 59. 65) Ibid., pp. 26 and 37.

66) Ibid., pp. 111, 113, 115, and 116.

67) Ibid., pp. 169-70.

68) Moore Letters, pp. 694-95. 69) For the historical situation see for example *ibid.*, pp. 1192

and 1278-82. 70) *Sea and Sardinia*, p. 8. 71) The house, almost unaltered today is looked after by an old

lady, Mrs cacopardo, who in the summer of 1983 recalled Lawrence always busy at the desk or by the fountain. 72) *Sea and Sardinia*, p. 8. 73 ) *Ibid.* , p. 7. 74) *Ibid.* , p. 74. 75) *Ibid.* , pp. 135 and 13176)

*Hamalian*, p. 115. 77) *Fantasia of the Unconscious*, pp. 43-4. 78) *Hamalian*, p. IX. 79) *Letters II*, p.

271. 80) *Moore Letters*, p. 699. 81) *Letters II*, p. 259; *Letters III*, pp. 90,215 and 87; *Moore Letters*, p. 729.

82) *Mornings in Mexico*, pp. 70, 61, 63 and 76. -The chapters including the observations, "Indians and Entertainment" and "Dance of the sprouting Corn" he wrote in April, "The Hopi Snake Dance" in August 1924.

83) **Moore Letters, p. 876.**

## THE THREE MYTHIC CYCLES IN LAWRENCE'S SHORT FICTION

SICILIAN FANTASIA: "A MAN CAN ONLY BE HAPPY FOLLOWING HIS OWN INMOST NEED"

### 1. Lawrence's Restoration in sicily and Fantasia of the Unconscious

Lawrence's two successive periods in Italy, the first from september 1912 to April 1913 in the region of Lake Garda, the second from September 1913 to June 1914 mainly in Lerici and nearby Fiascherino by the Mediterranean, were a kind of prelude to his experiences further south.

The first sojourn in the ancient domain of Pan and Bacchus contributed to Lawrence's affirmation that his "great religion is a belief in the blood, the flesh, as being wiser than the intellect". And the "real way of living is to answer to one's wants".<sup>1</sup> The second period elicited the declaration that Lawrence felt the spirit of Pan in his blood, to which he gives expression in his *Twilight in Italy*.<sup>2</sup>

Lawrence's marriage with Frieda Weekley took the couple to England in the summer of 1914. Inspired by Italy, the author was determined to return by september.<sup>3</sup> But the outbreak of the First World War and the pressure of circumstances disrupted his plans. Lawrence did not reach his new destination, sicily, until the end of February 1920.<sup>4</sup>

In the first year Lawrence finished and revised works begun previously and devoted himself to the spirit of the past, in numerous excursions, from Naxos, Syracuse, Randazzo and Palermo to Rome, Florence and Venice.

Impressed by the extent of the ancient Greek culture still preserved in sicily, Lawrence writes in his *Sea and Sardinia* of the timeless Etna who, like Circe, once "broke the quick of the

Greek soul". After the Greeks "she gave them [=multitudes of visitors including the English] all their inspired hour and broke their souls". He feels that he has finally found his real mythic inspiration in the spirit of the ancient Greeks -still lingering in Sicily -who "had a sense of the magic truth of things".<sup>5</sup> He senses the presence of the mysterious gods of the Mediterranean where every place has a spirit of its own, "its expression", which may be "Proserpine, or Pan" or even earlier divinities. Besides the mythic spirit of the past, Lawrence has rediscovered himself, for to him "to penetrate into Italy is like a most fascinating act of self-discovery", the profoundness of which he finds hard to explain or analyse. As such it is comparable with his concept of the unconscious of the human mind. He feels "like a restored asiris".<sup>6</sup>

considering Lawrence's devotion to the past of Magna Graecia, it is no wonder that the first mythic cycle is Sicilian. of equal importance is the significance of the unconscious for the integrated personality, an essential prerequisite for the individual life, thoroughly discussed in his *Fantasia of the Unconscious*. There Lawrence proclaims that 'Be yourself' is his motto.<sup>7</sup> Consequently, the cycle covering the period from February 1920 to February 1922 is here called *Sicilian Fantasia*.

## 2. The Ladybird

There is a unique possibility to compare two versions of the same story, one written before the 'high season' of myths, the other a creation of Lawrence's *Sicilian fantasia*. A newly married woman is left in uncertainty after her husband's sudden departure to war and his exposure to mortal danger. In spite of her efforts to retain her selfhood, sorrow withers her beauty and she falls ill. Disquieted by her desolation and insomnia, she declines into a kind of lethargic drowse, during which her attention is repeatedly fixed on a thing of secondary importance in her daily routine, a thimble. The suspense finally draws to an end, although the anticipation of her wounded husband's

homecoming embarrasses the wife. After his resurrection from the war the reunited couple has to confront their altered circumstances and resume a new life as best they can.

This is actually the story of the desperate woman of "The Thimble", a short story Lawrence wrote during the First World War when he was himself aching for resurrection and for a way out of his enforced delay in England, the significance of which he compares to the thimble in his story.<sup>8</sup> But it is also the story of the anxious heroine of *The Ladybird*, actually the expanded version of the former story.

Opinions concerning the parallelism of the two stories differ, in spite of the similarities of the short story and the novella even with regard to the characterization of the protagonists. An interesting detail among others is the two women's age: respective to the events of *The Ladybird* which happen two years later, the heroine is also two years older.

According to Sagar, the tales are quite different, whereas the veteran Lawrence-scholar Harry T. Moore regards "The Thimble" as an early version of *The Ladybird*, or, as Warren Roberts has it, "The Thimble' was rewritten as 'The Ladybird'."<sup>9</sup>

In any case, the juxtaposition of the two stories not only justifies the presumption that Lawrence reworked the theme occupying his mind but also proves the superiority of *The Ladybird*. Furthermore, a prominent element features in this novella: that of the myths. In fact, a comparative analysis of the two variants proves that the superiority of the later version -including "the quick of a new thing",<sup>10</sup> to use the author's own expression -is in the first place due to Lawrence's mythopoeic creative force. The distinction lies in the fact that, unlike the stories written in the nineteen twenties, Christian imagery outweighs mythic elements in the earlier ones. Thus, 'although the delicate recovery' of "Touch me not, I am not yet ascended unto the Father" (*The Ladybird*, p. 47; "The Thimble," p. 209) is significant in both tales, there is actually only one commonplace mythic allusion, "Bacchic revel

before death" (p. 196) in "The Thimble", whereas the essence of *The Ladybird*, from milieu and structure to characterization and psychology, is in the mythic elements adjusted by Lawrence to suit his artistic ends.

In effect, it seems most likely that one of the main reasons for the critics' disapproval of *The Ladybird* is expressly connected with the mythic aspect, often ignored, misunderstood or denounced.

Aware of but not especially interested in myths, Daleski acknowledges Lawrence's "remarkable power and range in the long story" but however considers it "seriously marred" largely because the heroine's "accession into a new being [--] does not resolve the problem of her relations with the two men". Leavis considers that the "diagnosis of Lady Daphne's case is convincing". But he sees the peculiar danger "in the largeness, the inclusiveness, of the preoccupation" and regards the close of the story as unsatisfactory in its openness. In her article on Lawrence's theme of rebirth, Davies, to whom "the death orientation" of this novella seems to finally lead to *The Man Who Died* claims that the "many mythic deities [--] clutter *The Ladybird*". Widmer, who considers Blake, Lawrence and Yeats "experimenters in self-conscious and synthetic mythology" and disapprovingly pays attention to the "rhetorical melange de tout of mythologies", notes the quantity of the mythic material but misses its delicate quality. Harris, who observes that the Dionysian hero wins the Apollonian husband, is however perplexed by the fact that: "Throughout, one encounters passages of undigested explanation and assertion."II

In his article on the background and significance of *The Ladybird* Joost Daalder deplores the critics' repudiation of the complex novella as realistically inadequate. He ascribes their irrelevant estimation and their failure to understand Lawrence's design to their "ignorance of the materials he is building on and transforming". Although his own source-hunting seems occasionally extravagant, the emphasis on the importance of the mythic elements is to the point: "Lawrence's tale is not

realistic because he is mythmaking", and -as Daalder justly emphasizes -the author "did intend 'The Ladybird' to be predominantly mythical".<sup>12</sup>

Consequently, the literary value and meaning of *The Ladybird* only opens up to the reader who is cognizant of the symbolic subtleties of the myths developed by the author. The most conspicuous one is the Persephone mythology which is prefigured even in the first few pages in the references to a mother and daughter of noble birth afflicted with grief, and to a man in deathly circumstances.

John B. Vickery includes *The Ladybird* in the fourth of his six categories, in which the relevant Frazerian myth is "that of the Sacred Marriage".<sup>13</sup> In the chapter "The Sacred Marriage" Frazer however concentrates on the description of the sexual rites of the kings who serve as bridegrooms annually mating with female spirits in order to promote fertility.<sup>14</sup> Although the Frazerian impact is surely the most conspicuous in this story, the anthropologist's discussion of the fertility rituals does not prove adequate, whereas Vickery's own definition of the function of the myth does: it "operates as a kind of second story, almost a double plot, which illuminates the basic story by suggesting a link with man's earliest forms of belief and behavior".<sup>15</sup>

Thus, Vickery's fifth category, that of the myth of the reviving god, where Lawrence treats the myth "as a new version of an old story", actually proves more consistent with the above functional definition, and even agrees better with Frazer. Under the heading "Dying and Reviving Gods" the anthropologist dwells at length on the myths of Osiris and Dionysus -who feature in *The Ladybird* -as well as on the Persephone mythology.<sup>16</sup>

Consequently, *The Ladybird* is actually a thrice-told story, in germ in "The Thimble" and achieving full expression in the new version of the double goddess of corn, reinforced through allusions to Isis and Osiris.

a) The Regeneration of Persephone or Integration of psyche

The preliminary allusions of the first few pages illustrate the consistency with which Lawrence establishes the mythological pattern which he develops in *The Ladybird*, of the prefiguration technique discussed by John J. White in his *Mythology in the Modern Novel*.

To begin with, the reader is acquainted with a mother "of an old, aristocratic, loyal family famous for its brilliant menIt who is as influential "as any individual alive". Besides, on the very first page she is referred to as an "unyielding Mater Dolorosa" who had determined that her "heart of pity and kindness should never die". (p. 9) But the next moment her immortal dignity is however reduced to "a shabby, old-fashioned little aristocrat", (p. 9) a fluttering "worn bird of an out-of-date righteousness" (p. 10) jeered at by the new generation. Further, astir in the late autumn and paralysed by the deathly circumstances all round, the frail mother feels that "she must give in, and just die". (p. 10)

When the woman descends at the silent, lethargic atmosphere of a prisoners' hospital -familiarily saluted by the guard -she discovers a sallow man with the upper part of his breast pierced by a bullet. with his motionless face and unseeing eyes, the small creature appears to be a curious eccentric, as if from an another world entirely: "Now the yellowish swarthy paste of his flesh seemed dead, and the fine black brows seemed drawn on the face of one dead." (p. 11)

From the ghastly place, crowded by "enemies through no choice of their own", (p. 9) the sorrowing mother forces her way through an agonizingly narrow doorway into her daughter's ugly, yellow abode near Hyde Park, which unexpected visit startles the tenant of the den: "Why, mother, ought you to be out? I'm sure not."

(p. 12) The young lady has the lofty stature and strong daredevil nature "from her father, and from her father's desperate race". (p. 13) But now that her former natural beauty is however damaged by "sorrow, pain, thwarted passion" (p. 12) and reduced to the appearance of an "almost artificial" hothouse flower, (p. 13) the pale and all too thin lady with redrimmed eyes and continuously ill is a sad sight. Furthermore, she has lost her daredevil self-assurance as well:

And yet her whole will was fixed in her adoption of her

Thus, "her own blood turned against her". (p. 13) And after all, she could not escape the fact that "her blood had its revenge on her". (p. 14) Thus, she was "shattered from the inside". (p. 14)

Besides,

since her husband was missing, the desperate woman was like "the importunate widow dunning for her deserts". (p. 14)

100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

101. *Ius humanum. Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, *Die deutsche Fassung "Kreue in Kareljen" des flnnschen* respectively. In connection with the other stories Cowan has some interesting things to say about ancient European

Learning from mythology whether about the dark, moribund stranger, the young lady descends at the gloomy hospital to meet the queer man with something ages old in his face" and "In his race". or the enigmatic emphasis of the divine beauty of the heroines of *The Ladybird* and *The Overtone*". (p. 17) The heroic yet primitive prisoner, actually a friend of long standing, is frightened at the visitor's looming figure but soon remembers: "you were so bright a maiden". (p. 19) The swarthy

translucency of the individual strikes the woman who suddenly realizes integrated personality, and he does this also in *The Ladybird*.

that the bonds, the connexions between him and his life in the world had broken, and he lay there, a bit of loose, palpitating humanity, shot away from the body of humanity.

(p. 20) reason to assume that he had access to and imbibed impressions

The mother, who had accompanied her daughter to the curious man in his deathly circumstances, as a cosmopolitan, disappears from the stage during the visit and takes up her own role: Greece and watching Crete for a whole afternoon -the Allies

The little pathetic mother, so wonderful in her way, was not really to be pitied for all of her sorrow. Her life was in her sorrows, and her efforts on behalf of the sorrows of others.

(p. 13) sail this sea, and visit the Isles of Greece, and pass through

the Bosphorus. That Rananim of ours, it has sunk out of

As emphasized by Frazer in his *Golden Bough*, consistency required that both the generations of the Persephone mythology mother's creed, and in condemnation of her handsome, proud, brutal father, who had made so much misery in the family.

(pp. 13-4)

probably implied in *The Ladybird*. Doubtless the most majestic metamorphoses are however those of Zeus and his underground brother.

depressing experiences in Cornwall Lawrence refers to "an ecstatic subtly-intellectual underworld, like the Greeks Orphicism" and writes: "The old world must burst, the underworld

must be open and whole, the new world.,,35

This reveals his innocent pursuit of idealistic or Apollonian -love, as he kisses his wife's feet without "the slightest misgiving". (p. 49)

Among the preliminary ambiguous implications prefiguring the myth of Osiris is the gloomy man's readiness to being buried

could not coexist for long. This was arranged by assigning to the maiden the part of the corn sown in autumn and sprouting in spring, while the elder woman was left to play the rather vague part of the lonely mother sorrowing for her scion's absence in winter.<sup>17</sup> Accordingly, the goddess of corn, dying and sprouting every year, was both mortal and immortal. Thus the mother and daughter are actually two aspects of the same goddess, which double existence Lawrence develops in *The Ladybird* to suit his mythopoeic vision.

The outward reality and the background of the events and characters is that of wartime England.

But the inner reality, the heroine's confused state of mind, is laid bare even through the initial implicit references to the double goddess of the Persephone mythology, to Demeter, resigned to her fate of sorrowing mother bereft of her daughter - although Mater Dolorosa is more commonly associated with the mourning Mary weeping over the dead body of Christ - and to Persephone, the daughter of the haughty Zeus, full of zest for life but doomed to stay part of the year in the gloomy realm of the dead, yellow with hibernating flora.

The whole configuration of the mythic characters of *The Ladybird* is completed through Hades who had been seen to leave his realm only twice: to abduct Persephone while she was picking flowers, and to be cured of the wound inflicted by Heracles who, in his fight to steal Cerberus, had been forced to pierce his adversary's shoulder with an arrow. The role of the tenant of the underworld is indispensable for the whole of Lawrence's psychomythic novella as well.

Should the implicit mythic prefigurations of Persephone, Hades and Demeter of the opening pages of *The Ladybird* not initially convince the reader, the continued "additional pieces of less ambiguous information,"<sup>18</sup> to use John J. White's words unquestionably do so.

The most conspicuous characteristics of Lady Daphne, quite obviously suggestive of the goddess of decay and revival, are the numerous floral metaphors and the condition of her health which varies with the succession of seasons.

During the sere seasons attention is drawn to her sickly pale appearance with a thin, white throat and long, cold fingers, to "her wintry, blond nature". (p. 25) In wintertime her rare and delicate beauty is comparable to "some curious, full-open flower, some Christmas rose" (p. 25) and particularly to a hot-house flower. To her hibernal ally she seems to be like "a flower behind a rock" (p. 21) hardly alive whose withered beauty is like "a winter flower in a cranny of darkness". (p. 53) She is his "Dear, deadly mate." (p. 34)

As a matter of fact, it is through the consciousness and lips of her husband -the only expression of the name in the story -that Daphne's Proserpine nature is manifested in the depth of winter:

Don't tell me your hands could die, darling: your wonderful proserpine fingers. They are immortal as February and snowdrops. If you lift your hands the spring comes. (p. 51)

In spring the young lady is surrounded with an abundance of flowers:

when celandines open their yellow under the hedges, and violets are in the secret, and by the broad paths of the garden polyanthus and crocuses vary the velvet and flame, and bits of yellow wallflower shake raggedly, with a wonderful triumphance, out of the cracks of the wall.

(p. 69)

Among the flowers that Persephone was gathering when she was abducted by Hades, the reference books usually mention crocuses, irises, lilies, roses and violets, all of which are connected with the heroine of *The Ladybird* as well.<sup>19</sup> By far the most significant reference is the one to the lily, conspicuous even in the printed version of the novella but still more emphatic in the manuscript version.

In fact, there is the question of the completion of the published version of *The Ladybird*. In his note Brian H. Finney

reports that, on going through the holograph manuscript in the Berg Collection of the New York Public Library in 1972, he discovered two pages "omitted by mistake in all subsequent published texts", which mistake even Lawrence, according to Finney, never noticed.<sup>20</sup> As a matter of fact, the missing part of the dialogue between Daphne and Dionys would not add anything new to the action of the novella. Neither are the statements concerning the Count's imprisonment, the war coming to an end, and the husband's homecoming -all self-evident facts indispensable for the story. Besides, the tone of the altercation is so violent as to arouse doubts, as to whether the omission really escaped unnoticed, an unintentional and unacknowledged omission if it ever was, even by Lawrence.

In the unprinted pages Daphne's acrid remark on the Count's perversity is succeeded by the latter's insolent reply:

"But, beat on her, little heart, my heart," he said. "Beat on her and destroy her, then. It is time she fell to dust." "But why?" she laughed. "Ah well, you plucked lily! Ah well, 1011 in your fine jar of crystal. You plucked lily! You plucked lily! Already the scent of you is a half-dead lily." "Why plucked-" she asked, a little bitterly. "Plucked lily! Plucked lily!" he repeated.

"But I, even I, I know you have a root. You, and your leaning white body, you are dying like a lily in a drawingroom, in a crystal jar. But shall I tell you of your root, away below and invisible? My hammer strikes fire, and your root opens its lily-scales and cries for the sparks of fire, for my fire, for my fire, for my fire, for your aching lilyroot. Ah, you, don't I know you? And am I not a prisoner."<sup>1121</sup>

The above dialogue would undoubtedly reinforce the mythic allusion to Hades and Proserpine lilies -and even the significance of the lily symbolic of purity, which is also implied in the frustrated situation of the desperate woman. But the printed continuation dispenses with the Count's repeated outrageousness in the unprinted fragment, the insertion of which would cast a shadow over the affinity between Daphne and Dionys and thus mar the harmonious tension of *The Ladybird*. In the published version, which includes only the rhetorical question as to whether he knows the true situation of Lady Daphne, the Count continues:

"Not the white plucked lily of your body. I have gathered no flower for my ostentatious life. But in the cold dark, your lily root, Lady Daphne. Ah, yes, you will know it all your life, that I know where your root lies buried, with its sad, sad quick of life." (p. 44)

This allusion is concordant with the subsequent one to her as "queen of the underworld". (p. 75)

Apart from the flowers traditionally connected with Persephone, there are further allusions to mythic spring flora in *The Ladybird*. An interesting detail in connection with Daphne's early vernal visit to the curious man in his deathly circumstances -who emphatically repeats her very name -is the bare "mezeon tree", "the twinkling tops of purplish, bare trees", (pp. 23-4) On the one hand, the stress laid on the heroine's name "rings well" (p. 20) in Dionys's ears. He soon realizes the real state of affairs of her unsatisfactory marriage, which quite obviously implies the relation between Apollo and Daphne. On the other hand, the substitution of 'Daphne mezereum' for 'Laurus nobilis' indicates Lawrence's familiarity with botanical nomenclature.

During the trio's final sojourn in the scenery of awakening nature, the young lady "in her newest dress of silver and black and pink-chenille, with bare shoulders" affects Dionys like "the perfume of some white, exotic flower". (pp. 65-6) Considering the thematic point of rebirth of *The Ladybird*, it seems most likely that -in spite of the fact that the setting of the outward events is in England -it is the blossom of the almond-tree with black trunks, silvery knots and pink-whitish flowers of

Lawrence's three remarkable Sicilian poems that is implied even in the novella: "Bare Almond-trees", "Almond Blossom" and especially "Flowers", beginning with:

"And long ago, the almond was the symbol of resurrection."

and including the exclamation:

"Oh Persephone, Persephone, bring back to me from Hades the life of a dead man." (The Complete Poems, p. 303)<sup>22</sup>

The substitution of the almond with the Frazerian echo of regeneration for the evergreen laurel consecrated to Apollo implies divine revival and the other, Dionysian mode of being, thus reflecting the inward events of the story.<sup>23</sup>

As a matter of fact, Daphne's ultimate dilemma, inherent in the Persephone mythology, is further revealed even in her introductory characterization:

with her splendid frame, and her lovely, long, strong legs, she was Artemis or Atalanta rather than Daphne. There was a certain width of brow and even of chin that spoke a strong, reckless nature, and the curious, distraught slant of her eyes told of a wild energy dammed up inside her. (p. 13)

The comment, including the allusions to Apollo's twin sister Artemis, the goddess of the moon and a bold huntress who lived in celibacy, and to Atalanta, the swift-footed huntress is an anticipatory analysis of the duality and troublesome situation of the desperate woman torn between opposite forces. First, through further references suggestive of the moon-goddess such as "Basil always said she was the moon" (p. 37) and that Lady Apsley, agitated by her husband's return "really felt she could glow white and fill the universe like the moon", (p. 49) and Major Apsley's feeling "that she was his blood-sister" (p. 77), stress is laid both on the heroine's restraint or celibacy -in her case dictated by the circumstances -and the natural, dark or wild energy. Second, the couple's disparity of temperament, implicit even in the mountain-nymph who flees from the sun-god, is reinforced through the contrast between the mythic twins.

The dichotomy of Apollonian and Dionysian love, implied in the above, is clearly indicated throughout *The Ladybird*. To begin with, the reader learns that Daphne's marriage to the rational, spiritual and -in the Lawrencean, derogatory sense idealistic, or even cynical Major Apsley was anything but an ideal love match. When the war had broken out, her father had hoped for a splendid match, and the daughter had married "an adorable husband" : "son of one of the most famous politicians" whereas "she needed a dare-devil". (pp. 12-3) Then, after his departure to the war, the disconcerted wife to whom even hope "had become almost a curse", wishes: "Why could it not all be just clean disaster, and have done with it?" (p. 14) And, when her husband is finally back again, her physical sympathy is with Count Dionys and against Major Apsley, but "it was her husband whose words she believed to be true". (p. 57)

In effect, the dual aspect of spiritual or Apollonian and physical or Dionysian love is consolidated through the introduction of the most famous goddess connected with flowers and love -beside Persephone and Artemis one more divinity especially worshipped in Sicily -who actually consorted with Dionysus: Aphrodite. At first hearing, the comparison of Lady Apsley both with Aphrodite and Daphne may sound strange, but the essence of the matter is in the different points realized by her two companions.

On the one hand, it is Major Apsley who actually connects his wife with Aphrodite: it is he who had once called her "an Aphrodite of the foam", (p. 46) he who after his return home sees in her "more now than Venus of the foam" (p. 47) and wonders if she really belongs to him, and it is he who subsequently senses a change in her:

She had always been Aphrodite, the self-conscious one. And her eyes, the green-blue, had been like slow, living jewels, resistant. Now they had unfolded from the hard flower-bud and had the wonder, and the stillness of a quiet night.

Basil noticed it at once. (p. 76)

On the other hand, it is Dionys who not only realizes the ultimate conflict between Lady Apsley and her rational, uncongenial husband, comparable with Daphne's flight from Apollo's love, but also senses an affinity between himself and the emotional woman who "shivered, thinking of her husband" (p. 37) but "seemed to be sending her heart towards him". (p. 66)

Furthermore, there is the explicit conclusion towards the end of *The Ladybird*:

"Listen," he (= Count Dionys] said to her (= Lady Daphne] softly. "Now you are mine. In the dark you are mine. And when you die you are mine. But in the day you are not mine, because I have no power in the day. In the night, in the dark, and in death, you are mine. And that is for ever."  
(pp. 75-6)

The antithesis of the two modes of being and even the obvious preferability of the more unrestrained one are consistent with the distinction between the dark, Dionysian love of the Count and Major Apsley's Apollonian love. This is consistent with the emphasis Lawrence lays on sensual love both in his fiction and outside it, and even suggestive of the Nietzschean ideas the author was familiar with since the beginning of his creative career. The contrast between the two male characters has also been observed by Sandra M. Gilbert and John B. Humma. According to the former Daphne's "day-husband's" way of thinking "is purely Apollonian" whereas "Dionys is Dionysian". Humma emphasizes: "It is significant that Dionys' dark glow comes from the body, Basil's light one from his head." 24

But according to Lawrence's view of life, the world is not split into two irreconcilable forces. Instead, as most thoroughly evidenced in *Fantasia of the Unconscious*, the prerequisite to full life and individual integration is the reconciliation of the spiritual conscious with the sensual unconscious, which is the keystone of *The Ladybird* as well. Thus, it is in the first place the double existence of the goddess of corn that is referred to in the above quotation. Although Sandra M. Gilbert

concentrates in her "Potent Griselda: 'The Ladybird' and the Great Mother" mainly on Demeter's role, even she observes that "the shadowy coupling of Daphne and Dionys suggests the mystic marriage of Pluto and Persephone".<sup>25</sup>

Among the detailed references to the decaying and reviving goddess attention is drawn to Lawrence's inclusion of even her characteristic emblems in his *Ladybird*: the ear of corn, the serpent or snake and the torch. In fact, unless it is related to the mythic connections of the novella, the reference to Daphne's husband as "an ear of corn" (p. 38) ready for gathering, would probably sound a little curious. The snake again is set together with the scarab or ladybird, both of which are symbolic of rebirth -in the remarkable thimble. And the torch, actually replaced by a lantern as befits modern circumstances, is closely connected with Daphne-Persephone's nocturnal efforts to find the way to her companion hiding in the dark.

But by far the most conspicuous characteristic of *The Ladybird* suggestive of the Persephone mythology is its cyclic structure of time and milieu.

Although the story follows the succession of the seasons, the stress laid on them varies. The narration of the events covering the late autumn when the elder lady penetrates into the gloomy dwelling of her sickly daughter and descends to the morbid hospital, and the younger lady's visits to the same place from the late autumn to the early spring takes about one third of the whole. During the long autumn the frustrated heroine broods over her misfortune, thinking that her "anti-philanthropic passion could find no outlet -and should find no outlet". (p. 13) In the course of time she however senses in her inmost heart a potential outlet in the enigmatic patient who comes again and again to her mind although she tries to resist him: "For her life she could not have met his dark eyes direct." (p. 22) with the awakening of nature she becomes really aware of a change in their relation, which sensation she still tries to repress: "Something had gone beyond sadness into another, secret, thrilling communion which she would never admit." (p. 34) The summer of the lonely woman elapses relatively unnoticed. Free from the spell of the curious prisoner, she tries to occupy her mind with her husband's return: it is her husband of the happy honeymoon that is "the Dionysus, full of sap, milk and northern golden wine" and not "that little unreal Count".

(p. 38) She wants to recover her mental balance, but with the loss of the thimble presented by Dionys she loses hold of her life.

Contrary to her resolution to avoid her companion Lady Apsley yields to the fatal autumn like Persephone: "like a fatality she went" to the mysterious ally reminding her of "a squirrel laying in a winter store". (p. 41) During the long dark period -to the narration of which the author devotes about a third of the story -the heroine sinks into the depths of misery. Recoiling from her husband she feels: "She could not finally believe in her own woman-godhead -only in her own female mortality." (p. 52) And when she thinks that the hypnotic sympathizer is "going away into the dark for ever -then the last spark seemed to die in her". (p. 52) And, when all the three meet, Daphne realizes the gulf between her idealistic husband and the sensual Count, a "low-browed little fellow, belonging to the race of prehistoric slaves". (p. 62) He "still had a grain of secondary consciousness which hovered round and remained aware of the woman". (p. 57) But Daphne-Persephone herself -who usually wears black furs and is dressed in black in the wintertime -is "still draped in her dark, too-becoming drapery". (p. 57)

And once again the wintry visits come to an end with the sprouting flora: a contrasting milieu forms the setting of the trio's visit to the heroine's spacious childhood home in the middle of exuberant nature at the end of the novella. It is the reviving Persephone that -dressed in black, silver and pink now holds the others under her spell. Here for the first time since her reluctant marriage to an uncongenial man the frustrated woman dares to look the truth in the face and acknowledge her dormant feelings of the other, repressed consciousness, personified in the dark hero of the underworld: Only Daphne was making him speak. It was she who was drawing the soul out of him, trying to read the future in him as the augurs read the future in the quivering entrails of the sacrificed beast. She looked direct into his face, searching his soul. (p. 66)

Free from the strain on her nerves, the heroine now has a new experience of life:

There had always been a pressure against her breathing. Now she breathed delicate and exquisite, so that it was a delight to breathe. Life came in exquisite breaths, quickly, as if it delighted to come to her. (p. 72)

The acceleration of the narrated events is consistent with the intensity of the new sensation.

After the last, decisive nocturnal visit to her 'secret sharer' the young lady who is full of life "had a strange feeling as if she had slipped off all her cares". (p. 76) Daphne-Persephone's curious wintry possessor and indispensable agent of her rebirth - "He was for her infallible. He spoke the deepest soul in her."

(p. 79) -leaves the stage, and the heroine is free to start an independent life as an integrated individual.

The mythopoeic structure of *The Ladybird* is consistent with John

J. White's view that, particularly in works "with an extended sequence of correspondences", "a mythological pattern offers a rigid structural aid, somewhat like the preparatory network of lines used by some painters".<sup>26</sup> This corresponds to Lady Apsley's altering states of mind. The concentration on the late autumn, on hibernation and vernal rebirth, adjusted to stages of Daphne's crisis of life, manifests psychological time.

But Lawrence also employs the mythic dimensions to serve his more personal ends. This adjustment is consistent with Vickery's view that in the process of retelling a well-established myth the author "fleshes it out with his own im

aginative extrapolations so that the final product is both a new tale and a commentary on the old one".<sup>27</sup> In this case the old tale is a commentary on the modern world as well. The Ladybird, pervaded with death, frustration, pain and suffering is an appropriate forum for the author to denounce war in various tones.

Right from the beginning the author stresses the destruction of the war years which saw the death of all love and which engendered only anger and hate instead. Europe committed moral suicide and "the old spirit died for ever in England". (p. 10) It is the imprisoned man at death's door, Lawrence's mouthpiece, who condemns the whole absurd war:

More trenches? More Big Berthas, more shells and poison-gas, more machine-drilled science-manoeuvred so-called armies? Never. Never. (p. 32)

Suggestively enough, it is the elder lady who shares Demeter's persistency. Although there seems to be room in her heart year after year for still new sorrow caused by death, the "unquenched" mother (p. 14) does not lose her hope. She reminds her sceptical daughter of better times - "what has been before" -and looks forward to a new, better life after the "terrible pneumonia tearing the breast of the world".(p. 15) The great mother condemns contrary thoughts as perverse.

It is Major Apsley, the military hero who boasts that the war has been a beneficent ordeal and as such "a valuable thing" (p. 55) -as Count Dionys cynically and insinuatingly suggests to himo

In translocating the events of *The Ladybird* to England, mainly to London, Lawrence -living himself safely "restored" in Sicily, teeming with the memories of the ancient Greeks, and writing from there as a perspicacious outsider -gives vent to his own indignation about the superficial quality of modern life, effectively uttered by the Count, an outsider as well. To Daphne's enquiry about his opinion of the state of the world the

prisoner replies by wondering if it were the red-brick boxes, "each with its domestic Englishman and his domestic wife, each ruling the world because all are alike", (p. 30) that she means by the world. In the foreigner's eyes the self-complacent idealists, caged in their standard boxes, are all trapped under a net "pinned down over this island and everything under the net". (p. 30) The morbid hospital atmosphere fits the spirit of the deathly circumstances, as do the Proserpine hibernation quarters. Both are situations where all are equally helpless or even beyond help.

The root of the Persephone mythology is Hades, although -as implied by his very name, likely derived from Greek *ta,*' privative and *'idein,*' to see -he mostly keeps to himself and thus plays a secondary role. The role of Count Johann Dionys Psanek is of equal importance in *The Ladybird*.

Despite his being mostly invisible in the darkness, an image of the strange prisoner's appearance is possible: a noticeably small, reticent man with a "transparent, immobile" face (p.24), black, uncut hair, swarthy, translucent skin and protruding teeth who like his mythic brother "seemed to keep inside his own reserves, speaking to nobody, if he could help it" and looked "as a proud little beast from the shadow of its lair". (p. 27)

Among his notable characteristics, attention is drawn to his names, the German, Greek and Slavic origins of which suggest a Hades-like cosmopolitan. Most important of all are however the implicit associations of Dionys and Psanek.

Dionys unquestionably suggests Dionysus -which is consistent with John J. White's observation that, to combat "stridently archaic names, writers have tended to modify them,,<sup>28</sup> -not only in the traditional capacity of the god of wine but also and above all in the capacity of the god of vegetation associated with Persephone. In fact, the god of wine with Dionysian associations has largely overshadowed Dionysus, the dying and resurrecting god of fertility. For example according to Seyffert's classical dictionary, one of Lawrence's likely

sources, the god of earth Dionysus II belongs like Persephone, to the world below as well as to the world above. The death of vegetation in winter was represented as the flight of the god into hiding from the sentence of his enemies, or even as his extinction, but he returned again from the obscurity, or rose from the dead, to new life and activity. 1129

Psanek, the Czech equivalent for an outlaw, again reinforces his awkward situation at the mercy of fate as the Count himself outlines: II The law has shot me through. <sup>11</sup> (p. 26)

Furthermore, the stranger's readiness to take new names -not Pluto, the common euphemistic designation meaning 'the rich' but modern pseudonyms like Karl, Wilhelm, Ernest or George, which names he himself hates -suggests the multinomous god of the Underworld. And just before the visitant is shipped back to his obscurity he is finally given the title of 'King in Hades' (p. 80)

Thus, Count Dionys is both Dionysus and Hades, which combination of elements from two mythologies is necessary from the point of view of the whole. Both mythic figures represent the repressed layers of human mind. But without the association of the tenant of the Underworld with the god of vegetation, the Count's resurrection to new life in the vernal setting of the closing events of *The Ladybird* would be at least questionable if not totally inconsistent.

Noteworthy among minor details is that Major Apsley, the spiritual opposite of Dionys-Hades, is impecunious -a fact repeated surely not purposelessly among the few introductory characteristics given about him. This deficiency contributes to his opposition to Hades alias Pluto and is probably even symbolic of the idealist's inferiority to his sensual rival.

Furthermore, the prisoner's sensation of being shot through by the law, is suggestive of the author's own awkward situation in life, when legal proceedings were taken against him, the writer and man, and when the Lawrences were detained in England during the years described in *The Ladybird*.

100. Erkki Asp, The Finnicization of the Lapps. 1966.

A case of acculturation. 142 p.

101. lus humanum. Studia in honorem Otto Brusiln. 155 p. 1966.

102. Le Martin, Die deutsche Fassung "Kreue in Karelien" des flnnischen

respectively. In connection with the other stories Cowan has some interesting things to say about ancient European mythology. Apart from the numerous allusions to Hades himself whose sacred duty is "to hold the lives of her opponent in (his hands) and was his future in the world" but is "master of the enigmatic emphasis of the divine beauty of the heroines of The Ladybird and 'The Overtone'. There was "a desperate, crowded dreariness and helplessness in the more than a guest". (p. 28) There was "a desperate, crowded dreariness and helplessness in the mythic tales and psychological writings of the ancients if nobody was to make a son or daughter integrated personality, and he (she) also being The Ladybird to bring flowers with her is repudiated by the reply that they are quite out of place." Please do not bring flowers into this grave. Even in gardens, I do not like them. When they are upholstery to human life."

(p. 21) assume that he had access to and imbibed impressions from any and many of them during his vagrant life, as a cosmopolitan. Access to Hades was along the eternally flowing rivers: Lethe was the most famous of them, out of which the souls of the departed forgot their earlier existence. After the decisive night in the Greece and watching Crete for a whole afternoon - the Allies wer company of the dark hero Daphne feels: "she had suddenly collapsed away from her old self into e this darkness, this peace, this quiescence that results like a full dark river flowing eternally in her victory". (p. 79)

sail this sea, and visit the Isles of Greece, and pass through the Bosphorus. The interesting detail is that of Daphne's will include her out-ridery of the sight. This is the ladybird's seventh spot between the teeth, "like the cake for Cerebus". (p. 30) This is the reward and is more modestly deliberately coined from a Greek word, was only to be appeared with an owl or a snake and from Erebus or primeval darkness, which recurs in the Homeric Hymn to Demeter. (pp. 13-4)

probably implied in The Ladybird. Doubtless the most majestic metamorphoses are however those of Zeus and his underground brother, belief that swans sing magically at the gates of Hades. Although the swan song in this sense has depressing experiences in Cornwall Lawrence refers to "an ecstatic subtly-intellectual underworld, like the Greeks Orpheus and his wife. The old and new songs connected with death continued to circulate, including both the Finnish one about the Swan of Tuonela (Tuonela meaning the Underworld) must be open and whole, and the Greek one, according to which the swan is the soul of Apollo. This is Spellbound by the Apollonian 'intense love' sound as he kisses his wife's feet" (p. 71) echoing in the darkness for the slightest sign and Daphne feels: (p. 49)

Among the preliminary ambiguous implications prefiguring the myth of Osiris is the gloomy man's readiness to being buried alive:

It was like a thread which she followed out of the world; out of the world. And as she went, material thing. And in her Isis Unveiled she discusses the slowly, by degrees, far, far away, down the thin thread of his singing, she knew peace -she knew ancient sun-worshippers who considered the sun "the eternal forgetfulness. She could pass beyond the world, away beyond where her soul balanced like a bird an boundless sand was perfected. (pp. 71-2)

a integrated personality. Lacking the skilfully interwoven n Daphne is attracted by the mysterious song that "was inaudible to anyone but herself". (p. 71) network of the various myths The Fox does not achieve the

The third night she discerns a "ghastly" ring:

And then began the most terrible song of alle It began with a rather dreary, slow, horrible sound, like death. And then suddenly came a real call -fluty, and a kind of whistling and a strange whirr at the changes, most imperative, and utterly inhuman. Daphne rose to her feet. And at the same moment up rose the whistling throb of a summons out of the death moan. (p. 73)

Thereupon she enters the dark room anxious to know the contents of the song. She learns the story of a swan who became a woman to marry a hunter who had fallen in love with her but was one night turned into a swan again. She left everything behind her. This is actually a reversed version of Leda and the -maleswan, adjusted by the author to fit his own story of the symbolic metamorphoses of the heroine -an admixed adaptation of Daphne caught by Apollo but fleeing from him and Persephone seized by Hades.

A few moments later the mystic singer himself ponders:

Why fear for this life? Why not take the soul she offered him? Now and for ever, for the life that would come when they both were dead. Take her into the underworld. Take her into the dark Hades with him, like Francesca and Paolo.  
(p. 75)

This includes the first explicit reference to the realm of Hades, which is underlined through the one to Dante's Inferno.

The detailed adoption and original adaptation and particularly the combination of various mythic elements in *The Ladybird* is an indication of the author's profound knowledge of ancient world. It seems that the deep impression made on Lawrence the painter by the visual arts contributed to the features of the mythic figures and even to the composition of the novella. To exemplify, the visual descriptions of Dionys-Hades are suggestive of the finished plastic lines of a statue:

[--] how could he look so immobile. It was true as her mother had said: he looked as if he had been cast in the mould when the metal was white hot, all his lines were so clean. 80 small, he was, and in his way perfect. (p. 24)

or

His black hair was brushed smooth as glass, his black eyebrows glinted like a curve of black glass on the swarthy opalescence of his brow. (p. 25)

Noteworthy among the famous creations depicting *The Rape of Persephone* is the one by Pietro da Barga (Florence, Museo Nazionale) with the tiny black figures of Persephone grimacing like the heroine of the novella - "a fearful stony grimace" (p. 15) - the triceps Cerberus with its mouths open dunning for its deserts, and Hades with his black, smooth hair, animal ears and clumsy hands. The detailed similarity to the small Count of the novella with the fingers "that still suggested paws" (p. 42) and "his small animal ears" (p. 18) makes one think that the author who stayed for weeks in close vicinity to the museum must have studied the minute opalescent bronze figures intensively.

The best-known is Giovanni Lorenzo Bernini's massive marble statue *The Rape of Persephone* (Rome, Villa Borghese) with all the same figures, but with the distinction that Hades seems to have obvious difficulties in his rape of the looming figure of Persephone, which is suggestive of "the looming figure" of the heroine of *The Ladybird* whose "presence loomed and frightened" (p. 18) the Count. Bernini's masterpiece is preserved with his other, equally famous massive creation, *Apollo and Daphne*, within the same walls. While Lawrence was writing *The Ladybird* he most likely saw both these impressive marble statues, which obviously contributed to the inclusion of the two mythologies in his novella.

Further, after wondering at the end of the story if his wife had fallen in love with the stranger,  
Major Apsley

[-] looked at her again, at her bright hair that the maid had plaited for the night. Her plait hung down over her soft pinkish wrap. His heart softened to her as he saw her sitting there.  
(p. 77)

This visual image is suggestive of the goddess of corn who is usually depicted seated with her hair plaited, as in *The Seated Demeter or Kore* in the archaeological museum in Syracuse. Besides, the agitated husband who had immediately after his return sensed the affinity his wife had for the alien prisoner, had insinuatingly referred to her Proserpine fingers. The Count for his part who had soon sensed the cool relations of the married couple and stressed the young lady's identity with Daphne, had fingered her loose hair that he had wanted to wrap round his hands. This suggests Bernini's *Apollo and Daphne*. Unlike the *Persephone* figures in general and particularly the two famous statues, the nymph's hair is blowing freely in the wind.

Lawrence's interest in *Leda and the swan*, depicted in numerous world-famous paintings, including the ones by Michelangelo (London, National Gallery), by Jacopo Pontorno and Jacopo

Tintoretto (both in Florence, Uffizi), is evidenced by his own painting's Leda and the Swan and Singing of Swans, probably dating from the latter half of the nineteen twenties.

The intense contribution of the visual arts to Lawrence's creative process -in addition to The Ladybird particularly conspicuous in "The Overtone" and St Mawr -sheds light on his originality as a mythopoeic writer. Lawrence reveals his interest in visual arts in the essay "Making Pictures": "And I believe one can only develop one's visionary awareness by close contact with the vision itself: that is, by knowing pictures, real vision pictures, and by dwelling on them, and really dwelling in them.,,31

All three aspects of the corn goddess are included in The Ladybird. A certain intimacy between the seventeen-year-old maiden and the Count had been established years ago, when he had presented the maiden with a heirloom, the thimble.

since one of the fundamental questions of the novella is how to equate married life with individual independence, this implies that Lawrence probably also knew Demeter in the capacity of a marriage goddess. The role of a wife is doubly illuminated through the different positions and attitudes of the two women: while the elder one submits to her lot of a subordinate role beside her husband, the younger one strives for individuality and independence.

Like the mythic Demeter, the mother is given a vaguer role even in the novella. After her disappearance from the stage at the beginning of The Ladybird Countess Beveridge reappears only momentarily in the early spring at the end of the novella as the "little, frail wife" (p. 63) by the side of Earl Beveridge, whose arrogant behaviour makes one think that he can be taken for Zeus.

A new, decisive phase sets in with the trio's stay in the detached intimacy of the English mansion. The formal communication between all five culminates in an insinuating exchange of views on human values, but the Beveridges seen quit the stage. Separated from her parents and suddenly fascinated by the werkpeople's curiously appealing intimacy, Daphne realizes more deeply the dichotomy between the conscious and the unconscious. There was a wide gulf between her husband's

'supercsciousness' of her neurotic and fretful self-consciousness and the unconscious of these beyond the range of her spiritual consciousness: "Her consciousness seemed to make a great gulf between her and the lower classes, the unconscious classes." (p. 70) She connects the alien prisoner with these classes and devotes herself to her Dionysian reveries.

Now that the fire of bleed-consciousness is manifestly kindled between "the deadly mates", an excited suspense precedes the acceleration and final culmination of events. One night Daphne-Persephone starts at Dionys's magic singing. The next wakeful night she also exposes herself to the supernatural call that draws her "like a thread". (p. 72) The third night the mysterious call is irresistible enough to make her finally intrude into the dark privacy of his supernatural power.

The magic power of the nocturnal call is consistent with Lawrence's opinion of the ancient power of music -unquestionably suggesting to one Pan and Apelle among the most famous musicians -and the power of the night-activity of the human mind. In his *Fantasia of the Unconscious* Lawrence refers to the ancient times, "when music acted upon the sensual centres direct". And he adds that "in some voices still we hear the deeper resonance of the sensual mode of consciousness".<sup>32</sup> Later on he returns to the great call of the bleed in the night when the consciousness sinks deeper and "suddenly the bleed is heard hearsely calling". Lawrence further accentuates the resting night-activity of the lower self, when "the friction of the nightflew liberates the repressed psychic activity explosively".<sup>33</sup> The essentials of *Fantasia of the Unconscious* are thus parallel to the contents of *The Ladybird* so that the latter is a kind of fictional application of the former.

The nocturnal visits suggest another aspect of Persephone. She also appears in the religious myths of Orphism, which

emphasizes the indestructibility of the soul. This links her with Psyche, who is the personification of the human soul in Greek mythology. For example Seyffert deals with the old tradition, according to which the love-god Cupid or Eros caused Psyche to be carried off to a secluded place, where he visited her only at night. Once Psyche saw her companion, the god disappeared. "Amid innumerable troubles and appalling trials she seeks her lover, till at length, purified by the sufferings she has endured, she finds him again, and is united to him for ever.,,34 At the end of The Ladybird the nightly visitor states: "I leave my soul in your hands and your womb. Nothing can ever separate us, unless we betray one another." (p. 79) And Daphne is no longer "shattered from the inside". (p. 14) She has reached equanimity after her trials. Her Psyche is integrated.

An interesting detail and an indication of Lawrence's familiarity with the movement is the fact that soon after his

#### b) Isis Unveiled, Osiris Restored and Dionysus-Osiris Unbound

since 100. Erkki Asp, The Finnicization of the Lapps. A case of acculturation. 142 p. 1966.

his 101. lus humanum. Studia in honorem Otto Brusiln. 155 p. 1966.

102. Le Martin, Die deutsche Fassung "Kreue in Karelien" des finnischen a

respectively. In connection with the other stories Cowan has some interesting things to say about ancient European mythology.

departure of the war Basil Apsley has been physically off the stage for the first half of The Ladybird, although the slender basis of the Desperate Woman, the young wife all the time or the enigmatic emphasis of the divine beauty of the heroines of The Ladybird and "The Overtone".

In her agitated anticipation of her husband's homecoming Daphne makes Count Dionys, the possessor of her unconscious life, die out of her mind and consciously forces herself to concentrate on the reunion with Basil, whom she would love all the more for his wound and whose bones she would touch that Basil's touch is living flesh and blood (p. 39) This is one of the preliminary prefigurations of Osiris. For a time she had even lulled herself in the illusion that it was her husband that was "the feelings" full of reason to assume that he had access to and imbibed impressions from any and many of them during his vagrant life as a cosmopolitan.

Greece and watching Crete for a whole afternoon -the Allies were compelled to ratify the political results of the Turkish victory.<sup>69</sup>

sail this sea, and visit the Isles of Greece, and pass through the Bosphorus. That Rananim of ours, it has sunk out of sight. n83

mother's creed, and in condemnation of her handsome, proud, brutal father, who had made so much misery in the family.

(pp. 13-4)

sapll. (p. 38) In his letter Major Apsley for his part told that he had IIbeen through helllll but was now waiting for his IIsecond bloomingII. (p. 38) But they are both bitterly awakened from their illusions, effectively and economically manifested through the apposite mythic allusions.

The most noteworthy is that of Isis who was identified with the moon and his brother Osiris who was a sun-god. The comparison of the relations between Daphne and Basil to the union of mates who had orbits of their own and who lost the live touch of love after the fatal separation during which the body of Osiris was dismembered by his enemy and reassembled by Isis who embalmed it, refers to their separation during the war. But above all it reinforces their ultimate uncongeniality implied in the myth of the nymph who fled from Apollo. Basil's realization of the sisterhood towards the end of the novella may refer to Isis and Osiris as well as to Artemis and Apollo.

Facing her husband's Icurious deathly sUb-pallor<sup>ll</sup> (p. 47) Daphne abhors his ghastly appearance:

He was like death, like risen death. She felt she dared not touch himo White death was still upon himo She could tell that he shrank with a kind of agony from contact. 'Touch me not, I am not yet ascended unto the Father. . (p. 47)

His likeness to arisen death might recall the resurrection of Christ, but the sexual connotations of Basil's return -first implied in Daphne's sarcastic comment: IYyet for contact he had come. <sup>ll</sup> (p. 47) -surely suggest Osiris rather than Christ. Besides, the reference is necessarily not merely Biblical, but suggests Titian's famous painting IINoli me tangere<sup>ll</sup> in which the

36

tempting appearance of the man arrests the spectator.

At his homecoming the husband expresses his idolatry to Isis:

III knew,II he said in a muffled voice. III knew you would make good. I knew if I had to kneel, it was before you. I knew you were divine, you were the one -Cybele -Isis. I knew I was your slave. I knew. It has all been just a long initiation. I had to learn how to worship you. <sup>ll</sup> (p. 48)

And a moment later he sees in his wife an unattainable mystery:

"It isn't love, it is worship. Love between me and you will be a sacrament, Daphne. That's what I had to learn. You are beyond me. A mystery to me. My God, how great it all is! How marvellous!" (p. 49)

100. Erkki Asp, The Finnicization of the Lapps. A case of acculturation. 142 p. 1966.

But 101. lus humanum. Studia in honorem Otto Brusiln. 155 p. 1966.

after 102. Le Martin, Die deutsche Fassung "Kreue in Karelien" des flnnischen

discovering the mystic thimble and learning its origin, Basil, who has observed a change in his wife, from the address as the "long-limber Isis with sacred hands" about ancient European (p. 51) mythology. Next moment the restored Osiris -suggestive of the other sun-god, Helios, who had witnessed the rape of Persephone -knowingly refers to her "wonderful Proserpine fingers" (p. 51) enigmatic emphasis of the divine beauty of the heroines of The Ladybird and The Overtone. And finally the embittered husband expresses his readiness to self-sacrifice -which suggests the bloody rites of Cybele, the Phrygian goddess of fertility:

"I can't help kneeling before you, darling. I am no more than a sacrifice to you, an offering. I wish I could die in giving myself to you, give you all my blood on your altar, for ever." (p. 51) of its power to reach and transmit unconscious feelings"

Apart from the allusions to Isis and Cybele, the barrenness of their union, which is most bitterly realized by Daphne/Persephone -is, ironically enough, reinforced through further allusions to goddesses of love and fertility. cosmopolitan.

Greece and watching Crete for a whole afternoon -the Allies Daphne's recoil from Basil's ecstatic "adoration-Iust for her" (p. 52) is manifested through the allusion to Astarte, the goddess of moon and fertility who was worshipped with ecstatic sexual rites, including prostitution. sail this sea, and visit the Isles of Greece, and pass through

Upset by her husband's claim for sacramental love, Daphne it has sunk out of sight. n83

mother's creed, and in condemnation of her handsome, proud, brutal father, who had made so much misery in the family.

(pp. 13-4)

probably implied in The Ladybird. Doubtless the most majestic metamorphoses are however those of Zeus and his underground brother.

depressing experiences in Cornwall Lawrence refers to "an ecstatic subtly-intellectual underworld, like the Greeks Orphicism" and writes: "The old world must burst, the underworld must be open and whole, new world.,,35

This reveals his innocent pursuit of idealistic or Apollonian -love, as he kisses his wife's feet without "the slightest misgiving". (p. 49)

Among the preliminary ambiguous implications prefiguring the

really felt she could glow white and fill the universe like the moon, like Astarte, like Isis, like Venus. The grandeur of her own pale power. The man religiously worshipped her, not merely amorously. She was ready for him -for the sacrament of his supreme worship. (p. 49)

Torn between her Apollonian husband's assertion of his marital rights and her own secret dreams about Dionysian love:

She [= Daphne] felt her soul perish, whilst she herself was worn and soulless like a prostitute. A prostitute goddess. And her husband, the gaunt, white, intensified priest of her, who never ceased from being before her like a lust. (p. 52)

Consequently, Lady Apsley's husband is bodily almost restored like Osiris, although there remains the physical handicap which is symbolic of a spiritual deficiency, and suggests the crippled Clifford in *Lady Chatterley's Lover*. "The scar ran livid from the side of his mouth. It was not so very big. But it seemed like a scar in himself, in his brain, as it were." (p. 47)

And the mask of Lady Apsley -the "black lace veil over her face" (p. 52) which had made her seem so mysterious -has been thrown off: to adapt Madame Blavatsky's title, she is Isis unveiled.

Considering the whole of *The Ladybird*, there remains another, decisive aspect of Osiris, included in the characteristics of Major Apsley. Osiris is also connected with the blissful immortality of the soul. For example Seyffert refers to his power of restoration as the king of the lower world where "the spirits of those who are found to be just are awakened by him to new life".<sup>37</sup> At the end of the story the reader understands that Basil will fulfil himself and be happy in his own way. Above all, he will be just and keep from laying down the law for anybody from which "the thought of eternity" (p. 81) saves even himself.

There are also numerous direct or indirect references to Egypt and Osiris in connection with Count Dionys. His black hair, dark eyes, dark complexion, the reference to the autumnal leaves around him that were like a "nimbus of glowing yellow" (p. 41), and the visual image of him "seated erect, like an Egyptian King-god in the statues" (p. 75) unquestionably suggests the Egyptian sun-god -much rather than the fair-haired and fair skinned man from the north with "his light blue eyes". (p. 47)

"No, 100. Erkki Asp, The Finnicization of the Lapps. A case of acculturation. 142 p. 1966.

no! 101. lus humanum. Studia in honorem Otto Brusiln. 155 p. 1966.

No, 102. Le Martin, Die deutsche Fassung "Kreue in Karelien" des flnnischen no! If I could be buried deep, very deep down, where everything is forgotten! But they draw me up, back to the surface, I would not mind if they buried me alive, if it were very deep, and dark and the earth heavy above." (p.20)

her opponent ("Jimmy and the Desperate Woman", p. 113) or the enigmatic emphasis of the divine beauty of the Ladybird and "The Overtone". This association is reinforced through the stress laid on his measures a few pages later, and the thought of dismemberment here associated with the war: the foreign prisoner's indignation at the modern world that has "used up all the love" would not be destroyed although "a shell exploded" and blew him down to his soul and the ladybird (p. 31)

-that Pound's comments on myth "indicate a recognition of its power to reach and transmit unconscious feelings" Less ambiguous details are associated with the pharaohs, the scarab, the man's being a fire-worshipper and an initiated member of a secret society to which his ancestors have also always belonged. Above all there is the stress laid on the sun the sun image is repeated ten odd times for example on two pages: (pp. 23-4) them during his vagrant life as a cosmopolitan.

Greece and watching Crete for a whole afternoon -the Allies In the discussion concerning the origin of the mysterious ladybird in the thimble Dionys connects himself with the Pharaohs through the scarabeus, an Egyptian symbol of resurrection:

victory.<sup>69</sup>

"I am [proud of it], you [= Daphne] know. It has such a long genealogy -our -potted beetle. Much longer than the sunbeams. I think that Remains of ours has sunk out a very mysterious emblem. So I connect myself with the Pharaohs: just through my ladybird."

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(p. 67)

Moreover, he is an initiated "member of a certain old secret society [--] like the free-masons" (p. 34) -which is traceable to the Isis cult. His being "thrilled by these secrets" (p. 34) and invested with the "secret knowledge", (p. 35) along with several further details, clearly indicate Lawrence's knowledge of Madame Blavatsky's secret doctrine of "archaic truths which are the basis of all religions", as she puts it in her preface to *The Secret Doctrine*.<sup>38</sup>

There are several ideas in *The Ladybird* which are also discussed in Madame Blavatsky's *Secret Doctrine* and *Isis Unveiled*, the parallelism between which suggests that the author must have adopted at least some of the ideas and even details connected with the mysterious stranger from the above two books. The most noteworthy are the dark origin of all light, the life-giving sun, reincarnation, the interchange of night and day or the periodical existences of the Ego, the symbolic scarabeus, and the credo "I am I".

Dionys reveals to Daphne the true nature of fire and light:

The true fire is invisible. Flame, and the red fire we see burning, has its back to us.

Well then, the yellowness of sunshine -light itself -that is only the glancing aside of the real original fire. You know that is true. There would be no light if there was no refraction, no bits of dust and stuff to turn the dark fire into visibility. (p. 35)

Blavatsky repeatedly discusses the invisibility of fire and flame and frequently returns to the inconceivability of all light except as coming from some unknown source, called darkness only for the sake of the demands of reason and logic.<sup>39</sup>

Dionys, "a subject of the sun" belonging to "the fire-worshippers" (p. 24) manifests his longing for the invigorating effect of the sun that he thinks "must shine at last", although he is "afraid of getting well too soon". (p. 23) -In her Secret Doctrine Blavatsky discusses the fire-worshippers who regard fire as "Life and Death, the origin and the end of every

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The Ladybird the succession of seasons is superseded by the interchange of night and day, respectively. In connection with the other stories Cowan has Dionys, who only dominates in "the night, in the dark and in death" (p. 75), will return from Europe to time of the day, "the night wife of the ladybird". (p. 76) -In The Secret Doctrine Blavatsky -with her opponent The Book of the Dead first reminds us how important Reincarnation was for the enigmatic emphasis of the divine beauty of the heroines of The ancient Egyptians and then explains how 'the Soul' (the Ego or Self) of the defunct is said to be living in Eternity; it is immortal, 'co-eyal with, and disappearing with the Solar Boat', and in his mythic tales and psychological writings the significance "emerges from the fluid on the stream of the cause of life and joins the living on Earth by personality, return and the does this also in The Ladybird.

-that Pound's comments on myth "indicate a recognition of its power to reach and transmit unconscious feelings, a descendant of the Egyptian scarabeus, is referred to as

"the symbol of the creative principle" which "must have suggested to the Egyptians the First Principle that set the globe rolling". (p. 68) -When discussing the symbols of eternal life

Blavatsky explains: "The Mundane Egg was placed in Khnoom, the 'Water of Space,' or the as a cosmopolitan. feminine abstract principle (Khnoom becoming, with the fall of mankind into generation and Greece and watching Crete for a whole afternoon -the Allies phallicism, Ammon, the creative GOD)" and concludes: "The 'winged globe' is but another form of the egg, and has the same significance as the scarabeus results which relates to the rebirth of man, as well as to his spiritual regeneration. II42

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and individual duality Blavatsky draws the conclusion: "Apart from Cosmic Substance, Cosmic Ideation could not manifest as individual consciousness, since it is only through a vehicle of matter that consciousness wells up as 'I am I',,43

Towards the end of *The Ladybird* Count Dionys is confronted with Earl Beveridge, through whose introduction Lawrence not only offers a complete contrast to the foreigner's Dionysian mode of life but also gives vent to his personal feelings as a wronged author:

Earl Beveridge, whose soul was black as *ink* since the war, would never have allowed the little alien enemy to enter his "house" had it not been for the hatred which had been aroused in him, during the last two years, by the degrading spectacle of the so-called patriots who had been howling their mongrel indecency in the public face. These mongrels had held the Press and the British public in abeyance for almost two years. (p. 63)

During the acrid change of opinions Count Dionys pronounces: "I am myself." -which makes the Earl feel "a twinge of accusation". (p. 65)

At the end of the novella the Count states: "A man can only be happy following his own inmost need". (p. 81) This statement is also applicable to the final solutions of the two other novellas dating from the period *Sicilian Fantasia*, *The Fox* and *The Captain's*. 1911.

In *Fantasia of the Unconscious*, a theoretical parallel to *The Ladybird*, Lawrence deals among other things with the "polarity between life and death" which has connections with our "night-time selves" and "daytime selves", he repeatedly stresses the credo "I am I".44

Moreover, there is one further aspect of great importance: Dionys-osiris ultimately proves to be Basil's ideal self. Major Apsley is so intrigued that he wants to entertain as guest the queer stranger who "sets one thinking". (p. 62) In fact, they are like two halves of the psyche -not so far from the dichotomy of the Dionysian and Apollonian made of life -and consistent with Lawrence's thoughts manifested in *Fantasia of the Unconscious*, which he further condensed a couple of years later: "If you divide the human psyche into two halves, one half will be white, the other black.,45 At the end of the story the stranger quits the scene like the one in Joseph Conrad's "Secret

Sharer".

The identification of Dianys(us) with Osiris is not an invention of Lawrence's own. Osiris was not only a sun-god but also a black-hued ruler of the Underworld, and originally an Egyptian vegetative god who was closely linked to corn and wine and identified by the Greeks with Dianysus.

In *The Golden Bough* Frazer discusses the alternative interpretations of Osiris, either as the sun-god diurnally appearing and disappearing, or as the god of vegetation with annual decay and growth. He emphasizes the latter role, which "classes together the worship and myths of Osiris, Adonis, Attis, Dianysus, and Demeter, as religions of essentially the same type". As to the detailed similarity between the rites of Osiris and those of Dianysus, Frazer refers to Herodotus who found the resemblance so great that he thought that the Greeks must have borrowed the rites of the latter from the Egyptians.<sup>46</sup> In addition to the characterization of the cult of Dianys, Lawrence's inclusion of the aspect of Osiris identified with Dianysus is an inventive device, manifesting the ultimate similarity in dissimilarity, which thus reveals the duality of the seemingly self-conscious Major Apsley.

Without the various aspects of Isis and particularly Osiris there would be no Ladybird. The ultimate interpersonal relations of the characters would have remained obscure, and the prospects of a new, individual life for each would have been illfounded, unless Isis had been unveiled, Osiris restored and Dianysus/Osiris unbound.

There remains one essential point of great importance which has been disputed by critics. Why did Lady Apsley again and again go

to visit the monkey-like little bantam with animal ears and animal paws, whose repulsiveness is stressed: "An impudent little fellow. An impertinent little fellow! A little madman, really. A little outsider." (p. 37) And is the ending of *The Ladybird* inconsistent and self-contradictory? To her husband Daphne promises always to be his wife, although "in .the depths of her soul": "It was to the Count she belonged." (p. 78) Is Lawrence in a cul-de-sac, because, as Leavis remarks, "a resolution of the 'wicked triangle' by divorce and re-marriage is clearly out of the question.,?47 Despite the criticism, *The Ladybird* is anything but a failure. In his recent article "Lawrence's 'The Ladybird' and the Enabling Image" Humma emphasizes that "the reader has to be alert to the subsurfaces of the narrative, which one enters through the imagery". A few pages later he states that it is "the mysticism of the last ten pages or so of the story that most spooks" the critics. His comment is justified: "What they fail to point out, however, is that the embodiment of the action in terms of myth is precisely along the lines of development the imagery has been tracing.,,48

The author's employment of the double logic of reality and dream or sleep, which is consistent with his concept of the polarity of death and life which he connects in his *Fantasia of the Unconscious* with the two levels of consciousness, makes the mythic novella a universal story with symbolic dimensions, before which rigorously realistic criteria fall short.<sup>49</sup>

The characters do actually exist in the reality of *The Ladybird*, as does Count Dionys who has Austro-Hungarian nationality, the German language, the personal life of a prisoner of war, and an individual private life of a husband with a wife and two children. But there is something mysterious in his mutating appearance in Daphne's eyes and something ambivalent in her attitude towards himo The stranger is attractive, yet repulsive, and he appears infallible to her although she "never saw him as a lover". (p. 79) When she saw him in the daylight, he was a little, wounded foreigner. It was actually only in the dark, dream-like consciousness that Daphne-Persephone longed for a rescuer and heard the supernatural call of the unconscious represented by Dionys-Hades.

Furthermore, as Lawrence states in his *Fantasia of the unconscious*, objects of secondary importance in daytime consciousness may acquire symbolic significance in dreams: "Any significant dream-image is usually an image or symbol of some arrest or scotch in the living spontaneous psyche." Although the idea as such is no invention of his own, it seems that through its continuation - "But if the image is a symbol, then the only safe way to explain the symbol is to proceed from the quality of emotion connected with the symbol."<sup>50</sup> -he deliberately offers the reader a clue and provokes one to consider the thimble with the ladybird, which emerges at decisive turns of events and is clearly symbolic of Daphne's repressed feelings.

The thimble is closely linked with the mysterious donor, who soon requires it. While under the spell of the Count, Daphne uses it when sewing shirts embroidered with a ladybird for Dionys. When sewing shirts for Basil, Daphne is roused from her Dionysian musings dwelling from the unconscious and consciously concentrates on thinking about her husband, when the weight of the thimble makes her take it off. But dreaming again of her secret companion, she writes a German song:

Wenn ich ein Vöglein wär'  
Und auch zwei Fluglein hätt'  
Flög' ich zu dir

(p. 39; cf. a winged scarab)

and crams it into the thimble, whereupon she loses it. Daphne tries to forget her lost talisman, but keeps on thinking about it, since she feels that with it she has lost something else:

Her husband was coming, quite soon, quite soon. But she could not raise herself to joy. She had lost her thimble. It was as if Count Dionys accused her in her sleep of something, she did not quite know what. (p. 41)

The husband who rediscovers the lost treasure with its message recognizes in it a kind of a signal and remarks cynically:

And then you posted me this little letter into the sofa. Well, I'm awfully glad I received it, and that it didn't go astray in the post, like so many things. (p. 51)

Thereupon he determines to confront the curious stranger.

An interesting fact is that the final fate of the thimble is different in the two versions of the story. While the heroine of the short story, "The Thimble", throws it out of the window, to be crushed by a car, in *The Ladybird* "in her right hand unconsciously she [= Daphne] held the thimble fast". (p. 51) In the short story the "vulgar thing" (p. 202) without any deep symbolic value can be dispensed with, but not in the novella.

The mysterious thimble emerges once more during a discussion, when Major Apsley takes it up in order to cheer up the conversation. For him the ladybird is a funny "odd thing", but for Dionys it is his pride and a "heraldic" (p. 67) descendant of the mythic and emblematic Egyptian scarabeus. Lawrence suggests in *Fantasia of the Unconscious* that even the tiniest creatures have always had a kind of the unconscious: "There must have been, and must be, a central god in the machine of each animate corpus. The soul of the beetle makes the beetle tOddie.,,51

The scarabeus of *The Ladybird* is the herald of new life, particularly for Daphne who at the end of the novella is in possession of an integrated personality. This is in agreement with Lawrence's proclamation in *Fantasia of the Unconscious*: "But if your wife should accomplish for herself the sweetness of her own soul's possession, then gently, delicately let the new mode assert itself, the new mode of relation between you, with something of spontaneous paradise in it, the apple of knowledge at last digested.,,52

In his foreword to *Fantasia of the Unconscious* Lawrence ponders: "I honestly think that the great pagan world of which Egypt and Greece were the last living terms, the great pagan world which preceded our own era once, had a vast and perhaps perfect

science of its own, a science in terms of life." Two pages later he is convinced that: "The soul must take the hint from the relics our scientists have so marvellously gathered out of the forgotten past, and from the hint develop a new living utterance.,,53 Further, under the heading "First Glimmerings of Mind" , he emphasizes: "For the mass of people, knowledge must be symbolical, mythical, dynamic.,,54 Considering the above statements, one cannot help thinking that Lawrence who wrote the foreword in October 1921 and *The Ladybird* two months later consciously gave his devotion to ancient knowledge a fictional expression in the novella.

To sum up, *The Ladybird* is a psychomythic tale of the integrated personality, suggesting psychoanalysis and particularly consistent with Feder's, Kerényi's and Campbell's views concerning the symbolic function of the myths as an aid in the exploration of human mind and the unconscious, as well as those of Levi-Strauss and Weathers concerning the ever-lasting operative value of the myths as explanations of "the present and the past as well as the future" and as comments on modern

55

events. Besides, as Block states, the anthropological reference "drives at the central meaning of the work.,,56 in this case. Among the most notable sources of this kind of information are the works of James Frazer, Jane Harrison and Gilbert Murray.

### 3. Thematic Analogues to *The Ladybird* in *The Fox* and *The Captain's 0011*

Shortly before the completion of *The Ladybird* Lawrence had finished two other novellas, *The Fox* and *The Captain's 0011*, both of which deal with problems of human relations and individual independence, analogous to *The Ladybird*.

*The Fox*, originally a short story written in November 1918 and shortened in Hutchinson's story Magazine in November 1920, became a novella of about three times the length of the original version when revised by Lawrence in Taormina in November 1921.

Although there are actually no explicit implications of classical myths in it, the fox represents an animal or totemic myth in the sense defined and interpreted by Vickery: In totemism an intimate relation is assumed between certain human beings and certain natural or artificial objects, the latter being called the totems of the former.<sup>157</sup>

Jill Banford, poor in health and resigned to the fate of a lonely woman, and Nellie March, physically and spiritually her superior, are making a scanty wartime living by rearing poultry on an English farm. A fox carries off their hens under their very noses. One night Henry Grenfel enters, an uninvited guest who decisively alters the uneventful course of their lives.

Nellie feels spellbound both by the fox and the stranger. These experiences according to Vickery represent the two first stages of the totemic myth. In the third or 'prophetic' phase of the myth Nellie dreams of herself and the yellow, searing, cornlike fox singing in the darkness. In arguing the fox's movement from devil to god and the fact that both in Frazer and Lawrence 'fertility figure, man, and animal' are connected Vickery refers to *The Golden Bough*. According to him, to anybody familiar with Frazer's works, the description of the fox suggests that he is to be identified with the primitive fertility deity or, more specifically, with Dionysus as the corn spirit. In the last,

'sacrificial' stage, the only resolution for the human triangle is the removal of Jill.<sup>58</sup> A tree felled by Henry causes her death. This is broadly how Vickery deals with the four-stage animal or totemic myth of *The Fox*.

Considering the significance of the fox for the whole of the story, the outlines of Vickery's discussion are worth notice, although, considering the fact that Lawrence had read Boccaccio's *Decamerone* in 1919, one cannot help thinking that the significance of the fox is comparable with that of the hawk in Boccaccio's ninth story of the fifth day. This suggestion seems at least equally justified. But Vickery's invocation of Frazer and Dionysus seems to be far-fetched, especially as his

main argument is that "his [= the fox] brush was on fire".

(p. 100) This image, according to him, "recalls the custom of fastening burning torches to foxes' tails as punishment for having destroyed the crops in the past".<sup>59</sup>

There is no denying the fact that The Fox has certain connections with The Ladybird, although the combination is reversed: there is one man and two women of different character.

It is Nellie March who shares with Daphne the fate of the frustrated woman dreaming of an outlet from her dreary life, recognizing in the darkness a secret communion with the stranger and finally looking forward to a new life.

In addition to Nellie's two prophetic dreams of the fox and Jill's death, she is caught like Daphne in a dreamy state. In a kind of "semi-dream she seemed to be hearing the fox singing round the house in the wind, singing wildly and sweetly and like a madness". (p. 110) During Henry's nocturnal proposal she feels "as in a dream when the heart strains and the body cannot stir".

(p. 136) The magic call, audible to the heroine alone, and the paralyzing attraction recall Dionys's appeal to Daphne.

The decisive moments that the secret couple spend together are in detail and expression suggestive of the ones shared by Daphne and Dionys. Nellie's identification of Henry with the fox is followed by a relaxed peace, which effects her liberation from her shattered self: "she need not any more be divided in herself, trying to keep up two planes of consciousness". (p. 98)

In the real and symbolic darkness the other consciousness is felt by the participants of the secret communion. Henry is irresistibly drawn to Nellie as if there were "a secret bond, a secret thread between him and her". (p. 131) He sits "silent, unconscious, with all the blood burning in all his veins, like fire in all the branches and twigs of him". (p. 140) Nellie feels his voice's mysterious power over her, "as if he were producing his voice in her blood". (p. 106) In spite of her efforts to resist him, she is dazed by his marriage proposal, "her face half-averted and unconscious". (p. 107) The fire of his kiss makes her agree, and the feeling in his heart crushes the conscious resistance maintained by the bond with Jill. "It was like something from beyond, something awful from outside, signalling to her. And the signal paralyzed her." (p. 137)

When Nellie and Henry tell Jill about their marriage plans, the main character actually wishes she had already married Henry for she wants to be saved by him. However, after their separation because of his return to the military camp, Nellie once more tries to deny him in a letter. But at his return she again feels as if in a trance, and readily marries Henry after Jill's decease.

In the description of these novices in marriage the narrator condemns the modern conscious pursuit of happiness and love. "She (= Nellie) felt the weary need of our day to exert herself in love." (p. 154) Even the husband seems to be inclined to exert his will upon the wife: "He wanted to take away her consciousness, and make her just his woman." (p. 157) But looking forward to a new life on the American continent, Nellie thinks she will "have the reins of her own life between her own hands. She would be an independent woman to the last." (p. 157) Henry again ponders:

Then (= after the departure from England "which he so hated") he would have all his own life as a young man and a male, and she would have all her own life as a woman and a female. There would be no more of this awful straining.

(p. 158)

Thus, *The Fox* ends in the expectation of a free, individual life, a Lawrencean ideal clearly manifest in *The Ladybird* as well.

But despite the thematic analogue, the two novellas are decisively different. In the final analysis *The Fox* is a realistic story of how a woman called Nellie March leaves the farm, marries Henry Grenfel and will start a new life in Canada,

whereas The Ladybird is a more universal, symbolic allegory of the multiplicity of human life and a timeless story of the duality of individual life and the process of maturation towards

100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

When

101. *Ius humanum. Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, *Die deutsche Fassung "Kreue in Karelien" des finnischen*

visiting Zell-am-See in Austria during July and August 1921, the Lawrences stayed with Frieda's respectively. In connection with the other stories Cowan has sister Johanna; Krug-Richtofen, who first was married to a former army officer. This first marriage was interesting things to say about ancient European mythology appearing its end. Here Lawrence got the idea for a Tyrol story, and in early November he reportedly "Jimmy and the Desperate Woman" (The Captain's 001143) the ending the enigmatic emphasis of the divine beauty of the heroines of The Ladybird and "The Over-tone".

publisher and friends in his letters. In his mythic tales and psychological writings the significance of the individual unconscious for the integrated personality,

When dealing with the three The Ladybird collection in his Lawrence monography, Leavis's predilection for The Captain's 001143 is obvious. The Ladybird he criticizes under the heading

"Lawrence and Art", and "the fullness, depth and unambiguous clarity,"<sup>61</sup> at The Fox he briefly analyzes under the heading "The Tales" but to the third novella he devotes a whole chapter. He

praises especially Lawrence's mastery of evoking true life: "never was there a greater master of what is widely supposed to be the novelist's distinctive gift: the power to register, to evoke, life

and manners with convincing vividness".<sup>62</sup> Greece and watching Crete for a whole afternoon -the Allies

wer compelled to ratify the political results of the Turkish There is no denying Lawrence's clarity of description results by Leavis. But the vividness of

registration is largely based on Lawrence's keen observation of the factual situation of his host sail this sea, and visit the Isles of Greece, and pass through

the Bosphorus.<sup>63</sup> That Baganim of ours, it has sunk out of Nardi among others: tightly bound to the actualities, The Captain's 001143 is the least mythic of

all his three novellas. There are no references to the ancient myths under consideration in the present study. But the mother's creed, and in condemnation of her handsome, proud,

brutal father, who had made so much misery in the family.

(pp. 13-4)

probably implied in The Ladybird. Doubtless the most majestic metamorphoses are however those of Zeus and his underground brother.

depressing experiences in Cornwall Lawrence refers to "an ecstatic subtly-intellectual underworld, like the Greeks Orphicism" and writes: "The old world must burst, the underworld

must be open and whole, new world.,,35

This reveals his innocent pursuit of idealistic or Apollonian -love, as he kisses his wife's feet without "the slightest misgiving". (p. 49)

Among the preliminary ambiguous implications prefiguring the myth of Osiris is the gloomy man's readiness to being buried alive:

material thing". And in her Isis Unveiled she discusses the ancient sun-worshippers who considered the sun "the eternal

main problems of human relations, the interrelation of man and woman and the individual life are analogous to *The Ladybird* and *The Fox*.

*The Captain's 0011* is a wartime story of a British captain and his two women, his wife and a Tyrolese countess who makes dolls, a manikin of the captain among them. Having learnt of her husband's intrigue, the little lady rushes to the spot, becomes acquainted with the countess, and invites the dollmaker to tea in order to tell her about her docile husband -a kind of a living doll -who does whatever his wife wants.

There is a detail of double interest in the little lady's acrid appraisal of her husband. Deploring the deteriorating effect of the war on men and the frustrating loneliness of women, she tells a story of a couple driven apart by the war and the woman indulging herself in illusory dreams, a kind of a synopsis of *The Ladybird*:

Why, I had a friend in Ireland. She and her husband had been an ideal couple, an ideal couple. Real playmates. And *you* can't say more than that, can you? Well, then, he became a major during the war. And she was so looking forward, poor thing, to the perfectly lovely times they would have together when he came home. [--] Oh yes, she was looking forward to the perfectly lovely times they would have when he came home: building on her dreams, poor thing, as we unfortunate women always do. I suppose we shall never be cured of it.  
(p. 187)

This is also an ominous anticipation of the lady's fate. During her stay with her husband she suddenly falls out of the window and dies.

After settling his affairs with his children in England the captain returns, tracing the countess who is about to marry an elderly widower with "something of a grand geste". (p. 212) An inner voice had however made Countess Johanna hold back from marrying the conceited man. But on the stranger's return she is

100. Erkki Asp, *The Finnicization of the Lapps*. 1966.

A case of acculturation. 142 p.

101. *Ius humanum. Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, *Die deutsche Fassung "Kreue in Karelien": des finnischen*

a captured by his peculiar voice "like a noise that sounds in the  
respectively. In connection with the other stories Cowan has  
some interesting things to say about ancient European

As a matter of fact, like the heroines of the two other novellas, Johanna had been spellbound by her opponent ("Jimmy and the Desperate Woman" p. 113) or the stranger from the very beginning, a sensation which made her feel uneasy. The enigmatic emphasis of the divine beauty of the heroines of *The Ladybird* and "The Overtone".

[--] it was all like a mystery to her, as if one of the men from Mars were loving her. And she was heavy of mind, and she could not see the spell that bound her. But she didn't love it. (p. 172) and he does this also in *The Ladybird*.

During Alexander's absence Countess Johanna had pondered the dreamlike unreality of the alien man who had such an inscrutable power over her -suggestive of the synergic power of the fox and of Henry Grenfell and particularly of Count Johann Dionys Plank: imbibed impressions

Why was she entangled, after all? It was all so unreal. And particularly he was unreal: as unreal as a person in a dream, whom one has never heard of in actual life. (p. 178) Greece and watching Crete for the Allies

wer compelled to ratify the political of the Turkish She thought that he was "neither fish, flesh, fowl, nor good red herring" but "just a hypothetical presence" (178) sail this sea, and visit the Isles of Greece, and pass through

the Bosphorus. That Rananim of ours, it has sunk out of sight and in her" and all the other men were "like unsubstantial things". (p. 179)

mother's creed, and in condemnation of her handsome, proud, After the re-establishment of their relationship their communication first seems to be a contest of wills, reminiscent of the conflict in the two other novellas, but conspicuously more stressed in *The Captain's Doll*.

metamorphoses are however those of Zeus and his underground brother.

That was it: he blackly insisted that she must love him. What he felt was not to be considered. She must love him. And he was bullied into it. That was what it amounted to. In his "Orphic" and writes: "The old world must burst, the underworld must be open and whole, the new world...,"35

This reveals his innocent pursuit of idealistic or Apollonian -love, as he kisses his wife's feet without "the slightest misgiving". (p. 49)

Among the preliminary ambiguous implications prefiguring the myth of Osiris is the gloomy man's readiness to being buried alive:

material thing". And in her *Isis Unveiled* she discusses the ancient sun-worshippers who considered the sun "the eternal

and boundless life-giver".40

an integrated personality. Lacking the skilfully interwoven

silent, black, overbearing soul, he wanted to compel her, he wanted to have power over her. He wanted to make her love him so that he had power over her. He wanted to bully her, physically, sexually, and from the inside. (p. 235)

But Johanna was determined not to be bullied in any way whatsoever:

She wasn't going to give in to him and his black passion. No, never. It must be love on equal terms or nothing. For love on equal terms she was quite ready. She only waited for him to offer it. (p. 236)

Alexander who maintains that any modern woman in love would not be satisfied until she has made a doll of her lover insists on honour and obedience instead of love: "I won't be loved. And I won't love. I'll be honoured and I'll be obeyed: or nothing."  
(p. 249)

At the end of *The Captain's 0011* the reader is given to understand that both will give in and agree on what "comes in the marriage service". (p. 251) Alexander will 'love and cherish' his wife, and Johanna will 'honour and obey' her husband. Besides, the doll that bears a symbolic significance comparable with the fox and the thimble with the ladybird will be destroyed -unlike the mystic talisman. Thus, the basis is laid for the prospect of a new life based on reciprocal respect -this time in Africa.

Although *The Captain's 0011* is the most realistic of all the three novellas, the psychological conflict, the alien origin of the agent to the rescue, the significance of the leitmotif and particularly the denouement are markedly similar to those in *The Ladybird* and *The Fox*. When discussing the three novellas, Janice Harris justly concludes: "Love encourages possessiveness, charity, and a belief in human equality; it looks toward the salvation of the soul.,<sup>64</sup>

But whereas the heroines of the two other novellas are only on the threshold of a new life, the heroine of *The Ladybird* is an

integrated personality, since, as also Humma states, her "(re)discovery of her unconscious self is really a return -a coming back in, after a going out".<sup>65</sup>

## NOTES

- 1) In January 1913 Lawrence further writes: "And instead of chasing the mystery in the fugitive, half-lighted things outside us, we ought to look at ourselves, and say 'My God, I am myself!' That is why I like to live in Italy. The people are so unconscious." Letters I, pp. 503-04.
- 2) Twilight in Italy, p. 169.
- 3) Letters II, pp. 170, 175 and 179.
- 4) In December 1913 Lawrence had written that he loved living by the sea, where he saw "the ships that pass, with many sails, to Sardinia and Sicily". Letters II, p. 123.
- 5) Sea and Sardinia, p. 8.
- 6) Ibid., p. 131.
- 7) Fantasia of the Unconscious, p. 68. -Lawrence emphasizes that "The final aim is not to know, but to be. [--] 'Be yourself' is the last motto."
- 8) Lawrence had written in October 1915: "The fact of resurrection is everything now: whether we dead can rise from the dead and love, and live, in a new life, here. [--] If the war could but end this winter, we might rise to life again, here in this our world. [--] What is the whole Empire and Kingdom, save the thimble in my story." Letters II, p. 420.
- 9) Sagar: The Art of D.H.Lawrence, p. 40; Moore: The Priest of Love, p. 307; Roberts, p. 333.
- 10) Moore Letters, p. 743.
- 11) Daleski, pp. 143 and 150; Leavis, pp. 62 and 61; Davies, pp. 133-34; Widmer: The Art of Perversity, p. 47; Harris, pp. 172 and 174.

12) Daalder, pp. 108 and 110.

13) Vickery: *The Literary Impact of The Golden Bough*, p. 323. 14) Frazer: *The New Golden Bough*,

pp- 124-40. 15) Vickery: *The Literary Impact of The Golden Bough*, pp.

322-23. 16) *Ibid.*, p. 323; Frazer: *The New Golden Bough*, pp. 339-438. 17) Frazer: *Dying and*

*Reviving Gods* in *The Golden Bough*, Part

IV, p. 210. 18) White, p. 119. 19) *et. e.g.* *The Demeter* in *Hesiod: The Homeric Hymns and*

*Homerica*, p. 289. 20) Finney, p. 191. 21) *Ibid.*, p. 192. 22) *ef. The Bare Almond-trees*, *The Flowers*

and *"Almond Blossom"* in

*The Complete Poems*, pp. 300-01, 303 and 304-07. 23) *ef. Frazer's Golden*

*Bough*, e.g. part V, pp. 264-65, where he is concerned with the ancient concept of the

almond as the

origin of the new life. 24) Gilbert, p. 144; Humma, p.227. 25) Gilbert., p. 144. 26) White, p.

113. 27) Vickery: *The Literary Impact of The Golden Bough*, p. 323.

28) White, p. 134.

29) Seyffert, p. 192.

30) Cf. "To Demeter" in Hesiod: The Homeric Hymns and Homeric

e.g. pp. 313, 315, 317 and 319. 31) "Making pictures, p. 171. 32) Fantasia of the Unconscious, p. 67. 33) Ibid., pp. 174 and 167. 34) Seyffert, p. 527. 35) Letters III, p. 180. 36) Titian's painting is preserved in The National Gallery in

London. 37) Seyffert, p. 439. 38) Blavatsky: The Secret Doctrine I, p. VIII. 39) Blavatsky: E.g. ibid., pp. 6, 40, 70 and 120-21. 40) Blavatsky: ibid., p. 121; Isis Unveiled I, p. 270. 41) Blavatsky: The Secret Doctrine I, p. 227. 42) Ibid., p. 365. 43) Ibid., p. 15; Cf. also "Education of the People", p. 603. 44) Fantasia of the Unconscious, pp. 163 and 182; "I am I", e.g. pp. 25, 34 and 35. 45) "Review of Solitaria by V.V. Rozanov", p. 370.

46) Frazer: *The Golden Bough*, part IV, pp. 356-57. 47) Leavis, p. 62. 48) Humma, pp. 220 and 229. 49) Cf.: "What is the exact relationship between us and the death-realm of the afterwards we shall never know. But this relation is none the less active every moment of our lives. There is a pure polarity between life and death [--] . For each time we lie down to sleep we have within us a body of death which lies with the day that is spent." *Fantasia of the Unconscious*, p. 163. 50) *Ibid.*, p. 170. 51) *Ibid.*, p. 55. 52) *Ibid.*, p. 147. 53) *Ibid.*, pp. 12 and 14. 54) *Ibid.*, p. 77. 55) Feder, p. 4; Kerenyi: *The Gods of the Greeks*, p. 12; Campbell: *The Hero with a Thousand Faces*, p. 255; Lévi-Strauss, p. 52 and Weathers, p. 12. 56) Block, p. 132. 57) Vickery: "Myth and Ritual in the Shorter Fiction of D.H. Lawrence", p. 79. 58) *Ibid.*, pp. 79-81. 59) *Ibid.*, p. 80. 60) Seltzer *Letters*, p. 25; Moore *Letters*, pp. 670 and 678.

121 61) Leavis, p. 256. 62) Ibid., p. 197. 63) Moore Letters, p. 740; Moore: The Priest of Love, pp. 431-32; Nardi, p. 656. 64) Harris, p. 155. 65) Humma, p. 231.

## II PANIC VISIONS: "THEY ARE THE RESULT OF EUROPE, AND PERHAPS A BIT DISMAL"

### 1. Lawrence's Mythopoeic Reactivation after His Disillusionment with the New World

Lawrence's correspondence during the autumn of 1921 simultaneously with Earl H. Brewster, an Orientalist in Ceylon, and Mabel Dodge Luhan, an American patroness of the arts from New Mexico, not only incited his desire to seek new worlds but also made him waver between East and West. In January he finally came to the conclusion that he would go west via east, and the next month he left Sicily for Ceylon. The three months' period in the Orient was almost inactive from the literary point of view, his most remarkable achievement being the translation of Giovanni Verga's Sicilian works. On the whole, Lawrence found Ceylon rather uncongenial, a place where one could "easily sink into a kind of apathy, like a lotus on a muddy pond, indifferent to anything. [--] Of course one doesn't work here at all -never would."<sup>1</sup>

Lawrence's restless wanderings took him next to Australia, where he was to stay from May to August 1922, despite his "bitter burning nostalgia for Europe, for Sicily, for old civilization and for real human understanding". He describes the nauseous emptiness of the new atmosphere: "You never knew anything so nothing, nichts, nullus, niente, as the life here. [--] it makes you so material, so outward, that your real inner life and your inner self dies out, and you clatter round like so many mechanical animals". The uninspiring country, "as if it had missed all this Semite-Egyptian-Indo-European vast era of history", produced only one major work, his Australian novel *Kangaroo*.<sup>2</sup>

On board the *Tahiti*, bound for San Francisco, Lawrence summed up his feelings: "Travel seems to me a splendid lesson in disillusion -chiefly that.,,3

On American soil where Lawrence arrived in September he stayed for a period of three years, except for a couple of months. For

even here Lawrence longed not only for Italy but also for his native country, even though he could hardly stomach the fact that it had insulted him so bitterly. Lawrence repeatedly reveals his ambivalent feelings in the letters written during the year 1923. Despite his reluctance to go to England, he continually makes plans for his departure.

Lawrence's discontent with the New World is most clearly manifest in April 1923. In his "Au Revoir, U.S.A." he deplores the restraint of the local gods, compared with those of the Mediterranean: "The anthropologists may make what prettiness they like out of myths. But come here, and you'll see that the gods bit. There is none of the phallic preoccupation of the old Mediterranean." In his letter to Thomas Seltzer he assures him he wants to go back to Europe, since he would "never be able to write on this continent -something in the spirit opposes one's going forth".<sup>4</sup>

As a matter of fact, during his first fifteen months in the New World Lawrence did not actually create any major work of his own. By the end of the year 1923 he wrote a miscellany of poems, articles, essays, unfinished novels and rewrote *Studies in Classical American Literature*.<sup>5</sup>

But Lawrence's reviving interest in mythology is obvious on the theoretical level during the year 1923, most likely due to his longing for the ancient spirit of the Mediterranean. His reading included Hawthorne's *Marble Faun*, Hamsun's *Pan* and Joyce's *Ulysses*, a re-reading of *The Golden Bough*. There was also the correspondence induced by Lawrence's reading of Frederick Carter's manuscript of *The Dragon of the Alchemists*.

Discussing the state of the modern novel in his "Surgery for the Novel -or a Bomb" Lawrence deplores the separation of philosophy and fiction, which seems to him "the greatest pity in the world", since: "They used to be one, right from the days of myth...,"<sup>6</sup> In his opinion their reunion would be the remedy for literature and would assure a future for it.

Considering Frederick Carter's discussion too abstract and astrological, Lawrence emphasizes the ancient philosophy or

psychology of life: "The ancients thought in images." But how far did they know "their own great immediate sensations and emotional experiences" as "experiences within the physique, particular local movements of the physical psyche? I believe, very exactly.<sup>117</sup>

His anticipated departure to England had disquieted Lawrence all the year, and only after much hesitation did he finally give in to Frieda's -since August in Europe -insistence on his going there in December 1924.

Feeling miserable back in his native country, as if buried in a tomb, Lawrence inclined to religious thought which was shown in the essay "On Being Religious", where he discusses the existence, essence and whereabouts of God. One of his basic aims seems to be to criticize the rigour and stagnation of Christian "habit" he observed in England. He emphasizes that "God doesn't just sit still somewhere in the Cosmos" but shifts with time and place. According to the Lawrencean view you had better listen to

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the Holy Ghost existing "within you" Although the author does

not mention any special godhead, he refers to mythic gods in general, "other saviours, in other lands, at other times, with other messages", -and quite obviously especially to Pan, "the Great God", with whom his Holy Ghost shares characteristics. Although "he [= the Holy Ghost] is ghostly and invisible", we hear his "strange calling" and had better "listen to the dark hound of heaven, and start off into the dark of the unknown, in search". And although even "the Most High" has climbed down and stands "behind you, grinning to Himself", suggesting the grinning Lawrencean Pan of the dismal cycle, the writer assures the reader he believes in god, but, as he puts it, he is "off on a different road".<sup>9</sup>

The ghostly 'Panic' or 'panic' callings, accompanied by mythic figures with mostly negative connotations, haunt "Jimmy and the Desperate Woman", "The Last Laugh" and "The Border Line".<sup>10</sup> 2. "Jimmy and the Desperate Woman": A Modern Odyssey in the Midlands

The story of a divorced and frustrated editor who finally finds a new companion in a poeticizing correspondent, desperately married to an unfaithful miner, has not fared particularly well among the critics. The most probable reasons for the disregard of the story are the facts that it has quite obviously -and justly -been considered as unflattering social criticism and as the author's personal expression of exasperation. Attention has most frequently been drawn to the details concerning the characters' potential equivalents in reality. Less superficially, some critics have regarded it as a masterpiece but have manifested conflicting views as to its tone. They have been undecided as to whether it is a masterpiece of comedy evoking laughter, though never cruel or malicious, as Leavis takes it, or a masterpiece of ruthless and gruesome satire, according to Richard Aldington.

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Both Leavis and Aldington are right, but the distinction between their attitudes is on the one hand largely due to the critics' different perspectives: Leavis is a critic and an outside observer, whereas Aldington who personally knew Lawrence was well aware of the biographical context of the story. On the other hand, it is a question of the level concerned. The force and effect of the individual comedy and social satire, inherent in the mythic elements of the story, have oddly enough passed almost unnoticed.

In his story of an adventurous wanderer in search of some arcanum Lawrence has used Greek myths, most of them connected with Sicily. But the setting of "Jimmy and the Desperate Woman" is in striking contrast to the keynote of Lawrence's *Sicilian Fantasia*.

The mines, apparently, were on the outskirts of the town, in some mud-sunk country. He could see the red, sore fires of the burning pit-hill through the trees, and he smelt the sulphur. He felt like some modern Ulysses wandering in the realms of Hecate. (p. 111)

His own positive feelings of the previous mythic period of Homeric Sicily are described in **Sea and Sardinia**:

How wonderful it must have been to Ulysses to venture into this Mediterranean and open his eyes on all the loveliness of the tall coasts. [--] There is something eternally morning-glamorous about these lands as they rise from the sea. And it is always the Odyssey which comes back to one as one looks at them. All the lovely morning-wonder of this world, in Homer's day.<sup>12</sup>

Lawrence's alteration of Odysseus's heroic scenery and achievements is purposeful and significant. Harris's observation is just: "the plot is based partly on a parody of Ulysses's journey".<sup>13</sup> Besides, the author had himself made a kind of Odyssey. According to the Lawrences' original plans for Europe they had intended to keep Taormina as their headquarters.<sup>14</sup> The worldly wise cosmopolitan's return to England, however, proved anything but a journey to a heroic past. In his native past the frustrated author had lost his battle and thus had hardly anything to praise, and the present proved the "dismal", "dark and stifling",<sup>15</sup> experience which he transferred to Jimmy.

The most significant allusions in "Jimmy and the Desperate Woman" are to the trials of Ulysses. The references to Scyllas, Charybdises and Sirens indicate Jimmy's feeble character and his unsuccessful career as an antihero. Having just endured the intrigues of his attractive wife, he has deliberately exposed himself to the perils of another temptation, a woman comparable to "the head of Medusa", (p. 129) thus stumbling from Scylla to Charybdis.<sup>16</sup> Through the self-same allusion to the sisters in suffering:

She (=MrsPinnegard) gave at once the impression of a woman who has made a mistake, who knows it, but who will not change: who cannot now change. (p. 112)

and the strange navigation imagery of the Midland coalfields:

She looked to him like a woman who has had her revenge, and is left stranded on the reefs where she wrecked her opponent. (p. 113)<sup>17</sup>

Lawrence consolidates the desperate fate of the miner's wife. Himself a defender of individualism and human rights, Lawrence criticizes through her the discrimination against women. Mrs Pinnegar's mistake and her unreasonable revenge is her marriage, since "married women teachers can't get jobs any more, they aren't allowed". (p. 109)

However, the release of the doomed woman -at least temporarily -from her curse, accentuates Mrs Pinnegar's image as a resolute "woman who is holding her own against Man and Fate". (p. 112) Furthermore, through the confrontation of a "relentless, unyielding feminine will" and the "physical inconspicuousness"

(p. 112) of the male, Lawrence not only emphasizes Jimmy's antiheroism but also foreshadows the final failure of the partners' whole enterprise -a striking contrast to the equipoise of male and female of Lawrence's Sicilian fantasia. Lawrence's natural adaptation of the atmosphere contributes to the thematic cohesion of the story: the dreamy morning-wonder has turned into a nightmare in the "clammy darkness" of the gloomy valleys with "bunches of lights, like camps of demons".

(p. 111) Outward reality is in accordance with the inward inertia of the inhabitants. Jimmy's actual purpose in heading for the Midlands had been his expectations of finally meeting real, unsophisticated people. On the spot, he is bereft of his illusions.

In effect, through Jimmy's Odyssey among the weird, ghost-like miners dragging their feet in the realms of Hecate Lawrence protests against modern mechanization which changes human beings into soulless engines and machines, resigned to their fates with no identity or individuality of their own. The proofs of the real state of affairs are the desperate woman's poems "The Coal-miner, by His Wife" and "The Next Event":

As he breathes the chair goes up and down In the pit-shaft; he lusts as the wheel-fans spin

The sucking air: he lives in the coal  
Underground: and his soul is a strange engine.

(p. 109 the third stanza of "The Coal-miner")

What does it matter! The day that began  
In coal-dust is ending the same, in crumbs  
Of darkness like coal. I live if I can;  
If I can't, then I welcome whatever comes.

(p. 110 = the last stanza of "The Next Event")

Considering the above, Vickery's classification of "Jimmy and the Desperate Woman" among stories of "endurance", dealing with the miners' determination is not quite adequate since it misses the critical point of the tale inherent in the mythic allusions. Instead, stories of "criticism" or "satires on modern life" would be more appropriate. Moreover, the story fits the definition of the first of his six functional categories, that of the "myth of the scapegoat", which is a satiric device, "offering contrast between the mythico-ritualistic life of

ancient man and that of the contemporary man" and affords an "ironic sense" by showing that the latter is "both a degeneration and adaptation, 18 of the former. The denunciation of the modern world is accentuated through negative allusion:

How much more dismal and horrible, a modern Odyssey among the mines and factories,  
than any Sirens, Scyllas or charybdises. (p. 111)

Thus, although the Homeric allusions occasionally contribute to characterization, they mainly function as a device of social satire.

Lawrence manifests his own ultimate belief in the inner grandeur and outer modesty of the old Homeric past in his "Paris Letter", dating from the same time as the story: "What I believe in is the old Homeric aristocracy, when the grandeur was inside the man, and he lived in a simple wooden house. Then, the men that were grand inside themselves, like Ulysses, were the

chieftains and the aristocrats by instinct and by choice.,,19 The modern Odyssey in the externally and internally mechanized Midlands is entirely different from the heroic Homeric past.

Lawrence's allusions to Pan are a prelude to the actual appearance of his central figure whose significance in the author's work is probably best defined by Patricia Merivale. In her comprehensive *Pan the Goat-God, His Myth in Modern Times*, Merivale considers Lawrence an unrivalled exponent of the Pan tradition in modern literature.<sup>20</sup> Pan had made his unpretentious debut in *The White Peacock* in 1911 and casually occurred in Lawrence's novels, poems, essays and travel writings, but "Jimmy and the Desperate Woman" is actually the first in the series of his short fiction concerned with the connotations of Pan.<sup>21</sup>

The outward characterization of Jimmy's good looks is that of a comely Pan-like woman-chaser, an impression he gives his men friends:

[--] the fine, clean lines of his face, like the face of the laughing faun in one of the faun's unlaughingly, moody moments. The long, clean lines of the cheeks, the strong chin and the slightly arched, full nose, the beautiful darkgrey eyes with long lashes, and the thick black brows. In his mocking moments, when he seemed most himself, it was a pure Pan face, with thick black eyebrows cocked up, and grey eyes with a sardonic goaty gleam, and nose and mouth curling with satire. A good-looking, smooth-skinned satyr. (p. 107)

This gives an ironic impression of a cowardly misanthropist. The image, symptomatic of an inner crisis, is effectively filled in through references to the "Martyred saint Sebastian" - "Mater Dolorosa nothing to him" - unable to count the drops of his martyred blood that "simply spattered down". (p. 107) To compensate the tragedy of his failing to meet any spontaneous, genuine, "really womanly woman" (p. 106) among his admirers, the sophisticated London editor had headed for the wild and mysterious countryside. But in his confusion, talking to himself with his eyes turned "inside his own consciousness" (p. 115) and

laughing hysterically, the adventurer makes himself ridiculous and feels dominated by the "very silent unconsciousness" of the serious miner. (p. 128)

Unlike the traditional Pan dominating women and causing horror when disturbed, Jimmy -suggesting E.M.Forster's story of the insane Giuseppe panicked by the siren<sup>22</sup> -is himself scared and "in a kind of panic" (p. 127) because of the presence of the relentless woman, "straight, like a Greek mask". (p. 112) Actually, Jimmy is a kind of caricature in more than one sense. Merivale's calling him a "mock Pan figure" however sounds too unfavourable, not least because it was Lawrence himself who willingly enjoyed the Pan-like role, especially in the eyes of his woman friends, Dorothy Brett among them.<sup>23</sup> In fact, Lawrence-Pan is explicitly present in Jimmy, but he is also implicitly lurking in the role of the 'blood-conscious' miner. Gordon D. Hirsch has paid attention to a noteworthy aspect of the Lawrencean heroes in "The Laurentian Double: Images of D.H. Lawrence in the stories". His distinction between two types, often in polar opposition to each other, "the weak male -a sensitive, anxious, frequently aesthetic or intellectual figure' and "the vitalistic, phallic male with 'blooO-consciousness' ", both of which share real or ideal characteristics with the author himself, is to the point. Lawrence often ridiculed the first type and "preferred consciously to identify him with an acquaintance he more or less disliked".<sup>24</sup> In Jimmy's case it is unquestionably John Middleton Murry whom Lawrence so precisely describes in the rather unflattering portrayal.<sup>25</sup>

The negative tone of Merivale's definition conflicts with her derivation of all the Lawrencean Pan figures "from an original father-miner figure, coming up from an underground kingdom"

Past memories undoubtedly revived in Lawrence's mind during his stay with his own people in the Midlands, a visit which obviously contributed to the composition of the story.<sup>27</sup> The slight reminiscences of the circumstances might just suggest a potential connection between Pan and Mr Lawrence in this case when the author observed the potential yet subdued vitality of the miners and the persistence of his father nearing his

eighties. But Lawrence neither mocks his efficient father nor the toiling miner in the inefficient Jimmy. This proves that Merivale's general conclusion about the paternal origin of the Pan figures is not correct. For the real Lawrencean Pan is of Mediterranean origin.

The references to the Arcadian Pan as well as to the faun and satyr are a delicate device to round off the comic appearance and character of the pretentious man. Special attention is however drawn to the portrait-like quality which actually owes much to Lawrence's study of particularly Renaissance paintings.<sup>28</sup>

The thought of going to the Midlands had repelled Lawrence from the outset: "It won't succeed, but it's like struggling with the stone lid of the tomb." Likewise, "the dead hand of the past" haunted him even in London where "they all instinctively hate me". But after all, Lawrence the man had adopted the outlook of a sardonic "Horse laugh", which Lawrence the artist gave vent to in "Jimmy and the Desperate Woman" by letting loose "a consistently grinning faun, satyr, or Pan person". (p. 108) Lawrence crystallizes his own feelings about the short Old World period: "My gods, like the Great God Pan, have a bit of a natural grin on their face.,,29

### 3. "The Last Laugh": A Panic story

It is no wonder that the panic elements in "The Last Laugh" , including incidents bordering upon the absurd, have not escaped the critics, even if their reactions have varied. Some have simply set the story aside as a mere ghost story of little value, some have mainly hunted for biographical data: others have paid attention to the inner aspects and discussed the structure, credibility of motivation or the basis of the magic mystery.

Leavis would like to exclude the tale as a "minor thing" from among the tales "of a rare original genius". Moore stresses John

Middleton Murry's role as the ridiculous hero, whereas the role of Dorothy Brett as the heroine has been notably handled by Piero Nardi who entitled one of his six chapters "Dorotea". L.D. Clark for his part prefers the biographical knowledge of Lawrence's "sexual conflict" to the literary worth of the story. Merivale pays attention not only to the double hero suggesting Middleton Murry as well as Lawrence's own self-projection, but also to the connotations of Pan and the structure of the story. In the chapter "Pipings of Pan: D.H. Lawrence" Potts regards the mythic figure as an effective agent in the author's short stories, "never more powerful" than in "The Last Laugh", and appreciates the end of the story. Vickery disregards Pan and is primarily concerned with the magic phenomena and the strange transformations. In Harris's opinion "The Last Laugh" is "nice

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in its logic"

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The mysterious coincidences and the secrecy shrouding the events of "The Last Laugh" make it characteristic of a detective story. All of a sudden a man disappears from the stage having hardly appeared on it. Quite unexpectedly another man invades the house of an anonymous woman curiously peering out into the night because of a fancied knock at the door -although there are no footmarks traceable in the fresh snow. Even a policeman accidentally passing by suddenly feels helpless and horrorstricken. The experience seems beyond reason and requires clues.

Furthermore, the strange tale shares characteristics with the gothic story. The whole atmosphere, thundering and "full of presences" (p. 139), is ominous. A serious man with a bowler hat, sensitive about his dignity, and a deaf woman, hear uncanny laughter, "the most extraordinary laugh" (p. 134) ever heard. The woman catches sight of an elusive man visible to her alone. A policeman is cowed out of his mind by the inscrutable phenomena. The horror effects culminate in the two nocturnal wanderers' mysterious experiences. Passing by a church they find

' the door open, one of the windows broken, hear voices and bursts of laughter, see leaves of books followed by the altar cloth blown out of the church, and the wind "running over the organ pipes like pan-pipes". (p. 141) The woman finally lets in the policeman trembling with fear. On awakening she not only discovers the nightly guest lame but also witnesses the sudden death of her friend. The reader is taken aback. How is one to uncover the mystery?

The key person is the man who seemed to vanish into thin air. He is still present in the story. First because otherwise the function of his fleeting role would be questionable, second because of the perceptions of his two friends, particularly those of the woman who saw a man, "him" (p. 146) would be senseless, and third, because an important point of the story is that the laughter has come back. (pp. 139, 140, 143 and 144)

But whose is the enigmatic laughter? He is the ironical Lorenzo who preoccupies the confused minds of Mr Marchbanks and Miss James. Her remark toward the end of the tale that this time it is "not the laughing man" (p. 144) but Marchbanks who is coming back cannot refer to any other actual character of the story.

On the other hand, the recurrent allusions, like: "the second of ancient fear" (p. 138) and the policeman's "white left foot curiously clubbed, like the weird paw of some animal" (p. 147) undoubtedly refer to Pan. And the ancient echoes are implied in:

[--] several voices, calling and whistling, as if many people were hallooing through the air: "He's come back! Aha! He's come back." There was a wild, whistling, jubilant sound of voices in the storm of snow.

The storm suddenly whistled louder, more violently, and, with a strange noise like castanets, she seemed to hear voices clapping and crying:

"He is here! He's come back!" (p. 139)

The only difference is that Lawrence who was primarily concerned with the rebirth of Pan has reversed the ancient lament for his death into exultant callings echoing in the air. The dissonance between the above description of the external atmosphere and the internal feelings and cowardly behaviour of the two males implies modern man's distorted reactions and irresponsiveness to Pan and to nature.

Moreover, the image of the laughing Pan, welcomed back, is actually manifested in Lawrence's London letter to Willard Johnson, dating from the same period as "The Last Laugh". He refers to Pan's death, when "the spirits wailed round the Mediterranean: Pan is dead. Great Pan is dead." In the same breath he extols the ancient Centaur whom he believes in and tries to invoke, although like Pan he unfortunately appears so seldom, at times like the Renaissance or in places such as among the Rocky Mountains, and demands: "Let's have the Centaur back. [--] It's a turquoise Centaur who laughs longest and laughs last.,,31

In the same letter Lawrence laments how terrible it would be if "the horse in us died for ever, as he seems to have died in Europe". In England the "poor devil's dead and churned into Cambridge sausages".<sup>32</sup> His "in us" obviously refers to Pan as the Lawrencean dark hero of the unconscious. The fact that only the woman, "deaf to the world's noises", (p. 135) was actually sensitive to the pipings of Pan, is significant, since, after all, there is still someone even in London in whom Pan is really alive. In effect, the one to "have the last laugh", not exactly a person but "a being" (p. 143) heals her divided consciousness and brings her to the moment of insight, when she suddenly realizes "the ridiculousness of being in love, the infra dig. business of chasing a man or being chased by a man".

(p. 143) The situation is comparable with Jimmy's "crux and turning-point" of nestling or being nestled ("Jimmy and the Desperate Woman", p. 106), a dilemma he is however unable to cope with because of his divided consciousness.

The fact that Miss James is the only one of the characters to come off uninjured and the only one capable of new life has a significant connection with real life events. Lawrence had just had a serious discussion with a group of his friends when he had renewed his invitation to the New World to make the ideal commune. Only Dorothy Brett, the deaf painter Lawrence describes in the story, agreed to the proposal and followed the Lawrences to America, having just extricated herself from an affair with John Middleton Murry. Lorenzo's only interest in the story is:

"A 101. *Ius humanum*. *Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, *Die deutsche Fassung "Kreue in Karelien" des finnischen new world!*" (p. 131) In effect, it is Lawrence himself who has come back to his roots defying his denunciations. The very name of Lorenzo - since his Italian years Lawrence was Lorenzo to his friends - and the outward characterization of "a thin man with a red beard" (p. 131) alone suggest the author himself. Thus, Merivale's note that "we are introduced to Lawrence's own her opponent" (Jimmy and the Desperate Woman, p. 113) or the wishful thinking of the heroine's head of Lorenzo, resident in Hampstead, is the setting of the the Ladybird and "The Overman" Pan-like hero Lawrence is "grinning like a satyr" (p. 131) in his mythic tales and psychological writings the significance at his contemporaries of the individual unconscious for the integrated personality, and he does this also in *The Ladybird*.

Considering the contents and atmosphere of the story, Vickery's placing it in the sixth magic category, "the myth of its supernatural World", is the best alternative and acceptable as such, as his observation that the stories included are concerned with "the mystery of existence". But his overstatement that the magic aspects in

Lawrence's works, including "The Last Laugh" demonstrate the extent to which he was imbued with "The Golden Bough" is due to his pursuit of Frazer's literary impact even where it does not exist. This is justifiably criticized by Merivale, according to whom Vickery "abandons the idea and goes in to compelled Frazerify the pherrings, confusing Pan with Frazer's dying and reviving gOds".<sup>35</sup> In fact, Vickery does not even mention Pan in connection with this story but in his introductory remarks to Lawrence's mythic elements, where he classifies Pan through Osiris, Adonis, Dionysus and Persophon, all of which are "leading characters in Frazer's drama of the dying and reviving god and his wife-motherlover".<sup>36</sup>

mother's creed, and in condemnation of her handsome, proud, Instead, Merivale herself does not pursue red herrings when she relates the mythopoetic elements to the biographical ones, since to ignore the Murry-Lawrence affair is to miss one of the main points of the story implied in *The Ladybird*. Doubtless the most majestic metamorphoses are however those of Zeus and his underground

The outward characterization of the faun-like Marchbanks not only recalls the sardonic, martyred editor of *Jimmy and the* - with his thick black brows sardonically arched, and his rather ta "an ecstatic subtly intellectual underworld, like the Greeks hooked nose self-deceiving, jamming his hat on again he seemed like a satanic young priest. His face had beautiful lines, like a faun, and a doubtful martyred expression. A sort of faun on the Cross, with all the malice of the complication. (p. 132)

This reveals his innocent pursuit of idealistic or Apollonian -love, as he kisses his wife's feet without "the slightest misgiving". (p. 49) and Among the preliminary ambiguous implications prefiguring the myth of Osiris is the gloomy man's readiness to being buried

Suddenly he lifted his face and gave the weirdest, slightly neighing laugh, uncovering his strong spaced teeth and arching his black brows, and watching her with queer, gleaming, goat-like eyes. (p. 153) an and boundless life-giver".<sup>40</sup>

Lawrence's long-standing grudge against Murry was partly due to the editor's publication policy. Murry accepted and rejected Lawrence's contributions to *The Athenaeum* at will, which made the author and the editor names. The poor Fox does not achieve the complexity of *The Ladybird*

as "a solemn rook pecking and scratching among the litter" (p. 108) is actually an expression of Lawrence's personal exasperation.

For his indignation of the moment Lawrence had even a very personal reason: Frieda. He had asked Murry to "look after her all he cOULD",<sup>37</sup> a request which was taken too literally and liberally. Lawrence took revenge on the editor's overinvolvement with Frieda in his satiric stories, most bitterly in "The Last Laugh" where the ridiculous faun abandons his nymph, "hastening like a hound" (p. 137) after another female.

Moreover, there was a persistent conflict between Lawrence who stressed the unconscious and invoked Pan, and Murry who stressed the conscious and invoked Christ. Consequently, the reference to the "faun on the Cross" (p. 132), suggesting Dorothy Brett's painting of Christ and Pan, is a very concise analysis of the relationship.

Although both agreed on the necessity of finding a new way of life and love communion, Lawrence and Murry now and again fiercely attacked each other's philosophy of life. Paradoxically, the mystical basis for their earthly paradise was both the common interest and the stumbling-block in their friendship. Ernest G. Griffin has summarized these ambivalent feelings: "Few people in literature have been more maligned than Murry, yet, for a time, D.H.Lawrence found in him what he found in no other man." Murry was Lawrence's 'secret sharer', or, as Griffin puts it, "there was a continuing and somehow complementary awareness of each other".<sup>38</sup> Thus, the fictional crucifixion of the faun effectively violates Murry but does not leave even Lawrence unhurt. A couple of years later Lawrence sardonically wrote to Dorothy Brett: "our little friend is discovering he is a pantheist: without a Pan, however: fryingpantheistl.,<sup>39</sup>

A decisive episode which aroused Lawrence's indignation was his attempt to persuade Murry to follow him to the New World which the latter rejected. This is reflected in Lorenzo's ironical exclamation in the story: "Look at it! A new world!", (p. 131) repeated and rejected by Marchbanks. To Lawrence the defeat must have been a bitter pill to swallow, for he sarcastically reminds Murry of "that charming dinner" and stresses that he is not capable of "the Judas trick". "You remember saying: I love you, Lorenzo, but I won't promise not to betray you? Well, you can't betray me, and that's all there is to that.,<sup>40</sup> As a *conte à clef* "The Last Laugh" is an effective device to reveal the actual relations of the Murry-Brett-Lawrence trio.

One special aspect to which the critics have paid attention to is left: the structure of the tale. The serious issue is, whether the closing events of the story are within or beyond credibility. The deaf woman is blest with hearing, the guardian of order is helpless and horror-stricken, and the serious gentleman in the bowler hat gets killed. No doubt, this sounds strange. But the critics have probably been too serious and taken the story for something other than it really is

Rather than a realistic tale or a mere ghost story, "The Last Laugh" is a symbolic dream-like tragicomedy of nightly errors.

The laughing being makes Miss James realize the ridiculous nonsense of the conceited "being-in-love business". (p. 143) In her "certain nymph-like voluptuousness" (p. 135) she had momentarily been excited by the policeman's physical contact through the uniform, and she had been in love with Marchbanks spiritually, only "in her head". (p. 143) But the Lawrencean ideal of balanced physical and spiritual love she has not yet experienced. She is however the only one of the characters capable of achieving true love. This is implied in the last sentence where the significant allusive "smell of almond blossom", (p. 147) discerned twice before by the sensitive woman, betokens regeneration. (pp. 141 and 144)<sup>41</sup> The policeman "of the waiting sort" (p. 138) proves an impotent weakling, symbolized by the clubbed foot. The faun-like Marchbanks not only loses his nymph but also realizes that through his nightly adventure, hounding the strange woman with whom he stays until the early hours, he has "made a final, and this time fatal, fool of himself". (p. 147) His incapacity for real life is effectively expressed through his more or less symbolical nullification.

Even the nightmarish events have a natural explanation: the morning newspaper tells of the great storm that has wrecked the church. Thus, the daily routine can be resumed. As Milley rightly remarks, a "supernatural demonic laughter shatters the harmony while essential realities endure".<sup>42</sup>

The intensity of the long laugh Lawrence underlines stylistically. The frequency of words such as laugh, ridiculous, grin, derision, chuckle together with their derivations -about five on an average per page -is a quantitative achievement in itself.

Despite Miss James's vital response to Pan, "The Last Laugh" is a story of a panic à la E.M.Forster.<sup>43</sup> As such, the sardonic tale with mythic applications does not achieve the artistic level of *The Ladybird* or of "Jimmy and the Desperate Woman".

#### 4. "The Border Line": Shades of Hades and Pippings of Pan

Although "The Border Line" has not fared especially well among the critics mostly concerned with its biographical connections, it has nevertheless been regarded as superior to the preceding story.

Leavis regards the story -as he does *The Ladybird* -as "open to criticism" primarily because of the "betraying obviousness [--] about the quality of the final, would-be clinching, incantations". Merivale, Moore and Nardi on the other hand take a great interest in the role of John Middleton Murry and even Lawrence and Frieda in the story. Clark, Cowan and Tedlock also pay attention to the potential equivalents of reality, but Clark emphasizes the aspect of the symbolism of travel and Cowan the significance of the characters as symbols. On account of the consistency of tone, the central symbol and the psychological as well as cultural satire Tedlock considers "The Border Line" a successful story.<sup>44</sup>

The superiority of the story to the other tales with the "dismal",<sup>45</sup> European background, particularly "The Last Laugh", is due both to the more profound and universal insight based on the elaborate integration of the symbolic material of his fiction, especially the mythic elements, "great dramatic intensity and mythopoeic overtones" noted even by Vickery.<sup>46</sup> Lawrence literally applies to "The Border Line" the timelessness and universality of the great myths, "very much the same in every country and every people", he had himself underlined in his *Fantasia of the Unconscious*.<sup>47</sup>

The story opens with Katherine Farquhar's arrival in Paris: a handsome German woman of forty who had hardly altered through the fifteen years of marriage to an Englishman, "or rather to two Englishmen" (p. 87), a bigamy which at once amazes the reader. The perplexity is not diminished when he learns that to her, on her way to meet Philip, "Paris brought back again her first husband" (p. 88) Alan.

In effect, the following retrospective narration not only introduces Alan and his friend Philip, two heroes again in polar

opposition to each other, but also, it tells of the fatal blow caused by Alan's departure to war: she

had 100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

lost

her 101. *Ius humanum*. *Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, *Die deutsche Fassung "Kreue in Karelien" des flnnischen*

respectively. In connection with the other stories Cowan has some interesting things to say about ancient European mythology.

Katherine had first imagined that she recovered her assurance, and so she had married him. But a sense of degradation had soon started constantly gnawing at her mind, suffering from which there seemed no escape because of her determination to suppress her feelings and not to show any sign of her agitation. Never, of course, outwardly. (p. 92)

of the individual unconscious for the integrated personality, and he does this also in *The Ladybird*.

The intricacy of the heroines inner confusion is most profoundly revealed through the mythic allusions. These are suggestive of the dichotomy between Apollonian and Dionysian love in *The Ladybird*, a fact noted also by Widmer who calls Lawrence "The Prophet of Dionysus" and states: "Lawrence, partly

follows Nietzsche (as usual) that he had lineage, access to the ecstatic, inhibited pagan impressions Dionysus, who in Christian iconography merged with other devils to produce the

48 from any and many of them during his vagrant life as a demon. Over, as with Alan in "The Border Line." 111

Greece and watching Crete for a whole afternoon -the Allies

After Alan's disappearance, wer compelled to ratify the political results of the Turkish victory. 69

She [Katherine] had never assumed for him. She had never really considered him dead. In certain the Bosporus had triumphed. The queen-bee had recouped her sway, has queens of the earth. of the woman, the mother, the female with the ear of corn in her hand [--]. (p. 91)

mother's creed, and in condemnation of her handsome, proud,

But during her journey to France she realizes again the "pleasure of a woman who moves in the aura of the man to whom she belongs". (p. 97) (pp. 13-4)

probably implied in *The Ladybird*. Doubtless the most majestic Now, she knew it and she submitted. Now that she was walking with a man who came from the halls of death, to her, for her relief. The strong, silent kindness of him towards her, even now,

was able to wipe out the ashy, nervous horror of the world from her body. She went at his side, ta "an still and released, like one newly unbound, walking in the dimness of her own contentment. (pp. Orphic and writes: The old world must burst, the underworld

97-8) must be open and whole, ne world.,,35 w

This reveals his innocent pursuit of idealistic or Apollonian -love, as he kisses his wife's feet without "the slightest misgiving". (p. 49)

Among the preliminary ambiguous implications prefiguring the myth of Osiris is the gloomy man's readiness to being buried alive:

material thing". And in her Isis Unveiled she discusses the ancient sun-worshippers wh considered the sun "the eternal

an d boundless life-giver".40

From the point of view of reality, the first three sentences of the first quotation would seem, if not totally inconsistent, at least surprising, whereas a queen of the earth with an ear of corn would surely seem enigmatic, not to mention the heroine's walk with a curious man from the beyond.

The allusions to the mythology of the double corn goddess and Hades concisely and effectively manifest the significance of the central symbol of the title of the story, the double situation of the heroine, and finally the inviolable bond of allegiance of the couple, inseparable even by death.

Zeus and even Hera are also implied, which roles are consolidated through the allusions:

[--] this other man, this cunning civilian, this subtle equivocator, this adjuster of the scales of truth.

He set her up, the queen-bee, the mother, the woman, the female judgement, and he served her with subtle, cunning homage. He put the scales, the balance in her hand. But also, cunningly, he blindfolded her, and manipulated the scales when she was sightless. (p. 92)

The above description of Katherine's second husband shares characteristics with Zeus who was on the one hand considered the supreme civic god and the protector of law and justice. In the plays of Aeschylus or in Homer's Iliad he weighs out the destinies of men by adjusting the golden scales of good and evil. On the other hand, he was also considered to be a manipulating despot using and abusing his powers for his own ends. In his voluptuousness he blindfolded Hera by yielding to amorous affairs whenever an opportunity occurred. Philip seizes the opportunity and takes advantage of Katherine's distress.

The allusions to the two consorts of opposite character reveal the dilemma of Katherine Anstruther-Farquhar. Her first marriage implies the relation of the corn goddess and Hades. In addition

to explicit reference to the man from the underworld, Alan Anstruther is characterized as a man who had "a weird innate conviction that he was beyond ordinary judgment". (p. 88) According to an ambiguous preliminary prefiguration of Hades, he "wasn't much of a success in the worldly sense". (p. 89)

The only thing that Katherine could not accept was Alan's feeling of superiority, "his silent, indomitable assumption that he was actually first-born, a born lord". (p. 88) Unlike her ancient sister in fate, submitting as wife to her senior lord of the nether world, the self-conceited modern woman had thought the ultimate homage was hers. Thus, in their hubris-like pride and relentlessness, unable to settle the question of which was the best - a Lawrencean adjustment of the mythology to criticize the modern way of life - the passionate rivals ceased to live together. This breach of promise and denial of love were their ruin. Alan's fatal destiny in war convulsed Katherine whose "consciousness fluttered into incoherence". (p. 91)

The role of Mrs Farquhar suggests primarily the marriage of Hera and Zeus. Along with the characteristics quoted in the above, Philip, unlike Alan successful even in the worldly sense, a journalistic master of words trained even for the bar, obviously represents the main godhead. The perplexed heroine seems to share certain feelings and experiences with the consort of the king of the gods, and is at variance with a husband she had actually not chosen herself. Hera had been cunningly seduced by Zeus after years of contempt Katherine had finally fallen under the spell of the "insidious fellow". (p. 89) The queen was famous for her unhappy marriage with a voluptuous woman chaser Philip was a flatterer of women, able "to give off a great sense of warmth and offering", (p. 89) and Katherine was oppressed by his "voluptuous suffocation, which left her soul in mud". (p. 93) The goddess was entitled to queenly power, even if she was also blindfolded. Philip seemed to give his wife a free hand although he managed her at will.<sup>49</sup>

Although all the above aspects are characteristic of Hera, the role of the heroine is not unambiguous but incorporate. As

Lawrence himself emphasizes, all the great myths relate to one another. Thus, even Oemeter, the mother with her unequivocal emblem, is implied. Analyzing her triple existence, Katherine rejects the third one as most repulsive:

She thought of her own name: Katherine von Todtnau; or of her married name: Katherine Anstruther. The first seemed most fitting. But the second was her second nature. The third, Katherine Farquhar, wasn't her at all. (p. 101)

In the first role she is Persephone, the maiden, in the second an ageless heroine but also a mother; she is the double goddess Persephone-Oemeter; and in the third role the frustrated Hera and the lonely Oemeter.

Katherine's disintegration, primarily manifested through the double corn goddess, is emphasized further through her journey, an actual as well as a symbolic odyssey to her own past -and finally to herself. Although L.O.Clark does not rate "The Border Line" especially highly, he pays attention to an outstanding aspect of the story, the mythic spirit through which "Lawrence came close, by a sheer power of making symbolism of place overcome most odds, to creating a situation and a series of actions that carry over into the realm where personalities cease to matter and sub-conscious mythic forms take over".50

In effect, "The Border Line" is the most impressive among the short stories considered up to now where Lawrence makes effective symbolic use of the mythic "spirit of place", in accordance with Katherine's emotions and changing state of mind.

On the one hand, Katherine felt like going home to Germany, or to Alan as in the old days when she always had the sensation that "the wheels of the railway carriage had wings, when they were taking her back to him". (p. 93) On the other hand, actually going to Philip, "she moved with a strange, disintegrating reluctance". (p. 93) Looking unseeing out of the window:

[--] suddenly, with a jolt, the wintry landscape realized itself in her consciousness. The flat, grey,  
wintry

landscape, ploughed fields of greyish earth that looked as if they were compounded of the clay of dead men pallid, stark, thin trees stood like wire beside straight, abstract roads. (p. 93)

On her arrival in Strasbourg the heroine discerns among the emptiness of the town the personified existence of the familiar cathedral towering above everything else. She hurries to see it more closely, only to find it now a demonish menace:

There it was, in the upper darkness of the ponderous winter night, like a menace. She remembered, her spirit used in the past to soar aloft with it. But now, looming with a faint rust of blood out of the upper black heavens, the Thing stood suspended, looking down with vast, demonish menace, calm and implacable. (p. 96)

Leaving behind her the repellent, "the weird humped-up creature of the cathedral", Katherine momentarily experiences "the suspended silence of her husband's [= Alan's] return" and is startled at the "frozen, savage thrill" of the Styx-like Rhine:

[--] as if no men lived there, but some spirit was watching, watching over the vast, empty, straight furrowed fields and the water meadows. Stillness, emptiness, suspense, and a sense of something still impending. (pp. 99-100)

The ghostlike atmosphere of the story is obviously due to the author's personal, 'dismal' experiences of the spirit of place to which he gives expression in "A Letter from Germany", literally comparable up to details with "The Border Line". Describing his "miserable journey" in that region he notes the flat, soulless country with "the dreary fields" and "the pale wire trees". Strasbourg "feels dead" and the cathedral "a sort of darkness in the dark". The Rhine is "an actual border" and "the great divider". After crossing the river and catching sight of the Black Forest he feels "the spirit of place has changed". But, there is a "fear of the invisible life lurking in the woods".<sup>51</sup>

The fictional transition to the wild nature of the Schwarzwald pine-forests marks a significant change of spirit, outward as well as inward:

The audible overtone of our civilization seemed to be wearing thin, the old, low, pine-forest hum and roar of the ancient north seemed to be sounding through. At least, in Katherine's inner ear. (pp. 100-01)

Katherine discerns a calling from the beyond among the mythic trees, suggestive of Frazerian tree-spirits, "a cruel derision of the whimpering little beast who claimed reality only through a woman". (p. 103) She "could feel him, Alan, in the trees' potent presence". (pp. 103-04)52

Although the above discussion of "The Border Line" has mainly concentrated on the disintegration of Katherine's career, implied reference has already been made to the integration. A significant hint is offered through the early prefigurative allusion to the Fate who determines the length of the thread of life:

The thread of fate might be spun, it might even be measured out, but the hand of Lachesis had been stayed from cutting it through. (p. 92)

This refers to Katherine's transitory recovery from Alan's departure but also implies the existence of an inviolable communion with him. Her awareness of this mysterious communion grows with the progression of her odyssey.

At the outset she had only had a dim feeling of suppression. But on the boat crossing the Channel Alan stole back to her soul, and she momentarily "gasp[ed] and gasp[ed] from her oppressed lungs" and soon realized "that she was all right again, that the strange, voluptuous suffocation, which left her soul in mud, was gone and she could breathe". (pp. 92-3) This is an experience reminiscent of Daphne's oppressed lungs in the analogous situation of mental agitation and the process of her integration in *The Ladybird*.

At the next stage, when Katherine falls asleep and her daytime self gives way to the night-self -the basic dichotomy stressed by Lawrence in his *Fantasia of the Unconscious* \_53 she becomes conscious of her illusory life and feels panic:

Her love and her emotions, her very panic of love, had been an illusion. She realized how love had become panic-stricken inside her, during the war. And now even this panic of love was an illusion. She had run to Philip to be saved. And now, both her panic-love and Philip's salvation were an illusion. (p. 94)

Unlike Persephone she had fought against her fate, or in the Lawrencean sense she had denied her real feelings, which was ultimately due to the war that had shattered her inner self.

In Strasbourg Katherine is ever more exposed to the aura of her former husband, Alan-Hades from the underworld. Wandering at night in the streets she suddenly notices a man she immediately knows is Alan. without uttering a word, "like the silence that surrounds a wild animal", he "detainingly" lays his hand on her arm and goes with her. The fact that she knew she was walking with a spirit was now meaningless. -|| that mattered was that she

[--] realized that it was the one and enduring thing a woman can have, the intangible soft flood of contentment that carries her along at the side of the man she is married to. It is her perfection and her highest attainment. (p. 97)

And she felt "like one newly unbound". (p. 98)

The man "from the halls of death", identifiable with DionysHades ef. *The Ladybird*, is a Lawrencean hero of the darkness, a representative of the unconscious, which is "unanalysable, undefinable, inconceivable" and can only be "experienced, in every single instance", as Lawrence explains in his *Psychoanalysis and the Unconscious*.<sup>54</sup> Consequently, Katherine could only ponder him in her soul and:

[--] know him present in her, without ever staring at him or trying to find him out. Once she tried to lay hands on him, to have him, to realize him, he would be gone for ever, and gone for ever this last precious flood of her woman's peace.

(p. 98)

The reunion of Katherine and Philip, the second husband who is introduced in the beginning as being "of the insidious sort, clever, and knowing", (p. 89) again proves a meaningless episode: she, absent and alien, is cold and unfeeling towards him; he, "frightfully cold", (p. 101) has fallen seriously ill and is now in a state of panic.

Through the degradation of the adventurer and the dissociation of the certain mythic affinities with the haughty god of the upper world Lawrence not only deprecates counterfeit feelings but also emphasizes the superiority of the unconscious to the conscious.

Hereupon Alan's imperative calls carrying from the wild nature recall Lawrence's own, growing longings for the Rocky Mountains where Pan would still be alive, sound ever more like the pipings of Pan, the Arcadian god expecting the suppressive "tides of the modern world to recede around him". (p. 89) Katherine's consciousness is away among the trees and mountains: "And there, among the rocks, she was sure, Alan was waiting for her". (p. 104) In fact:

A very powerful flow seemed to envelop her in another reality. It was Alan calling to her, holding her. And the hold seemed to grow stronger every hour. (p. 105)

Roving in the forests Katherine then experiences an hallucinatory intercourse with him. But the next day her urgent need to follow the imperative call is however checked by Philip's "state of panic" (p. 104) and his insistence that he would die if left to himself. Thus, sitting wide-awake with him shivering in his death agonies, Katherine once more experiences

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Alan's aura claiming his right just at the moment of Philip's death. And "Alan drew her away, drew her to the other bed, in the silent passion of a husband come back from a very long journey". (p. 105)

In Philip's death -symbolic of the fatal emptiness of the marriage -Lawrence breaks the myth and thus reveals the ultimate weakness and duplicity of the adjuster of scales: "And on his face was a sickly grin of a thief caught in the very act." (p. 105)

From the individual point of view the core of "The Border Line" is Katherine's insight into her dual consciousness through a Hades-figure, taking on characteristics reminiscent of Pan and thus prefiguring the role of the dark hero of the third mythic cycle in Lawrence's short fiction.

Like "The Last Laugh" Vickery classifies "The Border Line" in his sixth category, "the myth of a supernatural world populated by spirits of dead, ghosts, and invisible divinities", seasoned with "the hocus-pocus of spiritualism".<sup>55</sup> Familiar with Madame Blavatsky's works and ideas, Lawrence certainly had good knowledge of the theosophical phenomenal world including the aura of some near and dear person. To see the tale simply as a supernatural ghost story is to miss not only its inner plot but also its message: dehumanization through war. Katherine's disintegration is deeply anchored in the state of the modern world, deteriorating since ancient times, a disastrous degeneration which Lawrence sharply and foreseeingly criticizes.

At the outbreak of the First World War Katherine had wanted to alter or even reverse the terrible flow of history, but she had come to realize that despite "the whole of her womanly, motherly concentration" she was powerless against "the cold strength of a man, accepting the destiny of destruction". She submitted to her fate like "the woman, the mother, the female with the ear of corn in her hand". (p. 91)

Finally, after the experience of Alan-Hades, she had not only realized her double consciousness but also deeply felt the

profound misery of modern man -"She now knew the supreme modern terror, of a world all ashy and nerve-dead." (p. 98) -a fact Lawrence deprecates even in his ominous "Letter from Germany": "But something has happened to the human soul, beyond all help. The human soul recoiling now from unison and making itself strong elsewhere. The ancient spirit of pre-historic Germany coming back, at the end of history.,,56 The heroine of the story, "in her German soul, knew that it [= the past war] was no accident". (p. 91) According to the letter the "Germanic impulse is recoiling towards Tartary", which fate is unalterable, since: "within the last three years, the very constituency of the blood has changed, in European veins. But particularly in Germanic veins.,,57 Although a kind of Proserpine rebirth suggestive of *The Ladybird* is implied at the end of the story, the corruption of the world persists.

Despite the fact that Katherine shares certain characteristics with Frieda, Philip with Middleton Murry and with Frieda's first husband, and Alan with the author himself, they are all compound fictional characters, adequate as such. Furthermore, they form an allegory of Lawrence's psychophilosophical view of life. Or, as James C. Cowan summarizes it, Lawrence achieves here "a well-executed if minor tale in the genre of topical and moral allegory".58

Besides the mythic allusions discussed in the above, the title of the story indicates on multiple levels the allegory of the dual situation of both man and his world. Considered quite concretely, the border line is simply geographical. But as implied even in the above, it also marks the division between Katherine's past and present as well as the demarcation line of the conscious and the unconscious. It further signifies not only a border between human life and death but also more generally one between peace and war. And in the most universal sense, repeatedly underlined by Lawrence, it marks the watershed between ancient culture and the crisis of modern civilization. Or, as Tedlock who finds in "The Border Line" all the characteristics of the successful Lawrence story, from the style and characterization to individual and general satire, puts it, the border country is "history [--], a lesson in current crisis, and a place where the vitalistically brave -dead, missing, or alive have the only rightful claim in relationship".59

In his letter to Thomas Seltzer Lawrence refers to the three stories discussed in this section as "the result of Europe, & perhaps a bit dismal".<sup>60</sup> As products of the same, brief and distressing period they share the dismal undertone, but Lawrence's qualifying "perhaps" is worthy of attention.

From the individual characters' point of view, Jimmy and his desperate woman result in frustration, whereas the vitalistic protagonists of "The Last Laugh" and "The Border Line" are more or less released from their dilemmas and thus capable of integration. Considered more generally, the first two stories are more closely connected with Lawrence's personal feelings of annoyance at his contemporaries while the last-mentioned one touches issues of more universal importance more profoundly.

Pan is the common denominator of all the three stories. On the whole, "Jimmy and the Desperate Woman" is the most panic in the traditional sense of the word, while "The Last Laugh" is primarily panic but, particularly at the end also Panic in the more positive Lawrencean sense connected with nature and the instincts. "The Border Line" is panic from the Apollonian husband's point of view but more Panic from the sensitive wife's point of view. Explicit in the first, in his inefficiency Jimmy is the most negative of Lawrence's Pan-figures. More implicitly present in the second, he is Pan "driven too hard",<sup>61</sup> gone fierce and grinning at his opponents with the author, but also symbol of a new life. Although the most implicit in the third, he is the most positive of all, the ally of the Lawrencean Hades with regard to his restoring powers. He gives way to the more vitalistic Pan-figures of the next mythic cycle. For this reason "The Border Line" is a landmark in Lawrence's short fiction.

The mutating Pan is likely to reflect the author's strengthening feelings that Pan would still be discoverable among the wild Rocky Mountains. In fact, Lawrence finished the series of the three stories in the early spring of the year 1924 soon after his arrival flat the foot of the Rockies on the desert", where he felt "glad to be away again".<sup>62</sup>

## NOTES

- 1) Koteliansky Letters, pp. 240-41.
- 2) Huxley Letters, p. 548; Moore Letters, pp. 707 and 711.
- 3) Moore Letters, p. 713.
- 4) For his ambivalent feelings see e.g. Moore Letters, pp. 720, 722, 742, 750, 762 and 764. -For his inability to write amidst the biting gods see "Au Revoir, U.S.A.", p. 105 and Seltzer Letters, p. 89.  
  
5) The first chapter (dating from September 1922) of the projected novel on the life of Mabel Dodge Luhan is published as "The wilful Woman" in *The Princess and Other stories*. The Mexican novel, repeatedly started and left off subsequently *The Plumed Serpent* -was not completed until the latter half of 1925. The Australian novel, *The Boy in the Bush*, written in collaboration with Mollie Skinner, was finished in November 1923.
- 6) "Surgery for the Novel -or a Bomb", p. 520.
- 7) Moore Letters, p. 745.
- 8) "On Being Religious", pp. 727-28.
- 9) *Ibid.*, pp. 726, 729 and 730.
- 10) Although the terms sometimes overlap, 'Panic' is mainly used here in the positive Lawrencean sense 'of Pan', 'panic' in the more negative traditional sense connected with unreasoning horror.
- 11) Leavis, p. 13; Aldington in his introduction to the story in *The Woman Who Rode Away and Other Stories*, p. 8.
- 12) *Sea and Sardinia*, p. 205.

- 13) Harris, p. 177.
- 14) Seltzer Letters, p. 68.
- 15) Seltzer Letters, p. 127; Moore Letters, pp. 765 and 772.
- 16) Lawrence's interest in the mythic Sicily and its surroundings is due to his personal experience. Today there is a promontory called Scylla near Sicily where Scylla, originally a charming nymph, was changed into a reef, as the legends have it. Charybdis again is a dangerous whirlpool in the narrow straits of Messina opposite Scylla. -One of the gorgons, still common emblematic figures in Sicily, was Medusa, a beautiful nymph who was turned into a monster so ugly that all who looked on her face were turned to stone.
- 17) The allusion is selective and clearly mythic in the context, despite its connections with daily speech.
- 18) Vickery, *The Literary Impact of The and 322*. The four kinds of criticism, combat and questing. "Jimmy and the Desperate Woman" as six functional categories.
- 19) "Paris Letter", p. 121.
- 20) Merivale, p. 194.  
Golden Bough, pp. 324 stories are: endurance, Vickery does not mention belonging to any of the
- 21) Since Pan appears so often in the stories to come, there is reason to pay attention to some significant aspects in this connection. He was an amorous attendant of Dionysus who seduced or pursued several gods and nymphs. The most famous was Syrinx who had a narrow escape, being changed by her father into a reed. Unable to distinguish her from among the others, he cut seven reeds and made them into a pan-pipe, the fluty call of which is audible to sensitive ears. -In his detachment from restraint he was considered as personified instinct, in his unappeasable lust even an embodiment of male sexuality, symbolized by the goat's unbridled fecundity. He was also believed to cause unreasoning fear, panic. -Pan is also often connected with an incident associated with the birth of Christ and the death of pagan gods, due to a mishearing of a ceremonial lament "the all-great Tammuz is dead" for "Thamus, Great Pan is dead". (e.g. Graves: *The Greek Myths I*, p. 103) However, Pan's worship continued well into the Christian era.

- 22) Lawrence had read "The story of the Siren", included in the collection *The Celestial Omnibus*, in 1915 (*Letters II*, pp. 267 and 275), which tells about a youth who goes mad at the sight of the Siren, hurries to a miner's cottage to marry his daughter who is also maddened by the Siren. At the loss of his wife the desperate man goes all over the world in search of a desirable woman, one who has seen the Siren. He finally arrives in Liverpool where he begins to spit blood and dies.
- 23) Merivale, p. 209. -Piero Nardi, p. 886; Dorothy Brett, pp. 31 and 116. Cf. also Brett's picture of a crucifixion representing Pan and Christ and the last sentence of her explanation: "The heads of Pan and Christ are both your head." Sagar, *The Life of D.H.Lawrence*, p. 2.
- 24) Hirsch, pp. 271-72.
- 25) For Lawrence's bitter feelings toward Murry, see e.g. *Moore Letters*, pp. 766, 770 and 775-77, for a photo e.g. Sagar: *The Life of Lawrence*, p. 66.
- 26) Merivale, p. 203.
- 27) Mrs Pinnegar shares characteristics with Mrs Lawrence, a former teacher with literary interests, married to a miner and unemployed, and worried by the thought of cancer -Mrs Lawrence died of it. -He saw his father, a vital but exhausted miner, for the last time. -The atmosphere of the story has been identified with that of Eastwood. Pugh, p. 252.

- 28) Except for a) Pan, faun and satyr, there are references to b) the Martyred saint Sebastian (pp. 107 and 108) and Mater Dolorosa (p. 107) in the story, all of them objects of interest especially to the Renaissance painters. An exhaustive list of the contributory sources of inspiration is impossible, but among the most likely are: a) the paintings .Pan, Syrinx and Nymphs by Pietro Mera (Florence, Palazzo Pitti) and Pan and Syrinx e.g. by Jan Brueghel Jr and by F.Boucher (London, National Gallery) and b) Matteo di Giovanni's st Sebastian and A.Boscoli's st Sebastian (Florence, Uffizi); Mater Dolorosa by Dieric Bouts (National Gallery, London) and A.Boscoli (Uffizi). -Besides, particularly since the Renaissance Pan was confused or identified not only with the faun but also with satyrs, with their goatish hindquarters and budding horns, symbolic of male sexuality.
- 29) Moore Letters, pp. 765, 768 and 771.
- 30) Leavis, p. 295; Moore: The Priest of Love, pp. 498-99; Nardi, e.g. p. 843; L.D.Clark: The Minoan Distance, pp. 305-06; Merivale, pp. 208 and 209-13; Potts, pp. 396 and 418; Vickery: The Literary Impact of The Golden Bough, pp. 308-09, 310 and 323; Harris, p. 176.
- 31) Moore Letters, pp. 768-69. -The reference to the Centaur is to Botticelli's painting Minerva and Centaur at the Uffizi, as Lawrence himself mentions in the letter.
- 32) Moore Letters, pp. 769-70.
- 33) Merivale, p. 209.
- 34) Vickery: The Literary Impact of The Golden Bough, pp. 323 and 308.
- 35) Merivale's note 27 on p. 275.

- 36) Vickery, *The Literary Impact of The Golden Bough* p. 294.
- 37) Koteliansky Letters, p. 258.
- 38) Griffin, p. 76.
- 39) Moore Letters, pp. 929-30.
- 40) Moore Letters, p. 830. Murry himself repeatedly refers to the plans, a new world and a new society, in his *Sans of Woman*. (e.g. pp. 329-31) -On the other hand he also remembers: "it was a painful time, and painful things happened in it". (ibid., p. 332) He means the time of Lawrence's visit in England.
- 41) Cf. Frazer's *Golden Bough*, part V, pp. 264-65: "His [=Attis] mother Nana, was a virgin, who conceived by putting a ripe almond blossom or pomegranate in her bosom. Indeed, in Phrygian cosmogony an almond figures as the father of all things". -Seyffert also refers to the almond blossom in the same, regenerative sense. p. 85.
- 42) Milley, p. 293.
- 43 ) Although Lawrence did not fully accept "The Story of a Panic" by Forster, "The Last Laugh" reminds one of the story: the death of Pan, the catpaw of wind, panic, a goat's footmarks, a sprained ankle, damaged ear, and the sudden death of a young man under the influence of supernatural forces.
- 44) Leavis, p. 64; Merivale, p. 301; Moore: *The Priest of Love*, p. 484; Nardi, pp. 844-45; Clark; *The Minoan Distance*, pp. 300-02; Cowan, pp. 45 and 55; Tedlock, pp. 160 and 173-75.
- 45) Seltzer Letters, p. 131. 46) Vickery: *The Literary Impact of The Golden Bough*, p. 308.

47) Fantasia of the Unconscious, p. 13.

48) Widmer: "Lawrence and the Nietzschean Matrix", pp. 121-22.

49) Even the mysterious bee (p. 91), favoured in ancient jewelry

since the Minoan period, is connected with Zeus as his nourisher. 50) Clark: The Minoan Distance, p.

302. 51) "A Letter from Germany", pp. 107-08.

52) Cf. Frazer's numerous references to the mythic trees throughout *The Golden Bough*, especially in part IV: Adonis, Attis, Osiris: studies in the History of oriental Religion, where he describes the characters of Attis and Osiris as tree-spirits. Pp. 231 and 339.

53) Fantasia of the Unconscious, pp. 182-83. Cf.: "And the night-self is the very basis of the dynamic self. The bloodconsciousness and the blood-passion is the very source and origin of us."

54) *Psychoanalysis and the Unconscious*, pp. 214-15.

55) Vickery: *The Literary Impact of The Golden Bough*, p. 323.

56) "A Letter from Germany", p. 109.

57) *Ibid.*, p. 110.

58) Cowan: *D.H.Lawrence's American Journey: A study in Literature and Myth*, p. 55.

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59) Tedlock, p. 175. -The other characteristics are: "the ironic semantic play, especially at the beginning on the death of the 'Somebodies with a capital S' in the war, and the continued existence of 'many little nobodies and a sufficient number of little somebodies' the sustained sardonic tone and the complexly interwoven psychological and cultural satire [--/ the use of the central metaphor or symboli and the development of all previously broached implications in the scene and dialogue of present time". (p. 175)

60) Seltzer Letters, p. 131.

61) Cf.: "The seriousness of the Great God Pan, who grins a bit, and when he gets driven too hard, goes fierce." Moore Letters, p. 771.

62) Moore Letters, p. 786.

### III THE IMMORTAL PAN: "PAN KEEPS ON BEING REBORN"

#### 1. The Spirit of the Rocky Mountains and the Culmination of Lawrence's Mythopoeic Creative Force

Back again in the New World towards the end of March 1924, Lawrence felt rather uninspired during the first three months, practically because of his industrious toiling at the dilapidated ranch Frieda Lawrence had got from Mabel Luhan - "naturally I don't write when I slave building the house". Spiritually and mentally it took time to get over the past experience he described a couple of weeks after his return: "The winter in Europe wearied me inexpressibly. There seems a dead hand over the old world."<sup>1</sup>

As late as June Lawrence wrote to Frederick Carter: "I haven't been doing much work since last autumn. The winter, and the visit to Europe, was curiously disheartening...<sup>2</sup> Nevertheless, besides finishing the three dismal stories, by the end of June Lawrence wrote the short stories "The Overtone" and "The Woman Who Rode Away" as well as the essay "Pan in America" and started the short novel *St Mawr*.

During the next three months under the spell of the spirit of the New Mexican Rocky Mountains surrounding his ranch, Lawrence wrote a miscellany of minor writings and devoted himself to the completion of *St Mawr*. Just before moving from his mountain abode to Mexico city he wrote early in October a further short story, "The Princess". Disappointed in the great city, he once again felt the inviting call of the Mediterranean. But there was an intentional delay, and then an unexpected obstruction before his return to the scenery of his dreams in the autumn of 1925 and to his Mecca, Florence, the next spring.

In November 1924 Lawrence had written that he supposed they would stay in Oaxaca a month or two, though he wished they had gone to Europe instead, since he hankered for the Mediterranean and longed "to get away from the American continent altogether. However, I'll try first if I can get any work done. If I can't,

I shall sail...3 This, he stayed in the little town for roughly three months to complete his novel respectively. In connection with the other stories Cowan has some interesting proofs which he wrote about later, for his publication *Europe and mythology* translated name The Plumed Serpent. As he was struck down by severe illness at the beginning of her opponent ("Jimmy and the Desperate Woman" p. 113) or the enigmatic emphasis of the divine beauty of the heroines of The Ladybird and The Overtone.

And, above all, his literary productivity was checked for months. In his mythic tales and psychological writings the significance of the individual unconscious, however, for the integrated personality and he does this also in The Ladybird.

marks the culmination of Lawrence's mythopoetic creative career up until then. Although abundant in Mediterranean mythology, there is a remarkable change in his writings: instead of Frazer, of its power to reach and transmit unconscious

Frazer, he is more inspired by the heroism of Heracles and especially by Pan still alive for those reasons. He is more inspired by the heroism of Heracles and especially by Pan still alive for those reasons. He is more inspired by the heroism of Heracles and especially by Pan still alive for those reasons.

receptive to assume that he had standing manifestations of the imbibed Pan impressions from any and many of them during his vagrant life as a cosmopolitan.

Greece and watching Crete for a whole afternoon -the Allies wer compelled to ratify the political results of the Turkish e 2. The OVer soul of "The OVertone" victory.69

sail this sea, and visit the Isles of Greece, and pass through The critics' views of "The Overtone", Lawrence's first short story written in the New World, have the Bosphorus. That Rananim of ours, it has sunk out varied from disapproval to high praise. While considered a failure by Patricia Merivale and

sight. Ignored by such notable critics as James C. Cowan, F.R.Leavis and Harry T. Moore in his mother's creed, and in condemnation of her comprehensive Priest of Love: A Life of D.H.Lawrence, in Pinion's opinion it "approaches perfection in a kind of fiction Lawrence attempted too rarely". According to Harris who

compares the story with the ones of the previous period -which she calls "sinister lullabies" -the

probably implied in The Ladybird. Doubtless the most majestic metamorphoses are however, those of Zeus and his underground reasons for the negative or indifferent reception -an expression of opinion in itself -are brother.

presumably, as in Merivale's case, the seeming obviousness of the mythic elements and the depressing experiences in Cornwall Lawrence refers to an pessimism of the intellectual plot. Lawrence's condensation of Pan and Christ Merivale considers a "Ophichism" and writes: "The old world must burst, the underworld mere unfortunate client, and according to her the very slender must be open and whole, ne world...35

This The concise story is about the outwardly minor, yet inwardly significant events of just one, moonlit Apollonian admittedly deals with the weary married life of a couple in their fifties, with a wife "The slightest misgiving" (p. 49)

Among the preliminary ambiguous implications prefiguring the flashback illustrating the husband's role reveals the very reason for the couple's loss of the myth of Osiris is the gloomy man's readiness to being buried equilibrium. Second, an unaffected character, confronted with them and indispensable to the

material whole of the story, represents the central aspect of a fulfilled life. This is seen more broadly and considering Lawrence's basic ideas of the period, it is a penetrating analysis of human attitudes ancient sun-worshippers considered the sun the eternal towards life on a more universal level as well.

and boundless life-giver".40 a integrated personality point of view, Pan's lacking overtone starts a new phase in Lawrence's production. Compared with his previous stories, Pan unprecedentedly distinguishes himself in "The network of the various myths The Fox does not achieve the

Overtone" by his quantitative presence alone: out of the roughly sixteen pages Pan is mentioned twenty-odd times during the last five pages.

Although he is not explicitly referred to until the last third of the story, he is implicitly prefigured in the Arcadian scenery -the romantic setting the wishful husband had chosen for a nocturnal adventure with his wife in their early married life. The pastoral silence of a nearby secluded hilltop with "a strong scent of honeysuckle" is reminiscent of the scenery of "The Homeric Hymn to Pan" Lawrence was familiar with, where the goat-legged god roves at night with dancing nymphs amidst the glades adorned with trees, the most inaccessible tops of rocks and the black-watered fountains and the meadows with the odours of wonderful flowers.<sup>6</sup>

He knew a place on the ledge of the hill, on the lip of the cliff, where the trees stood back and left a little dancinggreen, high up above the water, there in the midst of miles

of moonlit, lonely country. [--] and the haze of moon-dust on the meadows, and the trees behind them, and only the moon could look straight into the place he had chosen. (p. 77)

Besides, Pan is indirectly involved in the husband's ambivalent memories revealed through flashback, showing will Renshaw quivering with the vividness of the moonlit night that was like "the pupil of an eye, full of the mystery, and the unknown fire of life, that does not burn away" (p. 75) and aching for a naked female touch. A significant fact with regard to the whole of the story is that among Pan's love affairs probably the greatest passion was for Selene, the moongoddess, who first refused him but whom he finally succeeded in seducing while disguised in sheep-skins. Having married Edith, will had thought he totally owned her and had taken it for granted that she would straight away expose her body to his advances on the spur of the moment. But in spite of much persuasion, she had been tightly wrapped in her long shawl, and there had been a barrier even between him and the moon, "as if he had gloves on". (p. 76)

The implied derogatory selfishness of the rash, impetuous husband finds an explicit expression in Lawrence's essay of the same period, "Pan in America", where he describes a situation outwardly similar, yet inwardly in striking contrast to the story. An instinctive Indian, made sensuous by the moon and the mystery of the night, subtly and watchfully approaches his wife, "poising himself in the world of Pan, among the powers of the living universe" and thus sustaining full life, "because everything is alive and active, and danger is inherent in all movement. The contact between all things is keen and wary: for wariness is also a sort of reverence, or respect. And nothing, in the world of Pan, may be taken for granted.,,7 The possessive and obsessive husband of the story is doomed to fail, whereas the Indian experiences the softness of his wife's power, as a result of the mutual receptivity to "the might of Pan, and the power of pan".8 And worse still, will Renshaw has subsequently neither forgiven his wife for his own failure nor come out of his shell. Neither has he got rid of the past memories, but is "living again his crisis, as we all must, fretting and fretting against our failure, till we have worn away the thread of our life". (p. 75) From his dreamy recollection, revived by the moonlit scenery, with the scent of the honeysuckle similar to the night's atmosphere years ago, Mr Renshaw is brought back to reality by his wife's continuously grumbling sound. Bored by her idle talk he then retires into the open air where Elsa Laskell, still young enough to be the Renshaws' daughter, also flees from the older woman's disconcerting presence.

"Come on, don't be alarmed -Pan is dead." (p. 84) The inhibited husband's opening of the ensuing discussion does not primarily refer to the legendary death of Pan, but to the repressed Pan of his once vitalistic body, as further evidenced by the rest of the dialogue. The girl continues on the abstract level which the man has left long since:

In effect, the extensive imagery of superficial covering and natural nakedness pervades the whole story. The basic stimulus for Willis's past memories, given in the exposition, is a white moon that goes "like a woman, unashamed and naked across the sky". (p. 73) But his failure to unglove himself and remove his wife's garments is a check on his sexual love ever since the fatal night: "Covering was barrier, like cloud across the moon." (p. 77)

100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

101. *lus humanum*. *Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, *Die deutsche Fassung "Kreue in Karelien" des finnischen*

Thus, Kingsley Widmer's hasty conclusion that the basic problem of the couple lies in Edith's home interest, while it confuses cause and effect, and after her husband's mythological obsession of the moment that his wife finds his body ugly and after his subsequent, her opponent ("Jimmy and the Desperate Woman" p. 113) or the irreverent lovmaking that she has come to hate it in the long runo heroines of *The Ladybird* and "The Overtone".

The wife's frustration during the flat years of their marriage is relentlessly laid bare through appropriate negative allusions to Venus or Aphrodite, traditionally considered the personality, and he does this also in *The Ladybird*.

-that Pound's comments on myth "indicate a recognition of its power to reach and transmit unconscious feelings"

reason to assume that he had access to and imbibed impressions from any and many of them during his vagrant life as a cosmopolitan.

Greece and watching Crete for a whole afternoon -the Allies were compelled to ratify the political results of the Turkish victory.<sup>69</sup>

sail this sea, and visit the Isles of Greece, and pass through the Bosphorus. That Rananim of ours, it has sunk out of sight. n83

mother's creed, and in condemnation of her handsome, proud, brutal father, who had made so much misery in the family.

(pp. 13-4)

probably implied in *The Ladybird*. Doubtless the most majestic metamorphoses are however those of Zeus and his underground

positive goddess of vital love, marriage and vegetal fertility who was especially famous for her beauty. That is here effectively reversed in allusions such as "a bowl of withered leaves", "a kaleidoscope of broken beauties" and "a rich garment rusted that no one has worn". (p. 83)

As a matter of fact, two significant categories of complementary reference to the mythic divinity -a figure most frequently depicted in the fine arts with little or no clothes on and surrounded with vegetation -clearly stand out in connection with Edith Renshaw: that of the clothing, primarily indicating the outward state of affairs, and the floral one implying the inward feelings.

Unlike her mythic sister, Mrs Renshaw is always fully dressed not forgetting her gossamer-like shawl either -and unlike the goddess making flowers spring up wherever she trod, the unhappy woman has become barren.

At the beginning the still beautiful and youthful wife is compared to "an unfertilized flower which lasts a long time".

(p. 74) But her impatient waiting in vain for her husband night and day with her heart "like blossoms underground thrilling with expectancy" (p. 81) -really anything but sexual hate as considered by Widmer -has finally driven her to disappointed introversion:

And all her flowers had been shed inwards, so that her heart was like a heap of leaves, brown, withered, almost scentless petals that had never given joy to anyone. (p. 81)

When Edith sees the younger woman stir her fingers as if in blood in a bowl filled with freshly scented pink and crimson rose-leaves, she bitterly feels the frustration of the wasted nights:

And she felt the nights behind like a purple bowl into which the woman's heart-beats were shed, like rose-leaves fallen and left to wither and grow brown. (pp. 80-1)

In her suppressed female protest, damped but not totally extinguished, which is briefly expressed through the allusion to the mythic bird, "a dumb singer, with the voice of a nightingale yet making discord", (p. 83) she compares her infertile marriage to a wintry garden:

'Like a garden in winter, I was full of bulbs and roots, I  
was full of little flowers, all conceived inside me. 'And they were all shed away unborn,  
little abortions of flowers. (p. 82)

The above implications of Aphrodite during the sear season find a more explicit expression in the continued allusion:

'But meanwhile I sing to those that listen with their ear against me, of the sea that gave me  
form and being, the everlasting sea, and in my song is nothing but bitterness, for of the  
fluid life of the sea I have no more, but I am to be dust, that powdery stuff the sea knows  
not. I am to be dead, who was born of life, silent who was made a mouth, formless who  
was all of beauty. (p. 83)

Against all the negation, the psychological consequences of Edith's embitterment, willis aggressive unconventionality, and the couple's evasive superficiality, the author counterpoises the closing episode of the nightly experiences. The catalyzer of the ultimate battle of spirits is Elsa Laskell.

In spite of Mr Renshaw's compulsive love, clinging round his wife "like her dress, like a garment of dead leaves" (p. 73), and the fact that his flight from live contact into his speedy car had subdued his sensitivity to the vivid mystery of nature, there was still a tinge of a strange yearning left in him, roused by the nymph-like girl's sensuous presence.

Agitated by her hosts' confused feelings drifting "like iridescence upon the quick of her soul, among the white touch of that moon out there" (p. 74) Elsa had been drawn outdoors to

will whom she had imagined youthful enough to be her lover. His wife's joining the company out of curiosity -as indicated through the significant allusion to Aphrodite's father, Uranus, there was no reason to be afraid of the thrusts of "a castrated bear" (p. 80) -however cuts short their tentative communication. Her seemingly innocent question about the subject of their tete-à-tete gives rise to a revealing exchange of words. The young woman's reply, "Pan is dead", (p. 85) flung like a gauntlet, initiates a significant Pan discussion expressive of the trio's ultimate feelings and indicative of the overtone in the air.

The gauntlet is knowingly and cynically taken up by the wife who considers Pan's death a trite truism, only wondering why Pan was so frightened by Christ that he died and if there is any reason to miss him after all. She derives a fakir-like pleasure from her insinuation that Christ managed to kill Pan by disapproving of him. She also mockingly suggests that it was of old age that Pan died -willis age is a particularly delicate matter -and cuttingly remarks that: "The men are all women now", since "the fauns died in a frost one night". (p. 85)

Elsa, trustful and sensitive to Pan, pertinently suggests that some of us, the nymphs of nature, fearfully miss him. To Edith's sarcasm about old age and the cause of Pan's death the girl retaliates by taking up in all sincerity the historical Pan: "Don't they say, when Christ was born, a voice was heard in the air saying 'Pan is dead'." (p. 85) Disagreeing with the bitter woman, she expresses her astonishment at Christ's fear of Pan and deplors his death. To the older woman's cutting remark about the fauns' death she, well aware of the couple's failure, retorts that it was in a frost of disapproval that they suddenly died one night.

Irritated by the women's pointed argument concerning Pan's death, even Mr Renshaw refers to the legendary god and wonders how Christ ever managed to kill Pan. He refers to the atmosphere of the fauns' fatal night as a frost of fear, which holds good for the distant night when Edith had curtly denied him, "something like fear in her voice". (p. 79) To the women's conflicting opinions as to whether Pan was afraid of Christ or vice versa, he deliberately and venomously repeats the frost of one night. And offended by the female innuendoes as to his virility, he keenly declares that "Christ was woman, and Pan was man" (p. 86) -which thrust gives him real joy.

In the presence of his shawled wife his sarcastic remark that fauns and satyrs are after all still alive if they were only unwrapped from their strait-jackets, is the last straw inciting the Renshaws to speak out their ultimate feelings of mutual resentment. The allusion to Hercules's lethal shirt crowns the significant imagery of clothing.

'Nay,' said Mrs Renshaw, 'it [= the removability of the surplices] is not true -the surplices have grown into their limbs, like Hercules's garment.'

'That his wife put on him,' said Renshaw.

'Because she was afraid of him -not because she loved him,' said the girl.

'She imagined that all her lonely wasted hours wove him a robe of love,' said Mrs Renshaw. 'It was to her horror she was mistaken. You can't weave love out of waste.' (p. 86)

Furthermore, Willis declaration that the illiberal hypocrites ought to be stripped of "the surplices that all men wear" (p. 86) is in keeping with Lawrence's "Pan in America", critical of modern men who have lost their natural contact. To highlight the alienation, attention is transferred from the frustrated couple and concentrated on the vitalistic girl, the exponent of Lawrence's ideas.

A real child of nature, Elsa pronounces her willingness to look at a naked man if "he were a star come near" (p. 84) and her readiness to leave useless clothes outside the wood so that inside would be "nymph and faun, Pan and his satyrs". (p. 86) Her enviably unencumbered life is emphatically expressed through allusions to the wonderful flowers and Dionysus, Pan's attendant, and thus even to Aphrodite unbound:

'And when I run wild on the hills with Dionysus, and shall come home like a bee that has rolled in floury crocuses, he must see the wonder on me, and make bread of it.

'And when I say to him, "It is Harvest in my soul", he shall look in my eyes and lower his nets where the shoal moves in a throng in the dark, and lift out the living blue silver for me to see, and know, and taste. (p. 87)

100. Erkki Asp, The Finnicization of the Lapps. A case of acculturation. 142 p. 1966.

101. lus humanum. Studia in honorem Otto Brusiln. 155 p. 1966.

102. Le Martin, Die deutsche Fassung "Kreue in Karelien" des flnnischen a

respectively. In connection with the other stories Cowan has some interesting things to say about ancient European mythology.

her opponent ("Jimmy and the Desperate Woman", p. 113) or the enigmatic emphasis of the divine beauty of the heroines of The Ladybird and "The Overtone".

in his mythic tales and psychological writings the significance of the individual unconscious for the integrated personality,

sweet, I crushed them in a bowl, I treasured the wine. (p. 82)

-that Pound's comments on myth "indicate a recognition of its power to reach and transmit unconscious feelings"

But, she had been denied by her husband who, always afraid of meeting her eyes, had turned aside from the comb for fear of contamination, and the bowl had been broken into pieces.

from any and many of them during his vagrant life as a cosmopolitan.

The common mythic allusions in connection with the two life stories not only imply the similarity of Greece and watching Crete for a whole afternoon - the Allies

the women's basic feelings but also indicate the dissimilarity of their response to the present overtone. compelled to ratify the poli results of the Turkish

victory 69

As regards the overtone, opinions concerning its quality and the number of its recipients, differ.

sail this sea, and visit the Isles of Greece, and pass through According to Milley, the girl catches "the hopeless overtone of the married couple," whereas in the Bosphorus. That Rananim of ours, it has sunk out of

Tedlock's opinion the wife and husband do not even hear any overtone. In Merviale's opinion all the three have different overtones of their own: "The husband's 'overtone' is an emotionally heightened

narrative flashback mother's creed, and in condemnation of her handsome, proud,

because her life is a brutal fiber, but who had made a theory much misery in the family.

(pp. 13-4)

probably implied in The Ladybird. Doubtless the most majestic metamorphoses are however those of Zeus and his underground brother.

depressing experiences in Cornwall Lawrence refers to "an ecstatic subtly-intellectual underworld, like the Greeks Orphicism" and writes: "The old world must burst, the underworld

must be open and whole, ne world...35 w

This reveals his innocent pursuit of idealistic or Apollonian -love, as he kisses his wife's feet without "the slightest misgiving". (p. 49)

Harris also hears "the series of overtones".<sup>10</sup> But as indicated by the very name of the story, there is only one overtone, the overtone. And as evidenced through the common imagery continuing in the man's thought associations, the wife's interior monologue, the girl's thoughts and feelings as well as in the triangular exchange of opinions, they all share the same overtone. The difference is in their attitudes towards life, or in other words, in their response to the overtone.

The ageing husband's dormant sensitiveness is proved by the stimuli of his recollection, the moon, the pupil of the night's eye and the scent of the honeysuckle, originally positive, cooled by the frost of one night but still lingering in his mind. There is "a tinge of yearning" (p. 84) for the mysterious fire of life still flickering in him in the presence of the vitalistic nymph.

The wife's potential capacity for full life, implied through the repeated allusions to the song of the mythic bird once seduced and thereupon silenced, is the crux of her allusive monologue caught even by the girl, the overtone drifting in the air "like a sort of inarticulate music". (p. 74) Thus, to Edith's last words wondering "if we shall hear the nightingale tonight" will spitefully retorts that even a linnnet would be better than the "gurgling fowl". (p. 89)

Only Miss Laskell, the young intact nymph-like Mr Renshaw stimulated by the mystery of the moonlit night saturated with "the exotic heaviness of the honeysuckle" (p. 74) -preserves a vivid contact with the universe, the prerequisite for a full life, as Lawrence emphasizes in his "Pan in America".<sup>11</sup> Alarmed by the older woman's resignation and the man's repression, she pronounces that there is no reason to protest against life or be irreverent towards life and nature. She finishes the discussion on the irremovable Hercules's garment by retorting that when she meets a man she will be ready to remove her clothes and "look down the pupil of his eye, for a faun". (p. 86) To avoid misunderstandings, she distinguishes between satyrs who are old and fauns who are young. This disconcerts the man, frightens his wife who feels that she herself had actually never felt young, and interrupts the conversation.



As a matter of fact, the inserted monologue of the vitalistic girl is a eulogy of Pan in accordance with Lawrence's essay on him. One of the cornerstones of both is Christ's and Pan's relation to love and their mutual relationship to each other. In the essay Lawrence outlines the history of "The Great God Pan": although outlawed since the early days of Christianity he has kept on lurking in the darkness secretly casting a spell particularly on women, and in spite of the fact that he was turned into the devil of Christians, "responsible for all our wickedness, but especially our sensual excesses", he "keeps on being reborn".<sup>12</sup> According to Elsa Laskell the restrained "Christ neither spoke of it [= love] nor forbade it. He was afraid of it." She further speculates that if the young Jesus had once happened to meet a nymph, he "would never have been content to die on a Cross". (p. 87)<sup>13</sup>

In his essay Lawrence does not attribute Pan's death to Christ himself, but to the bigots of the Dark Ages and to illiberal Victorians, so that the Arcadian god who had his heyday in the Renaissance and Romantic period had to recede to other spheres of life. In the English nymph-cum-woman's monologue Pan and Christ coexist in perfect harmony:

'But I am a nymph and a woman, and Pan is for me, and Christ

Accordingly, the dichotomy of Christ and Pan, day and night, obviously corresponds to Elsa's -and man's -double consciousness.

Thus, although Pan clearly gets the better of it, Merivale's critical summary of "The Overtone"

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Christ in an uneasy balance" without any possibility of reconciliation,<sup>14</sup> does not seem quite relevant.

The theme of the tale is manifested through the contrast between Elsa Laskell's devotion to nature as well as her open attitude to life and Will Renshaw's abstracted love, "his completeness loving her (= Edith's] completeness, without a stain", (p.78) his devotion to his car, and the couple's retirement into their shells. In his "Pan in America" Lawrence questions: "Which is truer, to live among the living, or to run on wheels?" and answers that ever since man developed abstract ideas he began to make engines, machines and instruments which intervene "between him and the living universe",<sup>15</sup> implying the actual death of Pan. The crux of the matter is that man is free to choose his attitude: "One can shut many, many doors of receptivity in oneself; or one can open many doors that are shut.,<sup>16</sup>

The girl's doors are open to Pan, renamed "the Oversoul" in the essay.<sup>17</sup> Consistent with the essay, and asserting Pan's rebirth and emphasizing his complementary role of the dark hero of the unconscious in full life, the story manifests the inevitability of both the universal conscious and the inscrutable individual unconscious through the author's mouthpiece, Elsa:

'I am myself, running through light and shadow for ever, a nymph and a Christian; I, not two things, but an apple with a gold side and a red (--); I, no fragment, no half-thing like the day, but a blackbird with a white breast and underwings, a peewit, a wild thing, beyond understanding.'

(p. 89)

But the Renshaws, who lead a superficial life at the conscious level only, have denied the overtone of the Oversoul and thus shut their doors.

The similar tenor of-the story written in April and the essay written in May 1924 is both the weakness and the strength of "The Overtone". There is no denying the fact that, as regards the literary value, the former is not a complete success in its overlaid sentimentality but seems rather a preliminary mental construct actually reaching its full meaning in the latter. Or, to quote Lawrence's claim concerning his fictional creation which contains a grain of truth especially applicable to this case, it is a story "come unwatched out of one's pen".<sup>18</sup>

But considering the symbolic point of its central ideas, it proves a significant sample in the series of his short fiction produced by his psychomythic creation. Compared with the stories of the two previous periods, "The Overtone" is the most positive of all from the point of view of the self-dependent individual, Elsa Laskell who boldly dissociates herself from the company of the restricted and cornered couple and resolutely wants to achieve the Lawrencean ideal: I am I, or, Be thyself! "I want to run away. Not run away from myself, but to myself".

(p. 88) Besides, from the universal point of view, man's choice to keep his doors of receptivity shut or open and the preferability of the latter, explicitly expressed in the essay, is clearly indicated even in the story.

The positiveness of "The Overtone" is largely due to Pan's victory over Hades. Although the functions of both the Lawrencean dark heroes of the unconscious are similar, there is a significant distinction between them. The unambiguously positive vitalist, no longer grinning as in the stories of the previous period, has superseded the ambivalent tenant of the beyond.

with regard to the creative background of "The Overtone", there remains a significant fact of much greater importance in this connection than the biographical connections accentuated by several critics: that of the source of inspiration given by the visual arts, especially obvious in the present story.

In the works of art Aphrodite or Venus, conspicuously featuring in the story, is mostly depicted as naked or half-naked. The Hellenistic statue Venus of Melos has a robe up to the waist, whereas Venus of enidus by Praxiteles stands naked holding a robe in her hand. In Botticelli's Birth of Venus, one of his

best-known paintings, the beauty standing on a seashell surrounded by floating roses is naked but a nymph is offering her a shawl or cloak, whereas there are three significant figures in the Allegory of Spring suggesting the mythic allusions of "The Overtone": one in a transparent, gossamer-like garment, another in flowery clothes and with a wreath of flowers on her head, fingering the pink and crimson roses in her lap, and one more in full dress and with a garment in her hand. Further, two variations on the same theme by Lucas Cranach the Elder are the most likely sources of Lawrence's inspiration. In Venus the goddess is holding only a scarcely discernible gossamer, and in his Cupid Complaining to Venus, she is standing naked with a garland on her head. The most interesting fact suggestive of Lawrence's story - is that Cranach who derived the subject of the two Venus and cupid paintings from the Latin translation of Theocritus' "Idyll XIX, The Honeycomb Stealer" and inscribed in the paintings his lines telling how cupid was stung by a bee while he was plundering honey from the honeycomb (Dum puer alveolo furatur melea cupido furanti digitum cuspide fixit apis), added a couplet of his own in the painting, telling how in like manner the brief and fleeting pleasure which we seek injures us with sad pain (sic etiam nobis brevis et peritura voluptas quam petimus tristi mixta dolore nocet).<sup>19</sup>

The strong visual effect of "The Overtone", produced by the inclusive mythic allusions reinforced through the pervading metaphors of clothing and vegetation, is best explicable through the deep impression made on Lawrence the painter and writer by the great art treasures especially of the ancient Greeks and the Renaissance painters who were inspired by them. More specifically, the idea of the injurious pain caused by the misdemeanour of one desirous moment, is most likely traceable to Cranach's perceptive insight.

### 3. st Mawr

Lawrence's st Mawr is unique amongst his short fiction. The

mostly laudatory criticism has praised its thematic consistency, its structural coherence, its perceptive characterization, and the elaboration of style, symbols and milieu: in a word, its entirety. Moore admires its "astounding range" and Sagar regards it as Lawrence's "finest story since the war," and

it "strikes" Kermode as "one of the most achieved of his works".

Beal ranks it as "the other masterpiece (= beside *The Captain's* 0011 of Lawrence's short fiction". Leavis praises its excellence as "the astonishing work of genius" that "can hardly strike the admirer as anything but major". In his opinion "st

Mawr seems to me to present a creative and technical originality, more remarkable than that of *The Waste Land*".<sup>20</sup>

The only object of controversial criticism has been the structural coherence of this short novel. In Tedlock's opinion the story "loses the means of unity" towards the end because of the dismissal of the symbolic horse and, according to Clark the otherwise acceptable tale of great complexity "unhappily begins to falter". This happens after Lou's departure from England, since Lawrence drops the stallion thus failing to "do what he had set out to do: to put the supreme male symbol in a setting instinct with the same maleness".<sup>21</sup> Tedlock may stick to his personal opinion as to the role of the horse, and Clark's intentional fallacy may pass as such, but the final regeneration inherent in the vital and portentous horse is complementary to the degeneration of the earlier stage of the story and thus indispensable to the whole. The majority of critics not only agree on the coherence of *st Mawr* but also regard the changes in scenery and symbol as the insight of a genius and as the distinction of the whole story, as do Cowan, Kermode, Middleton Murry, Moore, Oppel, and Sagar. To exemplify, Moore regards the latter part of *st Mawr* as "the best possible contrast to the decadent society of the earlier section", and Cowan considers the changes in scenery and symbol "both dramatically motivated and thematically consistent". In Kermode's opinion the most impressive aspect of the story is "the doubling of narrative and symbolic sense". According to Sagar the horse focuses and embodies "many of Lawrence's deepest and most lasting preoccupations" and only by taking Lou to the New Mexico Rockies "could he bring together and fuse all his preoccupations, needs and insights".<sup>22</sup>

Not unconnected to the author's own recent resentment in Europe and his hope for a horse to bring him back to his New Mexican ranch *st Mawr* is a story of a vitalistic American lady who, irritated by her unsatisfactory marriage with an effeminate Australian upstart, by her mother's excessive attention, by the triangular battle of wills, and above all, by the depressing circumstances of English society life, heads for the New World.<sup>23</sup> Accompanied by her mother and a stallion, the personification of vitality and virility -Lawrence's alternative title for the short novel was *Two Ladies and a Horse* \_24 she finally discovers a ranch, the haven of a divine spirit of place.

The basic realities of the story are manifest in the first four fifths of *st Mawr*. Except for the expository information about the central characters' background and settling in England, the physical milieu is Pontesbury in Shropshire.<sup>25</sup> The psychomoral atmosphere is that of the corrupt, mechanized exhibitionists of the Old World.

Against this background are depicted the round character of Lou Carrington, out of her element like a shy horse; the flat character of her husband, Rico the dandy; and the stock character of Mrs Witt, the mother-in-law. Beside them appear the minor characters: two unsociable grooms of almost equine servility Lewis, a Welsh introvert brought up by his hostile aunt and *uncle* and Phoenix, a taciturn halfbreed with Indian blood; plus Rico's old friend, Flora the coquette. This set of personages is completed by the subsidiary representatives of English society from dean to artist. Over the whole host towers the sacred grandeur of the mysterious *st Mawr* -Welsh 'mawr' etymologically linked with 'more', meaning great or grand -the portentous stallion with its mythic roots.

Apart from the above aspects the pre-eminence of *st Mawr* is also largely due to the sustained interest aroused through the anticipation technique. In effect, the outcome of the events is implied in the two first sentences:

Lou Witt had had her own way so long, that by the age of twenty-five she didn't know where she was. Having one's own way landed one completely at sea. (p. 11)

100. Erkki Asp, The Finnicization of the Lapps. A case of acculturation. 142 p. 1966.

101. Ius humanum. Studia in honorem Otto Brusiln. 155 p. 1966.

102. Le Martin, Die deutsche Fassung "Kreue in Kareljen" des flnnischen

respectively. In connection with the other stories Cowan has some interesting things to say about ancient European mythology. Furthermore, all the anticipating facts and suggestions given in the opening section -the

statement that there was "some flaw somewhere", (p. 14) Lou's readiness to shake the dust of her opponent ("Jimmy and the Desperate Woman", p. 113) or the enigmatic emphasis of the divine beauty of the England of her feet and to take the horse to America, (p. 21) the peculiarity of the stallion, Ladybird's recollection of the Overdone's curious "fear of some deficiency in himself", (p. 26) the ominous

in his mythic tales and psychological writings the significance of the relationship between Rico and his mother-in-law who "were like a couple of bombs, of the individual unconscious for the integrated personality, timed to explode some day" (p. 33) -do not detract in the least from the tension of the story. On and he does this also in The Ladybird.

the contrary, they constitute the basis for a compact and compelling story, accomplished through an abundance of mythic elements, traditionally associated mostly with heroism or with sex and fertility, or with feelings" applied by Lawrence to his artistic ends. The complex connections and reason to assume that he had connotations of the prefiguring mythic allusions not only arouse

from any and many of them during his vagrant life as a cosmopolitan.

Greece and watching Crete for a whole afternoon. (p. 49) The Finnicization of the Lapps. A case of acculturation. 142 p.

wer The 1966. Erkki Asp, The Finnicization of the Lapps. A case of acculturation. 142 p. compelled to ratify the political results of the Turkish

victory. 101. Ius humanum. Studia in honorem Otto Brusiln. 155 p. 1966.

sail this sea. 102. Le Martin, Die deutsche Fassung "Kreue in Kareljen" des flnnischen

the Bosphorus. Mysterious Centaur. In connection with the other stories Cowan has some interesting things to say about sunk ancient European

sight. The Old World section of st Mawr is based on the thesis of the social and moral corruption of modern man, and ("Jimmy and the Desperate Woman", handsome Drould) or the enigmatic emphasis of the divine beauty of the prefiguring mythic horse, the reminiscence of the heroic Hippolytus much misery in the family. of The Ladybird and The Overdone.

(pp. 134) his mythic tales and psychological writings the significance

probably she (= individual unconscious) with his hot benefits in the integrated personality, metamorphoses, and he does this also in The Ladybird of Zeus, and his underground

brother. Perhaps the old Greek horse had lived in st Mawr's world. And the old Greek heroes, -that Pound's comments on myth "indicate a recognition

depressing experiences its in Power Cornwall reach Lawrence and refer to an unconscious

ecstatic subtly-intellectual feelings" underworld, like the Greeks

Or the stallion and of the sunstep! The dug back of the horse of Genesis, as symbolized by Sagres who's

must dealing with the catastrophe provoked by st Mawr, writes: "In conceiving the exact form the

This reveals cosmopolitan innocent pursuit of idealistic or a serpent

Apollonian Greece and watching Crete for a whole afternoon without "the the Allies

slightest misgiving". (p. 49) tical results prefiguring the Turkish

Among the preliminary ambiguous implications of the Turkish

myth of Genesis (the 76) may be killed by stones the sadness morning. Besides, the villainy of the

alive: sacred creature is comparable with the one in the short story of "Sun" Greece was "basking through material thing". And in her Isis Unveiled, she discusses the out of slowly the Bosphorus long, and her Isis Unveiled, she discusses the out of ancient sun worshipers wh considered the sun "the eternal

allusion to the catatross in Lawrence's poem "Snake". (p. 351) sun "the eternal

The social corruption, manifest in the interpersonal relations marked by intrusion and affectation, is obvious once the three strangers settle down on the English soil. Thus, the offensive interference of the English matrons, which startles Mrs Witt, finds a witty expression in the allusion to the vigilant female Argus:

[--] one eye on the teapot, one on the visitor with whom she was talking, and all the rest of her hostess' argus-eyes upon everybody in sight. (pp. 16-7)

Like "Barmecide food [--] conjured up out of thin air" (p. 35) the seeming enjoyment of society life proves all eyewash to Lou. All the people she knew, "seemed so entirely contained within their cardboard let's-be-happy world. Their wills were fixed like machines on happiness" and the emptiness of their intercourse was totally "without any genuine substance". (p. 35) The joint excursion, arranged for everybody's enjoyment including Flora and Elsie Manby, proves the last straw to Lou: "The atmosphere of 'enjoying ourselves' [--] sapped all life out of her." (p. 73)

Right from the beginning the superficial intercourse, all the veneer of polished manners, is severely undermined by the undertone of nervous tension, suggestive of Gilbert Murray's extensive chapter on "The Failure of Nerve" in his *Four Stages of Greek Religion*.<sup>27</sup> The most conspicuous instance of this is the spurious communion of Lou and Rico playing "to each other like two butterflies" (p. 12) and incapable of ever reaching any Lawrencean equipoise since, instead of a spontaneous passion of genuine blood intimacy, their marriage is but a "strange vibration of nerves" or "a nervous attachment". (p. 14)

Rico's growing nervous strain is most palpable in the presence of the vigorous stallion which prefigures the fate of Hippolytus. Thus, appearing on St Mawr in the park he is self-conscious yet a little nervous: his further ride in the countryside makes him remarkably nervous, and at the third attempt, thwarted by the runaway, he is "thoroughly unnerved".

(pp. 31, 43 and 73) He appears as a coward lacking the vitality of Pan: his wife has never seen Pan in man, but at the most "a sort of -pan-cake". (p. 63) To her Rico seems anything but an ideal human being responsive to nature who would be "all the animals in turn, instead of one, fixed, automatic thing, which he is now, grinding on the nerves". (p. 58)

Mainly because of the selfish husband Lou herself is "all aching nerve". (p. 48) Arriving at her decision to leave for America she is firmly convinced that if she stayed in England she would cause a fiasco in Rico's career who would "lose all his nerve".

(p. 122) Subsequently, on the way to her New World destiny with Phoenix she however represents to the self-assertive aboriginal a "nervous white woman" counting no more than the "woman in a shawl whom a man went after for the pleasure of one night", (p. 142) clearly suggesting Edith in "The Overtone". But in her own soul she is fully aware of what she wanted: "relief from the nervous tension and irritation of her life, she wanted to escape from the friction which is the whole stimulus in modern social life". (p. 144)

Even the stoical Mrs Witt is struck by the overwhelming friction of the fussy English people who "got on her nerves terribly". (p. 15) And like Lewis whose lack of background was a

strain on his nerves and who realizes that "he would have to hold to his own all alone" (p. 26) somewhere else, Phoenix seems to be watching with his "nervous-looking" eyes the faraway "phantasm of Arizona". (p. 28)

To counterbalance all the nervous excitement, the most decisive and influential role is played by the mysterious horse, in the Old World "nervous with a touchy uneasiness that might make him vindictive". (p. 20) And st Mawr, akin to the horses of Hippolytus, overthrows Rico both physically and spiritually. But to Lou the powerful stallion appears as a rescuer "to carry one at once into another world, away from the life of the nerves".

(p. 44)

Besides the pretence of intimacy and affected feelings, social corruption is manifested further in the materialism and mechanization of modern man, the antithesis of the natural creature endowed with supernatural powers. "The great machine of human life" (p. 94) is operated by the "clockwork of 'lots of fun'". (p. 59) It is a world where the sound of titles pleases the ear and where riches count. Mrs witt is worthy of respect as a rich woman, since, as Lou knows well enough, "every Englishman, especially of the upper classes, has a wholesome respect for riches". (p. 36) Moreover, to the nymphlike heroine her earth-bound husband appears "such a beautiful pig in clover". (p. 122)<sup>28</sup> And contrary to Lou's devotion to the real and symbolic horse, Rico prefers a life on wheels -deprecatd by Lawrence in "Pan in America". The husband's social round is filled with motorings to luncheons and moonlight bathing parties and meetings with some young Croesus dashing a paltry one hundred kilometres in his aeroplane.

Modern man's mechanization, contrasted with the ancient symbols of full life, naturally finds appropriate expression in repeated metaphors of machines. sick of the ostentatious flirtatiousness of the Manby sisters and Rico, Lou thinks "they and he are sections of one engine". (p. 122) Mrs witt, whose yearnings for a 'real' man had been all in vain, crystallizes her opinion of all males:

Like little male motor-cars. Give him a little gas, and start him on the low gear, and away he goes: all his male gear rattling, like a cheap motor-car. (p. 98)

In effect, man's desire to conquer the universe and master the powers of nature has taken on vast dimensions wherefore he has lost the ideal Lawrencean relatedness with the cosmos. Even the twinkling light Mrs Witt mistakes for a star walking in the evening sky proves to be a rattling aeroplane. Thus: "Not a space, not a speck of this country that wasn't humanized, occupied by the human claim. Not even the sky." (p. 109)

In spite of all the materialism and mechanization, there is yet some greater mystery left even for Mrs Witt who still sees a real star fall "cleaving the hub-bub of this human night with a gleam from the greater world". (p. 109) Above all, nothing matters more to Lou in the Old World than the mysterious horse the He, opposed to the "she" (p. 145) as the car is referred to both by Lou and Phoenix -in whom she had soon recognized a representative of "an older, heavily potent world". (p. 27)

In his Apocalypse, Lawrence contrasts modern society consisting mainly of weak individuals who are prejudiced and afraid of the "old pagan splendour, that delighted in the might and magnificence of the cosmos" when man was like "a star in the cosmos". According to him "our chief tragedy" is that, in spite of the fact that we "want to be free from our tight little automatic 'universe'", we have lost the cosmos "by coming out of responsive connection with it", as the stagnant Old World people of the short novel have done. He further praises the horse appreciated especially by the old Mediterranean races: "The horse, the horse! the symbol of surging potency and power of movement, of action, in man. The horse, that heroes strode...,"<sup>29</sup>

The root cause of all social corruption diverted into affected enjoyment is the moral corruption of sexual inhibition, frustration and perversion, which is the keystone of St Mawr.

From the point of view of the two purposeful women it seems that men have actually become emasculated, effeminate, or even

extinct as it seems to Mrs Witt who had never met a real man. Both to Lou, with "an odd, dryad or faun look" (p. 92) at the despicable cowards who demand that St Mawr, the evil male, should be done away with, and to her mother, turned in vain

100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

101. *Ius humanum*. *Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, Die deutsche Fassung "Kreue in Karelien" des finnischen

respectively. In connection with the other stories Cowan has some Mother and daughter do not regard the young beardless society dandies as men at all but as mythologies, whereas both the bearded Phoenix and Lewis who allows Mrs Witt -with her "terrifying her spirit" (p. 53) "like one of the Desperate Women" cut his hair but not to touch his beard -the enigmatic emphasis of the divine beauty of the heroines of *The Ladybird* and "The Overtone". "animal" man lurking in them. In fact, the beard proves to bear a significant symbolic value. The of the individual unconscious of the natural male characteristic, the comparable with Samson's hair, makes the and headlocks also from the "beard of the ladies". (p. 39) And, as Lou mischievously remarks, only the superficial society coquettes imagine that the beardless men at most with their "quotation mark of its power to reach and transmit unconscious feelings" (p. 98)

reason to assume that he had access to and imbibed impressions with the above concept of the dandies' manliness Lou herself totally disagrees. Since the from any and many of them during "his vagrant life" as a vigorous cosmopolitan horse, they have lost their sensual awareness -a central aspect in Lawrence's *Apocalypse* -and Greece and watching Crete for a whole afternoon -the Allies wer "gone perverse, or cringing, or humble, or domesticated, like dogs". (p. 57) 30 e compelled to ratify the political results of the Turkish

victory. The significant discussion about Pan, expressive of the five participants' attitudes, indicates both sail this sea and visit the Isles of Greece and pass through the Bosphorus. That Rananim of ours, it has sunk out of

sight. Dean Vyner readily admits that, as they say, his head with the twinkling goaty look and pointed ears, methods used in a vain attempt to capture the Great Goat Pan. But not so readily he also admits his limitation, who had always found it hard to see the Great God Pan in the father of the vulgar goaty old satyrs. Mr Vyner repudiates Cartwright's suggestion that "Pan once was a (pp. 13-4)

probably a great god" (p. 61) since his past knowledge does not. Doubtless the most majestic metamorphoses are however those of Zeus and his underground brother.

depressing experiences in Cornwall Lawrence refers to "an ecstatic subtly-intellectual underworld, like the Greeks Orphicism" and writes: "The old world must burst, the underworld

must be open and whole, new world...35

This reveals his innocent pursuit of idealistic or Apollonian -love, as he kisses his wife's feet without "the slightest misgiving". (p. 49)

Among the preliminary ambiguous implications prefiguring the myth of Osiris is the gloomy man's readiness to being buried alive:

material thing". And in her Isis Unveiled she discusses the ancient sun-worshippers who considered the sun "the eternal

reach that far. There is a reference to H.G.Wells' *Outline of History* that "does not help" (p. 61) Dean Vyner. Lawrence, who disliked the progressive systematization and lack of interest in Pan, wrote: "Hadn't somebody better write Mr. Wells' History backwards, to prove how we've degenerated in our stupid visionlessness since the cave-man?,"<sup>31</sup> Typically enough, Vyner subsequently also rejects the mysterious horse, the central figure symbolic of the dark powers of potency identified with Pan.

Cartwright for his part is aware of the mystery and fall of Pan but ignorant of the unfallen Pan sensed by the two women. To Lou's provocative inquiry about how the ancients ever knew that Pan existed if they never saw him, Cartwright answers that he was the omnipresent "hidden mystery" visible in the darkness to those who, with their third eye open, "see in full". (p. 62) But to Mrs Witt's question if it really would be possible to see the ancient god in man, he answers: "In man he is overvisible: the old satyr: the fallen Pan." (p. 62) To her further inquiry as to what he would be like in an actual man if "one did open the third eye" (p. 62) he only smiles hesitantly thus revealing his ignorance. Consequently, Mrs Witt justly wonders how extraordinary it is that Cartwright talks about Pan although he knows nothing of the real, unfallen god.

According to expectations, the superficial Rico only reacts to the exterior, the picturesqueness of Pan's being, as he does to

Mrs Witt cannot but agree at heart with Cartwright's random remark that Pan in man is irrevocably fallen. She has not found "that peculiar hidden Pan" (p. 63) in a single man in spite of the fact that she has been twice in love -out of seeming sympathy or understanding, as she admits. Thus, the Amazon declares that she has ceased to have anything to do with men

Lou 100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.  
 101. *Ius humanum. Studia in honorem Otto Brusiln*. 155 p. 1966.  
 102. Le Martin, *Die deutsche Fassung "Kreue in Karelien" des finnischen*  
 a  
 alone respectively. In the connection with extinct man, but all the times given in the horse-cum-centaur, this is a decisive experience for her salvation. some interesting things to say about ancient European mythology.  
 her opponent ("Jimmy and the Desperate Woman", p. 113) or the enigmatic emphasis of the divine beauty of the heroines of The Ladybird and "The Overtone".  
 in his mythic tales and psychological writings the significance of the individual unconscious for the integrated personality, and he does this also in *The Ladybird*.  
 -that Pound's comments on myth "indicate a recognition of its power to reach and transmit unconscious feelings"  
 reason to assume that he had access to and imbibed impressions from any and many of them during his vagrant life as a cosmopolitan.

Lawrence's leading idea of the early twenties, that to deny the dark gods of the unconscious is to have sex only in the head, is more or less implicit in the fiction and other writings dealt with hitherto. But it is most clearly implied in *St Mawr* and explicitly noted in his essay "On Being a Man". In the essay, Lawrence describes the falsity of a superficial man aware of his conscious half only and thus so frightened that he is actually no longer a man at all; this again produces the vicious circle

32

that he dares not be a man. Beneath the importance given to "flirting perfectly outrageously" (p. 59) and "visual philandering" (p. 102) in the *Old World*, *St Mawr* shows up the asexual, barren nonentity. In their stifling restriction, hypocrites like the Manbys and Vyners who are terrified by the rebellious horse threatening their routines, eagerly want to remove the oddity from among them, to geld the wicked stallion. But the unnatural sterility of the "whole eunuch civilization" (p. 97) alarms the two American women.

The very apples on the trees looked so shut in, it was impossible to imagine any speck of 'Knowledge' lurking inside them. Good to eat, good to cook, good even for show. But the wild sap of untameable and inexhaustible knowledge no! Bred out of them. Geldings, even the apples. (p. 98)

And Flora Manby is willing to take severe measures against *St Mawr*. When mother and daughter scheme against "the barren cruelty" (p. 97) of the coquette, Mrs Witt invents the following invective for Lou to use:

'Miss Manby, you may have my husband, but not my horse. My husband won't need emasculating, and my horse I won't have you meddle with. I'll preserve one last male thing in the museum of this world, if I can.' (p. 98)

This the smiling nymph, longing for full life, accepts with pleasure.

Over all the corruption towers the personification of natural powers, "the only thing that was real". (p. 23) Coalescing with

the groom Phoenix "as if he and the horse were all one piece"  
(p. 28) the horse and the rider form a joint figure suggestive of Botticelli's "Pallas and the centaur".<sup>33</sup>

As Lawrence himself pronounces in his *Apocalypse*, the mythic horse of the early Mediterranean races is "a dominant symbol".<sup>34</sup> Admittedly, horses are significant symbols throughout his own works from *The Rainbow* and *Women in Love* to "The Horse Dealer's Daughter", "The Woman Who Rode Away", "The Princess", *The Plumed Serpent*, "The Rocking Horse Winner" and *Lady Chatterley's Lover*. But *st Mawr* excels. As a symbol of life, heroism and virility he is the antithesis of the corrupt Old World way of life, the superb symbol impressively prefiguring "another world" (pp. 22, 27, 34, 44 and 97). *st Mawr's* "vivid heat of his life", "dark vitality" or "elan" (pp. 21, 34 and 44) prove the distinction which elevates him to the brilliant "inborn nobility" the horses once shared with the heroes of the past: "His spirit knew that nobility had gone out of men." (p. 83) To Lou the divine existence of the miraculous creature "like some prehistoric beast" (p. 28) or "like some god" (p. 22) is a question of life and love, as opposed to death and dread inherent in most men. While she readily confesses her love for the stallion - "I love *st Mawr*" (p. 56) - she cannot help wondering:

And where does his life come from, to him? That's the mystery. The great burning life in him, which never is dead. Most men have a deadness in them, that frightens me so [--J. Why can't men get their life straight, like *st Mawr*, and then think? (p. 56)

The full meaning of *st Mawr's* glowing "dark vitality" (p. 34) is manifested in Lou's estimation that she would "be dead if there weren't *st Mawr* and Phoenix and Lewis". (p. 58) This statement indicates the enlivening power of the horse, and implies the latent potency of the two grooms, anticipating the future events in the lives of all four.

Lawrence has not rejected his great theme of the duality of man even in *st Mawr*. As indicated in the above, the failure of the society dandies lies in their one-sided life of the conscious only. More precisely, they are incapable of full life since the primary part of the centaur from the waist down, the "wild animal" of the body - suggestive of the vulnerable animal in Lawrence's essay "On Being a Man" - has withered away, or, as Lou puts it, "the animal in them has gone perverse, or

cringing". (p. 57)35

Thus, the looming spectacle of the alert horse, looking out of a "heavily potent world" (p. 27) of the ancient Greeks, "a hero from another, heroic" period (p. 44) -so utterly unlike Rico, the superficial poseur -is to Lou "a far greater mystery [--] than a clever man". (p. 55) She grows more and more sensitive to his divine, "other sort of wisdom" echoing from "another darker" (p. 34) world of the unconscious -or "the dark underworld meadows of the soul" as Lawrence has it in his Apocalypse<sup>36</sup> -until she finally follows his beckoning to a retreat in the scenery of the more spacious New World.

As regards the close communion of Lou and st Mawr, the Old World section of the short novel quite obviously fits into the third category of Vickery's typology of the Lawrencean myths, that of "the animal or totemic myth" based on "an intimate relation" "between certain human beings and natural or artificial objects".<sup>37</sup> Vickery naturally includes in this category The Fox and st Mawr, but he only deals with the former, disregarding the latter as all too complex. In so doing he is undoubtedly right, since the mythic horse alone, identified with Pan and even Centaur, as also observed by Nardi<sup>38</sup> among others, -not to mention the complexity of the whole, achieved through the abundance of the other mythic allusions -might easily slip from Vickery's concentration on Frazerian derivations only.

After all, Vickery's functional definition of the story as "satiric or critical" is to the point, as is his reference to "an ironic sense" inherent in the contrast between the ancient and modern world. Lawrence attains a satiric effect reminiscent of Swift's Gulliver's Travels<sup>39</sup> through his device of paralleling the "supreme, undominated and unsurpassed" horses moving "in a prehistoric twilight" (p. 27) with st Mawr who [--] seemed to be seeing legions of ghosts, down the dark avenues of all the centuries that have lapsed since the horse became subject to man. (p. 75)

Like Swift Lawrence reverses the victors and vanquished: although man invents all kinds of queer things like machines and engines to supersede the superannuated horse, so "alas, man is even more superannuated, for the horse". (p. 83)

Thus, Cowan is quite right in pointing out that Lawrence is "holding up to English society the steel glass of satire". But his comment concerning the contrasting modes "between the closed system of satire and the open system of realism",<sup>40</sup> probably requires more precision: both modes are open enough but the ultimate point of the satire is only attainable through the perception of the multifarious mythic material, the horse foremost.

Against all the fawning "slaves of this world, accumulating their preparations for slavish vengeance" (p. 80) upon the horse, the figure of the centaur is a Lawrencean emblem of independence and freedom:

The wild animal is at every moment intensely selfdisciplined, poised in the tension of self-defence, selfpreservation, and self-assertion. (p. 80)

Exceeding the comprehensive social criticism and satire, the deliciously satirical characterization of especially the narrowminded hypocrites stands out, all the more effective, confronted with those who dare to break away from the hackneyed social ceremonies. Beal's comment that "Lawrence establishes these characters with remarkable speed and economy and ease",<sup>41</sup> is to the point. The effectiveness of the characterization is largely achieved through the central figure of St Mawr, since, as Cowan properly observes the characters are "consistently measured by the quality of their responses to him as god-beast".<sup>42</sup> The economy of the characterization is primarily due to the select mythic allusions reinforced by closely associated metaphors.

Comparatively little information is given about Louise Carrington's outward appearance and circumstances, except the concise introduction on the opening page:

She, with her odd little museau, not exactly pretty, but very attractivei and her quaint air of playing at being well-bred, in a sort of charade gamei and her queer familiarity with foreign cities and foreign languagesi and the lurking sense of being an outsider everywhere,like a sort of gipsy, who is at home anywhere and nowhere: all this made up her charm and her failure. (p. 11)

The coquettish playing of her immaturity soon disappears, but the fact remains that she is a young American woman who was twenty-two when she first met Rico in Rome and is twenty-five when she leaves England.

More is known about Lou's inner life: her enthusiastic response right from the beginning to st Mawr who caused an indelible "ancient understanding" (p. 21) to flood her soul, and her deep indignation at the suppression of nature and natural feelings. The most open and individual of all the characters, ultimately a real child of Pan in the Lawrencean sense, she is appropriately linked with broad and positive allusions to the fauns, dryads and nymphs of nature. (pp. 52, 61, 90, 92 and 118)

Rico, in his peacockery and self-conceit the most hateful and negative of all, is an object of racy satire.<sup>43</sup> As befits his superficiality, attention is drawn to his outward appearance and circumstances, the elaboration of which brings about a tragicomic effect. To exemplify, under the exterior appearance of a young baronet Lewis, the perspicacious observer, soon detects a "curious hollow misgiving, fear of some deficiency". (p. 26)

Rico was tall and handsome and balanced on his hips. His face was long and well-defined, and with the hair taken straight back from the brow. It seemed as well-made as his clothing, and as perpetually presentable. You could not imagine his face dirty, or scrubby and unshaven, or bearded, or even moustached. It was perfectly prepared for social purposes. (p. 25)

And to display ostentatiously his sex appeal to the Manby sisters the parading dandy

[--] dressed himself most carefully in white riding breeches and a shirt of purple silk crepe, with a flowing black tie spotted red like a ladybird, and black riding boots. Then he took a chic little white hat with a black band. (p. 43)

In effect, the reader is not left in the dark about the fact that as he "was being an artist" (p. 12) Rico was also being sexy, which is made clear on the first page of the story: "He flirted with other women still [= when they were a young married couple], to be sure." (p. 11) And ever since the early days of their marriage the young husband had looked with "anxious eyes at other women", (p. 14) his "curved mouth thrilling to death to kiss". (p. 26) Made sick at Rico's sickbed by his philandering with Flora, Lou -as deeply conscious of "the eunuch cruelty" (p. 97) of Rico as she by then is -can not but wonder how awful it is that all the young people appear "so brimming with libido". (p. 121) Equally aware of her son-in-law's effeminacy is Mrs Witt who exclaims: "Ye gods! what was Rico in the scale of men!" (p. 103) and subsequently bitingly remarks that he "sits on it [= a cold egg] like a broody old hen on a china imitation". (p. 162)

Moreover, Rico's response to the virile st Mawr is agitated. Suspecting the latent power of the horse he fancies being "Lord st Mawr" (p. 31) in case he should ever be made a lord, but almost in the same breath he reveals his hatred for the animal, viciously trying to subjugate the nuisance. But the horse who cannot stand any mischief is not deceived by Rico. As ominously anticipated, st Mawr was only quiet "with those that know how to handle him". (repeated three times on page 19) Thus, detecting

the devil in his master, he rears "with panic", (p. 43) and at the start of the fatal excursion it seems "his immense physical force might be let loose in a frenzy of panic", (p. 65) until the descendant of the famous mythic horses, "ghastly in a sort of panic" (p. 74) overwhelms Rico. Defeated by the vigorous stallion, poor Rico in whom the 'animal' of the unconscious is stone-dead, goes on "like an amiable machine from day to day".  
(p. 94)

The satire culminates in the mythic allusions, all the more sarcastic after the perversion and affectation and all the more ironic in the context.

Lying hurt and injured, dressed up in his luxurious bed-jackets, either "pinkish yellow, with rose-arabesque facings" or "a lovely silvery and blue and green soft brocade", (p. 118) the invalid is under the tender care of Flora. Naturally enough, it is Lou, a cosmopolitan endowed with a good command of words characteristics she shares with the author himself -who in her intimate letters to her mother luxuriates in the most bitter allusions to the ridiculous communion of Rico and Flora. The nurse's association with the floral goddess is self-evident up to the very name. Resolutely rejecting the mere idea of being any "flower for the bedside" herself, the weary wife had wondered if Rico had already called her darling "Fiorita: or perhaps Florecita". (p. 117) Finding his lovely convalescent room -likely Flora's boudoir -saturated with roses, "the most marvellous things in the world" (p. 117) as Rico had put it, Lou had asked about their origin, whereupon the patient had burst into an effusion about how nice of Flora it had been to have brought all the flowers. His wife had allusively affirmed this: "Why yes! But then she's the goddess of flowers, isn't she?" (p. 118)

There is further a reference to the floral goddess:

Flora was on the steps as the car drew up, dressed in severe white. She only needed an apron, to become a nurse: or a veil, to become a bride. Between the two, she had an unbearable air of a woman in seduced circumstances [--]  
(p. 119)

This is suggestive of Titian's painting in the Uffizi which represents the mythic goddess in a whitish décolleté dress with the left shoulder uncovered, casting a look of appeal with her outstretched hand full of flowers.

More poignant is Lou's allusive description of the appearance of the patient and his nurse:

And then I [= Lou] saw there was a touch of the priestess about her as well: Cassandra preparing for her violation: Iphigenia with Rico for Orestes, on a stretcher: her looking like Adonis, fully prepared to be an unconscionable time in dying. (p. 120)

Lou who is as surely aware of the falsity of Flora's superficial fondness as of her infamous intentions with regard to st Mawr clearly foresees that before long Flora will spurn her wooer as Cassandra did Apollo. Besides, the Cassandra-like warnings against the horse are taken seriously by only a few.

As applied to Flora and Rico, the allusions to Iphigenia and Orestes -the priestess of Artemis preparing Orestes for sacrifice among other male victims who have dared to set foot on the territory -not only reinforce the threat to Rico the trespasser but also manifest the embittered wife's inmost feelings.

In effect, the allusions of the above quotation are suggestive of certain classic works: Cassandra is included among the characters of Virgil's *Aeneid* and Homer's *Iliad*, Iphigenia among those of *Iphigenia in Tauris* by Euripides, Orestes in the same play as well as in Homer's *Odyssey*, and all the three in *Oresteia* by Aeschylus. But since Lawrence does not actually develop the fates of the trio according to any of these works, none of them can be singled out as the only source of his inspiration. Instead, considering Lawrence's interest in all the authors, each of them most likely contributed to the general semantic significance of the allusions.

The reference to Rico as Adonis, who was originally a god of vegetation beloved by Aphrodite and Persephone but subsequently

took on a notorious connotation in common usage, is most ironical. As it appears especially to his wife, the dandy has an all too high opinion of himself. He actually proves to be an emotionally half-dead antihero, a selfish weakling aching for attention and affection, as implied through the repeated allusion: "like Adonis waiting to be persuaded not to die". (p. 120) Besides, the allusion is an ironical reinforcement of "all his handsome, young-hero appearance" (p. 26) circumstantially ridiculed throughout the short novel. Moreover, even the traditional triangle and especially the partners in the beyond are implied in their readiness to die, which denotes the deathliness of Flora's and Ricols affair.

On the whole, one single sentence which includes the allusions to Cassandra, Iphigenia, Orestes and Adonis illustrates the speed, economy and ease with which Lawrence establishes his characters, praised by Beal.<sup>44</sup>

The caricature of Rico is rounded off through the comprehensive allusion to Priapus, originally a god of fertility and protector of animals, gardens and vineyards but also treated with disrespect as a sort of scarecrow whose statues with an erect

pleasures is crowned with the ring which the poor -physical, as for example in Lady Chatterley's Lover, symbolic of spiritual invalid has received from a courtesan significantly named Aspasia Weingartner, a ring with: "a rather lovely intaglio of priapus under an apple bough, at least, so he

100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

101. *Ius humanum*. *Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, *Die deutsche Fassung "Kreue in Karelien" des finnischen*

respectively". In connection with the other stories Cowan has some interesting things to say about ancient European mythology (p. 118) Aspasia undoubtedly refers to the famous mistress of Pericles whose house became the centre of literary and philosophical society. her opponent ("Jimmy and the Desperate Woman", p. 113) or the enigmatic emphasis of the divine beauty of the heroines of *The Ladybird*. To recall Louis' "The City" the naughty-faced Rico, fancying himself as an experienced libertine, had mulled this and probably had scribbled his rather advanced for poor meso-significance. About his wife's ignorance of Priapus he had exclaimed in affected innocence that it meant nothing. and he does this also in *The Ladybird*.

consequently, Louis -that Pound's comments on myth "indicate a recognition of its power to reach and transmit unconscious feelings"

reason to assume that he had access to and imbibed impressions from any and many of them during his vagrant life as a cosmopolitan.

Greece and watching Crete for a whole afternoon -the Allies were compelled to ratify the political results of the Turkish victory.<sup>69</sup>

sail this sea, and visit the Isles of Greece, and pass through

soon busy studying Classical Gods in a big classical dictionary brought by Flora. Discovering the full meaning of the personification of virility, the frustrated wife who knows thoroughly enough his impotence, is embarrassed and exasperated by the absurdity:

The world always was a queer place. It's a very queer one when Rico is the god Priapus. He would go round the orchard painting life-like apples on the trees, and inviting nymphs to come and eat them. And the nymphs would pretend they were real: "Why, Sir prippy, what stunningly naughty apples!" (p. 118)

She thereby transforms in her mind's eye the fruit of the traditional tree of dual knowledge -which had already proved barren - into artificial apples of dirty lust, a metamorphosis with a typically Lawrencean sting.

Fed up with her husband's affected love-making and make-believe of a great artist, Lou cynically sighs with relief:

Apparently Rico is going to do a portrait of her [= Flora],

To sum up, Rico's nauseating priapus illusion seals Lou's determination to leave and get off to a good new start: "Anything though, rather than this deadness and this paintPriapus business." (p. 119)

100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

Mrs 101. *lus humanum*. *Studia in honorem Otto Brusiln*. 155 p. 1966.

witt, the older woman who has gone through the hard school of experience and been disappointed in her love respectively a typical mother and mother-in-law figure who looks with disfavor on Lou's marriage to a flabby effeminate idler. She also protests without scruple against the asexual affectation of modern men. Oddly enough, Widmer sees in her, if not a totally frigid, in any case a refractory one. Although she does not actually deal with Mrs Witt in his article on the fall of the Lawrencean ladybird and man, his "The Overtoned" description of the rich twentieth-century Anglo-Saxon and particularly American woman has no longer subservient to masculine purpose" is comparable with his later definition of Mrs Witt irritated by her masculine strength - "as part of Lawrence's personality, and he does this also in *The Ladybird*." usual condemnation of the woman who refuses to submit to masculine purpose". After all, Widmer probably again confuses of us with effect. Besides, in his book-length study on the universality of unconscious Lawrence's shorter fiction, Widmer feels that the excessive "demonic tropes" of *St Mawr* characterizing "such diverse matters" that he had access to and<sup>45</sup> imbibed impressions tropes in general, he is in a way right, but they come quantitatively as well as qualitatively, into their own opposition with the belligerent Mrs Witt, "a demon in shoes". (p. 52)

Greece and watching Crete for a whole afternoon -the Allies wer compelled to ratify the political results of the Turkish victory.<sup>69</sup>

sail this sea, and visit the Isles of Greece, and pass through the Bosphorus. That Rananim of ours it has sunk out

One of the first signs of Mrs Witt's armed opposition is the mythic allusion to her awe-inspiring appearance as an aged desperate woman:

[--] her face like the face of Medusa at fifty, a weapon in itself. She stared at everything and everybody, with that stare of cold dynamite waiting to explode them alle (p.29)46

To intensify the frightening effect, Lawrence wittily varies the 'original' myth seasoning it with lethal poison and flavouring it with a Biblical reference. The demon-like Mrs Witt soothes the frantic Mrs Vyner, who is enraged by the stallion, by her very appearance making her feel "plunged like a specimen into methylated spirit". (p. 89) On realizing that all her vociferous wailing is powerless against Mrs Witt's unbreakable resistance, the distressed hypocrite is finally metamorphosed into "a seated pillar of salt, strangely dressed up". (p. 90)

And when still "happily on the war-path" (p. 51) in the Old World Mrs Witt, reminiscent of the irresistible queen of the Gorgons, was fully conscious of her "curious fluid electric force, that could make any man kiss her hand, if she so willed it. A queen, as far as she wished." (p. 102)

But exhausted by the nervous tension in Europe, the agent of paralysing fear is herself petrified and resigned to her fate:

She sat like a pillar of salt, her face looking what the Indians call a False Face, meaning a mask. She seemed to have crystallized into neutrality. (p. 161)

The visualization of the formidable monster whose weapon was her appearance is most likely connected with the impression made on the author by the visual arts.<sup>47</sup>

The most comprehensive and thorough of the allusions connected with Mrs Witt is the one to "the matchless Amazon" (p. 93) prefigured in numerous metaphors of armature from grape-shots to pistols and dynamite.<sup>48</sup> Constantly militant and alert in the inflammatory Old World with her "dagger-like" (p. 17) eyes, she seems to be pointing with her pistol at the ready at enemies lurking in all imaginable directions, eagerly looking for "the snake under the flowers". (p. 38)49 As befits her militancy: "Men were never really her match." (p. 102) Exaggeratedly exultant due to the power that was "in her arms, in her strong, shapely, but terrible hands" (p. 103) of an amazon, Mrs Witt revelled in the fancy that she had always won like "Cleopatra, in the mysterious business of a woman's life". (p. 103) But ironically enough, there had unfortunately never been a "tough Caesar" in her life or a "gorgeous Antony to die for and with". (pp. 103-04)

In spite of all her fancies the "demon" or "devil" (e.g. pp. 14, 31 and 32) turned into a woman-hater persists in not laying down her weapons but still "was an attacking enemy" to Lewis, "her target, the old object of her deadly weapons". (p. 108) But the groom stayed far from her, "where her weapons could not reach: not quite". (p. 108)

Mrs Witt's misanthropic character is further emphasized through the allusion to the lion strangled with bare hands by Heracles. A young man protectively catching her arm when the excursion party was scrambling among the rocks "might as well have caught the paw of a mountain lion". (p. 72)50

Thus connecting Mrs Witt with the mythology of the persistent hero, Lawrence ironically depicts a desperate woman who is

finally frustrated by her pugnacious stubbornness. She fits Widmer's statement that: "The rich American woman, perhaps indebted as a type to some of Lawrence's friends during his American period, is the representative image of the modern fallen Eve.,,51

The Amazon's destructiveness and depression is rounded off through the allusion to "one of the Fates" (p. 52) with her terrifying shears, gazing "fate-like" (p. 93) at funerals, and is consistently reinforced through references to graves, funerals and churchyards. Before settling in England Mrs witt had never known what a comfort it would be "to have grave-stones" under her drawing-room windows "and funerals for lunch". (p. 36) Neither had she come to think what a pleasure it would be to have just "an old English churchyard" for her lawns "and funeral mourners" for her "herds of deer". (p. 45)

Thus, actually.-the deathly atmosphere of the Old World, evident right from the beginning and ironically criticized in the above, had thoroughly taught Mrs witt to take pleasure in "gathering inspiration from the wet, grisly gravestones". (p. 99) On board the ship for America: "She still had that shut-up, deathly look on her face." (p. 134)

To sum up, with the exception of her positive response to st Mawr whom she had been ready to plead for, Mrs Witt, a fatal and battle-ready amazon or an aged medusa, is anything but a flattering image of the American woman: she is frustrated by the years and wearied by the Argus-like matrons, superficial coquettes and hypocrites and emasculate dandies in Europe.

The minor characters of the grooms, Phoenix and Lewis, are left: the "two silent enemies" (p. 96) of the affected social order, "not like other men", (p. 96) who share "another communion". (p. 106) In their subjugation they are comparable with the stallions like him they prove in the end superior to other males.

The first significant characteristic of Phoenix is his name, adopted by Mrs witt instead of the original Spanish one,

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Geronimo Trujillo. Born in Arizona and badly wrecked in the war, he is physically restored but eagerly dreams of a new life in the New World.

The most notable fact is that Phoenix is half Indian, or, to be accurate, "three quarters of his blood was probably Indian" (p. 84) which nearly left him "free to be heroic". (p. 85) In his eyes the inscrutable "Indian glint moved like a spark upon a dark chaos". (p. 28) They are reminiscent of St Mawr's eyes wherein Lou saw "a dark fire, like a world beyond our world". (p. 34) And his "black, fine, intensely-living hair", Lou thought, "betrayed him as an animal of a different species". (p. 46) While he had to be subservient to live, he felt "their (= his masters') existence made his own existence negative. If he was to exist, positively, they would have to cease to exist." (p. 48) As they did when Phoenix started a new life.

His Indian blood, suggestive of the responsive Indian in "Pan in America" as well as of the spontaneous Indians described in Mornings in Mexico, or even his significant name are not mere coincidences.

Two decisive characteristics distinguishing even Morgan Lewis from Rico and his like are the 'animal' alive in him and a mysterious touch of another, supernatural world. His "eyes of a wild cat peering intent from under the darkness", (p. 25) his unconscious "animal little smile" (p. 108) and the strange difference in his hair of "just an animal" (p. 54) explicitly indicate the animal in him. Watching like St Mawr as if "from out of another country", even he really seems to inhabit an utterly "other world" of the dark unconscious: "A world dark and still, where language never ruffled the growing leaves, and seared their edges like a bad wind." (p. 106) The lyricism indicates Lou's dreamy sensation of the sensuous Lewis.

Despite his low social standing -or as usual in Lawrence, actually just because of it -Lewis proves to be an inaccessible aristocrat of Pan whose intuitive mind Lou realizes:

As a matter of fact, mother, I believe Lewis has more real mind than Dean Vyner or any of the clever ones. He has a

good intuitive mind, he knows things without thinking them.

(p. 56)

His inscrutable psychic or hypnotic powers impress even Laura Ridley, an old acquaintance whom Lou and Lewis, bound for America, casually come upon in London: "But it was the aristocracy of the invisible powers, the greater influences, nothing to do with human society." (p. 126)

In short, there is a mystery in Lewis similar to the one in Phoenix, St Mawr and, later on, in the spirit of the ranch, the mystery of "the darkness of the old Pan, that kept our artificially-lit world at bay". (p. 110) He has even preserved a relatedness to the mysterious trees, the "living and feeling things" (p. 110) comparable with the one in Lawrence's essay "Pan in America": "And the tree is still within the allness of Pan. „52 A further noteworthy detail is that -unlike the strained relations of "The Overtone" -the responsive groom believes in the mysterious moon and is ready to join the moon people at full moon "without any clothes on". (p. 110) In effect, Lewis's superhuman powers and natural responsiveness are in striking contrast to modern psychological "personal criticism and analysis" which "presupposes a whole world-laboratory of human psyches waiting to be vivisected". (p. 38)

Disappointed by all the affectation and corruption, both the virile grooms want to keep to their splendid privacy, even beyond the reach of their lonely hostesses. But realizing the mysterious power of the stallion, their positive response to St Mawr is so enthusiastic that Phoenix "could not leave off staring" at the horse (p. 29) with admiration and Lewis "cared about nothing in the world, except, at the present, St Mawr".

(p. 30) Identifying with the horse they appear like live centaurs, half animals, half men, an important point that has also attracted Sagar's attention in his recent book on Lawrence: "She [= Lou] needs both Lewis and Phoenix as intermediaries. Each is, in his way, a centaur.,,53

Foundering in her marriage "without sex", (p. 14) fed up with the repulsive "house-inbred human beings" (p. 88) around her

and convinced that "most marriages are unreal" since "men and women have really hurt one another so much, nowadays", (p. 127) Lou heads with her mother for the wild New World, accompanied by the trio of mysterious animal-men in whom Pan is still alive.

b) "You Have to Abandon the Conquest, Before Pan will Live Again"

Considering the extent to which Lawrence displays and develops the complex of problems throughout the Old World section of *St Mawr*, there would be enough material to constitute a *who-e* story. But as such it would be a mere pessimistic account of decadence, and alien to Lawrence's psychophilosophic view of the integrated personality. Fortunately he did not leave it at that, although some critics, like Clark, Tedlock and Widmer, have denounced the New World section to such an extent as to make one believe Lawrence had better never have written the concluding part at all. In addition to Clark's and Tedlock's views -cited in the above (cf. note 21) -that it mars the tension and unity of the whole story, Widmer, by inference stone-blind to the symbolic significance of the stallion, claims that "the wife perversely identifies with the horse". Moreover, he regards Lou's choice of a new life as "perverse", and "without adequate 'positive living' at any literal level".<sup>54</sup>

Despite these discordant notes, the New World section of *St Mawr*, which concentrates on the unprejudiced dissenters Lou, Mrs Witt, the grooms and the horse, is essential for the coherence of the story for weighty reasons. From the point of view of the characters, it renders possible Lou's discovery of new life values as well as *St Mawr*'s and the grooms' release from subjugation and Mrs Witt's and Phoenix's return to their roots. From the point of view of the whole, Lawrence consistently accomplishes in this very section his ideal of freedom and individual integration, a current hobby-horse throughout his production of the early nineteen twenties but

unprecedentedly conspicuously raising its head in the short novel affording scope for comprehensive consideration. Thus, the New World section of *st Mawr* is a conclusive synthesis, indispensable for the full meaning of the unique story which is the culmination of Lawrence's third mythic cycle.

As regards the role of *st Mawr*, the mysterious descendant of the ancient horses triumphantly represents "deep impulses of life" in the modern world of frustration, which impressive device Leavis considers "an extraordinary creative triumph of the poet" himself.<sup>55</sup> The stallion, instinct with spontaneous life pulsating in other worlds, becomes dispensable in the unconstrained circumstances of the wild spirit of place where the function of the dark animal hero symbolic of the unconscious is transferred to Pan, the Oversoul. Henceforth *st Mawr* is free to lead a full animal life of his own. As Cowan justly points out, the horse does not disappear from the stage until "he has fulfilled his function as curative symbol for Lou".<sup>56</sup> Consequently, the stallion soon makes advances to the Texan mares who "could see *st Mawr's* points". (p. 136)

When Lou herself had unburdened her anxious agitation to her husband and mother, she had been well aware that she would no longer endure all the forced passion. "I tell you [=her mother], I shall just make a break, like *st Mawr*, if I don't get out."

(p. 122) And she broke away from her chains, like the phoenix rising from the ashes or the man who was reborn in *The Man Who Died*.

Feeling assassinated, Lou thought how thoroughly she understood the exhaustion of Jesus hurt in his time "beyond endurance" by men and therefore avoiding any touch: "I do so understand why Jesus said: *Noli me tangere*." (pp. 124-25) From her spiritual and emotional crucifixion -as Lawrence adapts the Passion - Lou is however not redeemed until out of reach of her torturers, in the New World where: "The old screws of emotion and intimacy that had been screwed down so tightly upon her fell out of their holes, here." (p. 136)

Oisinclined to *deus ex machina* solutions, Lawrence purposefully suspends the heroine's final experience of redemption. To begin

with, the two women on their pilgrimage to an ideal place of freedom, encounter to their consternation the corrupt mechanization of urban life in Havana teeming with moneyed American tourists "without any substance of reality" (p. 137) or deeper consciousness, but "all with badges on their chests and self-satisfaction on their faces". (p. 135) The omniscient narrator criticizes horrible materialism during the actual high season:

Why, then Havana would be an American city, in full leaf of green dollar bills. The green leaf of American prosperity shedding itself recklessly, from every roaming sprig of a tourist, over this city of sunshine and alcohol. (p. 135)

It is in striking contrast to Lou's realization of the natural beauty of the Gulf of Mexico -actually based on the author's own experience:

Marvellous! The marvellous beauty and fascination of natural wild things! The horror of man's unnatural life, his heapedup civilization! The flying fishes burst out of the sea in clouds of silvery, transparent motion. (p. 135)<sup>57</sup>

In her urgent desire to escape from the hubbub of nervous friction and humbug of mammon, and longing for the Lawrencean simplicity of natural stillness, Lou is ready even for a priestess-like privacy to "recover her own soul". (p. 144)<sup>58</sup> The deathly nausea of modern love is effectively laid bare through the contrasting references to prostitution and the virtuous priestesses of the eternal fire. Frustrated by the affected intimacy of her married life, Lou thinks to herself: "I will never prostitute myself again." (p. 145) Unless the fire of genuine love touches her, she is ready for a seclusion comparable with that of the ancient Vestal Virgins:

She understood now the meaning of the Vestal Virgins, the Virgins of the holy fire in the old temples. They were symbolic of herself, of woman weary of the embrace of incompetent men, weary, weary, weary of all that, turning to the unseen gods, the unseen spirits, the hidden fire, and devoting herself to that, and that alone. Receiving thence her pacification and her fulfilment. (p. 146)

Whereas the priestesses were 'chosen to the office according to the established convention and bound by a vow of chastity, the modern woman's voluntary and deliberate choice -a significant Lawrencean variation -is due to the repulsion of mere ostentatious sex. In effect, she would not be "conventy" (p. 164) at all but sex would matter to her "very soul, if it was really sacred. But cheap sex kills" her. (p. 163)

Rather than superficial love-making, Lou now wants to give herself whole-heartedly to the unseen gods, "to the unseen presences" (p. 146) of the healing "Apollo mystery of the inner fire" and the wild spirit of the territory of Pan in the Rocky

Thus, after all the Old World ennui, the nymph finally discovers the spirit of the mysterious place. Looking at the mountains from below she at once feels: "For me, this place is sacred. It is blessed." (p. 147) High up on the ranch among the pines of Pan, she sighs to herself: "This is the place." (p. 148)60

100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

101. *Ius humanum*. *Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, *Die deutsche Fassung "Kreue in Karelien" des finnischen*

After Lou's first exploratory visit to the ranch, the point of In connection with the other stories Cowan has some interesting things -Lawrence actually describes a 61 ancient European mythology.

her opponent, "History and the Desperate Woman". Although a dozen pages is devoted to the enigmatic emphasis of the divine beauty of the description of the milieu, it is anything but an irrelevant insertion. heroines of *The Ladybird* and "The Overtone".

in his mythic tales and psychological writings the significance of the individual probably the most brilliant fictional illustration of Lawrence's own deep devotion -or, and he does this in *The Ladybird*, in infinite gusto,62 -to the spirit of place. When reading the ranch scene passage that Pound's comments on myth "indicate a recognition of its power to reach and transmit he could not have felt so intensely by himself feelings" unconscious

reason to assume that he had access to and imbibed impressions from any and many of them during his vagrant life as a cosmopolitan. Greece and watching Crete for a whole afternoon -the Allies were compelled to ratify the political results of the Turkish victory.69

sail this sea, and visit the Isles of Greece, and pass through the Bosphorus. That Ranim of ours, it has sunk out of sight. n83

mother's creed, and in condemnation of her handsome, proud, brutal father, who had made so much misery in the family.

(pp. 13-4)

feeling as if standing "at the door of the adobe cottage by the great pine-tree looking over the desert to the blue mountains, and feeling the strange non-human beauty of it all".<sup>63</sup>

To exemplify the fact, the following excerpts may illustrate the mythic spirit of the ranch described in *st Mawr*:

The pine-tree was the guardian of the place. But a bristling, almost demonish guardian, from the far-off crude ages of the world. (p. 152)

But beyond the pine-trees, ah, there beyond, there was beauty for the spirit to soar in.

[--] and beyond, in the farthest distance, pale blue crests of mountains looking over the horizon, from the west, as if peering in from another world altogether.

Ah, that was beauty! -perhaps the most beautiful thing in the world. It was pure beauty, absolute beauty! (p. 153)

The landscape lived, and lived as the world of gods, unsullied and unconcerned. (p. 155)

The lyrical touch and repetition emphasize the intensity of the impression made by the divine beauty and mythic spirit of the place. Further noteworthy is that fauns, satyrs and Pan often lurk among pine-trees that are associated with fertility. This is indicated for example in Seyffert's statement concerning Thyrsus: "A staff carried by Dionysus and his attendants, and wreathed with ivy and vine-leaves, terminating at the top in a pine-cone.",<sup>64</sup>

Second, it is a denunciation of modern man's presumptuous, hubris-like defiance of divine nature. To emphasize his indictment, Lawrence first describes the reckless efforts of conquest by modern trespassers on the pastures of Pan and other unseen gods, and then comments upon their unheroic deeds through allusions to old heroic ones.

Sixty years ago there had appeared on the ranch -at this point "man's last effort towards the wild heart of the Rockies"(p. 148) -a schoolmaster looking for gold who had erected a little cabin, put up a fence around it and made a clearing for alfalfa. But his unprofitable efforts were rendered vain: he got so deep into debt that he had to give in and retreat.

Thereupon a trader with his New England wife had resolutely tackled the ranch. But not until they had built further cabins and furnished them with luxurious conveniences like running water, taps, basins and enamelled bath-tubs could they feel that they had triumphed.<sup>65</sup> "But here the mountains finished him." (p. 149) Unwilling to give in, they however stubbornly went on spending their summers there, turning the taps on and off and thinking that they had "tamed the waters of the mountain" (p. 155) and that "civilization had conquered". (p. 149) But the five hundred goats -called firemouths by the aboriginals -they unwisely introduced as a hobby and a rescue for their living, nibbled everything down to the last stalk of grass. And continual calamities turned up from everywhere to defeat their laborious and endless fight against the mysterious powers of nature:

The horses ripped and cut themselves, or they were struck by lightning, the men had great hurts, or sickness. A curious disintegration working all the time, a sort of malevolent breath, like a stupefying, irritant gas, coming out of the unfathomed mountains. (p. 151)

In fact, the whole of nature seemed to be teeming with bad omens, so that even the stars seemed to be watching "like the eyes of a mountain lion". (p. 150) There was a taste of forbidden fruit even in the wild raspberries growing for the bears but preserved by the wife. In short, the trespassers were finally expelled from the would-be paradise, lost because of their shameless exploitation, by the animosity of the place:

[--] the crude, half-created spirit of place, like some serpent-bird for ever attacking man, in a hatred of man's onward-struggle towards further creation. (p. 159)<sup>66</sup>

To make his warning message timeless and universal, Lawrence inserts a passing reference to the sordidness and frustrating horrors of the recent war, the absurdity of which is denounced through studied allusions to the labours of Heracles:

Every new stroke of civilization has cost the lives of countless brave men, who have fallen defeated by the 'dragon', in their efforts to win the apples of the Hesperides or the fleece of gold.

And every civilization, when it loses its inward vision and its cleaner energy, falls into a new sort of sordidness, more vast and more stupendous than the old savage sort. An Augean stables of metallic filth. (p. 160)

The effect and significance of the numerous Lawrencean allusions to the deeds of Heracles lies in the fact that, whereas the hero performed feats of valour deriving from his admirable strength and honourable courage, inconsiderate modern man unscrupulously exploits the natural resources to the detriment of human existence. Moreover, the labours Heracles had to perform were an act of expiation for his felony against his neighbours in a fit of madness in revenge for his father's adultery. Besides, as Kerenyi remarks, "Herakles did not exterminate ordinary beasts of the earth" but he "overcame and caught weird beasts which belonged to gods, even definitely to gods of the underworld".<sup>67</sup> But through his unheroic conquests modern man damages the natural circumstances of his world and ruins himself.

Consequently, through appropriate allusions to ancient heroism, adjusted to the modern world, Lawrence has given an effective fictional expression to the absurdity of human efforts gone to extremes.

To "escape achievement" (p. 162) Lou makes at the end of the book the decision to choose the wild ranch for her retreat, where she feels in her element. Unlike the materialistic

adventurers before her, she experiences an individual triumph based on a sound attitude to nature and thus finds the divine spirit of the place:

It's a spirit. And it's here, on this ranch. It's here, in this landscape. It's something more real to me than men are, and it soothes me, and it holds me up. I don't know what it is, definitely. [---] But it's something big, bigger than men, bigger than people, bigger than religion. It's something to do with wild America. And it's something to do with me. (p. 165)

Lou has not shut the doors of receptivity but discovered herself and achieved the Lawrencean ideal expressed in "Pan in America": "We need the universe to live again, so that we can live with it. A conquered universe, a dead Pan, leaves us nothing to live with. You have to abandon the conquest, before Pan will live again.,,68

In effect, there is a fact that puzzles the reader of Lawrence's work: the female characters are more active and more responsive to Pan and other representatives of the unconscious than the male ones, thus integrated personalities. Gathering from the reference material and particularly from the memoirs and Lawrence's correspondence, women dominated in the circle of his friends and were closer to his heart. Of special importance is the fact that Lawrence found a congenial soul in Dorothy Brett, the only one of the group intended to be members of the ideal community who followed the Lawrences to the New World. The deaf painter who sensed in Lawrence a Pan person remembers: "Shyness keeps me silent my deafness keeps you silent. Day after day we ride in silence, I watching for the turn of your head. Maybe that silent companionship meant more to us, sealed an intimacy in silence that was greater, more lasting, than any talks that might have been.,,69

To sum up, whereas the mythic allusions of the Old World section of *St Mawr* mostly function as devices of moral and social satire as well as of satiric and ironic characterization, those of the

New World section primarily reflect Lou's individual feelings which lead to integration, and which -particularly through the warning emphases -imply prospects for a better future on a more universal level. Consequently, Lawrence's own definition of a true artist substituting "a finer morality for a grosser" and thus indicating the immorality of the latter, holds good for Lawrence's st Mawr.<sup>70</sup>

At around the same time as "The Overtone" and st Mawr Lawrence also wrote "The Woman Who Rode Away" and "The Princess". All the four stories deal with human relations, particularly marriages, the mechanization of man and mankind, and efforts to find some way out of these problematic situations. But the careers of the heroines -the intuitive rebels of all the stories are women, whereas the men are reluctant to break away from the beaten track -differ. Although both disappointed women also head like Lou with their horses for the wild Rocky Mountains, they do not achieve any integration but are ruined in their desperate efforts to escape from their unsatisfactory routine. Finally without any will or identity of their own, they suffer a psychic death, as in "The Princess" or an actual one, as at the end of "The Woman Who Rode Away".

since my accident in the mountains, when a man went mad and shot my horse from under me, and my guide had to shoot him dead, I have never felt quite myself. ("The Princess," p. 72)

In absolute motionlessness he [= an old Indian chief] watched till the red sun should send his ray through the column of ice. Then the old man would strike, and strike home, accomplish the sacrifice and achieve power. ("The Woman Who Rode Away," p. 81)

Quite unlike the two other stories, the fanciful women have only a distant and illusory concept of some Indian beliefs but there is neither the overtone of Pan nor any allusions to the ancient myths of the Mediterranean -which is hardly a mere coincidence.

By inference, the central ideas of man's regeneration or integration and his or her open relation to nature, obvious in "The

Overtone" and st Mawr -and implied even in the novel -but not in the two other stories, are inherent in the Greek myths, above all in the immortal Pan. In his latest book D.H.Lawrence: Life into Art also Sagar -with special reference to st Mawr which he regards as "a Herculean undertaking" -sees the significance of the Lawrencean Pan: "Lawrence's search for god, and his search for the vivid life of the body here on earth, both led him to Pan." He further specifies that, although Pantheism was not "a serious option as a religion" for his contemporaries, "Lawrence took it upon himself to make it so; not just an option, but a necessity for sanity and survival.,,71

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## NOTES

- 1) Seltzer Letters, p. 137; Moore Letters, p. 786.
- 2) Moore Letters, p. 793.
- 3) *Ibid.*, p. 820.
- 4) Lawrence was struck down by malaria on the fourth of February. Besides, his poor health of long duration was positively diagnosed as tuberculosis the next month. -In March Lawrence wrote ta Seltzer: "I've been so sick with malaria -thought I'd die. We sail for England on the 17th from Veracruz". Seltzer Letters, p. 148. In fact they did not sail until the autumn.
- 5) Pinion, p. 236; Harris, p. 192; Merivale, pp. 213-14.
- 6) Lawrence was aware of The Homeric Hymns in 1915 and devoted to them since the beginning of the next year, when he wrote to Ottoline Morrell: "the book interested me enormously". Letters II, pp. 253 and 572. -ef. the hymn "Ta Pan" in Hesiod: The Homeric Hymns and Homerica, p. 443.
- 7) "Pan in America", p. 30.
- 8) *Ibid.*, p. 31.
- 9) Widmer: The Art of perversity, p. 153: "She [=the wife] hates sex".
- 10) Milley, p. 100; Tedlock, p. 201; Merivale, p. 214; Harris, p. 192.
- 11) ef.: "And what does life consist in, save a vivid relatedness between the man and the living universe" that surrounds us. "Pan in America", p. 27.
- 12) *Ibid.*, pp. 22-3.

- 13) In *The Man Who Died* (1928) the resurrected Christ starts a new life through his union with Isis in search of her dead beloved.
- 14) Merivale, p. 215: "No real conciliation is possible", since how could a nymph ever interest Christ. "There cannot even be contact, let alone identity between Pan and Christ."
- 15) "Pan in America", pp. 26 and 29.
- 16) *Ibid.*, p. 26.
- 17) *Ibid.*, p. 23: "Suddenly he [=Pan] gets a new name. He becomes the Oversoul, the Allness of everything."
- 18) Lawrence's foreword to *Fantasia of the Unconscious and Psycho-analysis and the Unconscious*, p. 15.
- 19) Venus of Melos is in the Louvre, both Botticelli's paintings belong to the collections of the Uffizi Gallery, Cranach's Venus to those of the Louvre, Venus with Cupid Holding a Honeycomb to those of the Villa Borghese and Cupid Complaining to Venus to those of the National Gallery in London. -According to one interpretation the first two figures of *The Allegory of Spring* represent Flora and the third one Venus; according to another view they represent with Zephyr the seasons. But Lawrence need not have been aware of either. Especially the features of the second of the three figures mentioned in the above are most suggestive of the other painting representing the birth of Venus.
- 20) Moore: *The Priest of Love*, p. 497; Sagar: *The Life of D.H. Lawrence*, p. 178; Kermode, p. 111; Beal, p. 100; Leavis, p. 225. For further evaluations, see e.g. Clark: *The Minoan Distance*, p. 312; Goodheart, p. 61; Merivale, p. 203; Middleton Murry: *Reminiscences of D.H. Lawrence*, p. 251; Opper, p. 120 and Widmer: *The Art of Perversity*, p. 75, all agreeing on the brilliancy of *st Mawr*.
- 21) Tedlock, p. 178; Clark: *The Minoan Distance*, pp. 314 and 316.

- 22) Moore: *The Priest of Love*, p. 497; Cowan: *D.H.Lawrence's American Journey*, p. 94; Kermode, pp. 111-12; Sagar: *D.H. Lawrence: Life Into Art*, pp. 252 and 265.
- 23) Lawrence had written to Willard Johnson from England: "Horse, Horse [--] let me get on your back and ride away again to New Mexico." *Moore Letters*, p. 768.
- 24) To Curtis Brown Lawrence wrote that if he thought it better, the story could be called *Two Ladies and a Horse*. *Moore Letters*, p. 810.
- 25) E.g. Pugh, p. 260.
- 26) Sagar: *D.H.Lawrence: Life Into Art*, p. 272.
- 27) In Murray's opinion anyone who turns "from the great writers of classical Athens, say Sophocles or Aristotle, to those of the Christian era must be conscious of a great difference in tone". There is a pessimistic change, "an increase of sensitiveness, a failure of nerve". Murray, p. 103.
- 28) *Pigs in clover*: "People who have money but don't know how to behave themselves decently." *Brewer's Dictionary of Phrase and Fable*, p. 702.
- 29) *Apocalypse*, pp. 26-27 and 61. -Although Lawrence did not completely agree with Frederick Carter, after the reception of his manuscript of *The Dragon of the Alchemists* he dealt with similar ideas in his letter to him in June 1923 (*Moore Letters*, pp. 744-47) and discussed them during his visit at Pontesbury, the setting of *St Mawr*. At the time of writing the story he sent a warm and welcoming letter to Carter, a kind of model for Cartwright. (*Moore Letters*, pp. 792-93). Subsequently "Lawrence's intended introduction for a later book of Carter's became his own posthumous volume, *Apocalypse* (1931)". *Moore Letters*, p. 747, the footnote.
- 30) Cf. e.g.: "We have lost almost entirely the great and intricately developed sensual awareness, or sense-awareness, and sense-knowledge, of the ancients. It was a great depth of knowledge arrived at direct, by instinct and intuition, as we say, not by reason." *Apocalypse*, p. 48.

- 31) "Him with His Tail in His Mouth", p. 434.
- 32) In effect, upset by Ben Hecht's *Fantazius Mallare*, a satirical novel on authors like Lawrence who dare to deal with sex in a way suggestive of psychoanalysis, Lawrence had written to Willard Johnson: "I don't keep my passions, or reactions or even sensations in my head. They stay down where they belong." *Moore Letters*, p. 725. -Cf. the essay: "Today men don't risk their blood and bone. [--] All that happens to them, all their reactions, all their experiences, happen only in the head. To the unknown man in them nothing happens. [--] with his mind he can dart about among the emotions as if he really felt something. It is a lie, he feels nothing." The modern man is so terrified "that he dares anything on earth except be a man". "On Being a Man", pp. 620-22.
- 33) Lawrence had expressed his interest in the Uffizi Centaur in the 'horse-cum-centaur-cum-Pan' letter to Willard Johnson. *Moore Letters*, pp. 768-69.
- 34) *Apocalypse*, p. 61.
- 35) In his essay dealing with the duality of man Lawrence writes: "Each of us has two selves. First is the body which is vulnerable and never quite within our control. [--] And second is the conscious ego, the self I know I am. [--] The me that is in my body is a strange animal to me, and often a very trying one." "On Being a Man", p. 616.
- 36) *Apocalypse*, p. 61.
- 37) Vickery, "Myth and Ritual in the Shorter Fiction of D.H.Lawrence", pp. 70 and 79.
- 38) "Come si vede, dire Centauro era per Lawrence lo stesso che dire Pan. [--] ancora viva in noi la natura animale,

equina o caprina". Nardi, p. 842.

- 39) Vickery: *The Literary Impact of The Golden Bough*, p. 322; In his horsy letter to Willard Johnson Lawrence himself writes: "I'm all for a horse. It's not even the Houyhnhnms. They aren't blue enough for me." -There is a further satiric sting in the letter: Lawrence has tried to call forth the horse by offering corn and even an apple (of knowledge?), but without result since the poor creature is stone-dead to the English sophists who have churned him "into Cambridge sausages". *Moore Letters*, pp. 768 and 770.
- 40) Cowan: *D.H.Lawrence's American Journey*, p. 84.
- 41) Beal, p. 101.
- 42) Cowan: *D.H.Lawrence's American Journey*, p. 91.
- 43) From Dorothy Brett's recollection of Lawrence's reading st Mawr he has "such keen joy and pleasure at the final downfall of Rico and the terrible revenge of the horse, that Frieda is horrified. [-] You hate Rico so, that for the moment you are the horse". Brett, pp. 132-33.
- 44) Beal, p. 101.
- 45) Widmer: "Lawrence and the Fall of Modern Woman", p. 49; *The Art of Perversity*, pp. 69 and 66.
- 46) Seyffert's big classical dictionary, a most likely source consulted by Lawrence deals in detail with Medusa, the winged horse Pegasus and Heracles. "In consequence of the belief in this power of the Gorgon's head, or Gorgoneion, to paralyse and terrify an enemy, the Greeks carved images of it in its most terrifying forms, not only on armour of all sorts, [-] but also on walls and gates." Seyffert, p. 258.
- 47) There is the painting *Head of Medusa* by Michelangelo Caravaggio in the Uffizi, the spectacular statue *Perseus with the Head of Medusa* at Piazza signoria in Florence and *The Head of Medusa* by P.Puget in the Louvre. -Besides, emblematic images of Medusa or Gorgon are still copiously seen in the Sicily of today.

- 48) For the weapons, see e.g. dagger (p. 17), dynamite (p. 29), grape-shot (p. 17), missiles (p. 108), pistols (pp. 17, 63 and 139) and weapons (pp. 29 and 108).
- 49) The phrase from Virgil (Ecl. III, 93), "Latet anguis in herba", 'a snake is hiding in the grass' refers to a hidden enemy or a disguised danger.
- 50) The visual arts frequently depict Heracles catching the lion's paw, as in the relief Hercules Strangling the Lion by P.I. Alari Bonacolsi (National Museum, Florence) as well as in a red figure amphora attributed to the Andokides Painter (British Museum) showing him wrestling with the lion, and in the probably one of the most famous, Hercules Strangling the Nemean Lion, a detail of a black figure amphora preserved in Museo civico, Brescia, a place which Lawrence had repeatedly visited from Gargnano. E.g. Letters I, p. 475. -Zeus transported the lion to the skies where it became the Lion in the Zodiac. Cf. Lawrence's interest in the Zodiac inspired by Mme Blavatsky and Frederick Carter, as well as the reference to a mountain lion in connection with the stars in st Mawr on page 150. -Also puma is sometimes called a mountain lion but, considering Lawrence's recurrent allusions to Heracles, the mythic interpretation seems more likely.
- 51) Widmer: "Lawrence and the Fall of Modern Woman", p. 49. -He probably refers next to Mabel Lohani this biographical side comment does not however contribute in the least to the literary value of st Mawr.
- 52) "Pan in America", p. 24.
- 53) Sagar: D.H.Lawrence: Life Into Art, p. 270.

54) Widmer: *The Art of Perversity*, pp. 67 and 69.

55) Leavis, p. 238.

56) Cowan: *D.H.Lawrence's American Journey*, p. 95.

57) In February 1925 Lawrence was planning a paradisiac story of a regenerate man and ideal beauty, *The Flying Fish*<sup>11</sup>, based on his vision of the marvellous sea-creatures in the Gulf of Mexico in 1923, which was to be in its accomplished form thematically comparable with *St Mawr*. Because of the disheartening malaria he was unfortunately never able to finish it. The fragment was posthumously published in *Phoenix* (1936) and subsequently in the collection *The Princess and Other stories* (Penguin, 1971). Cf. also Lawrence's criticism of America in *The Good Man*<sup>11</sup>, p. 753.

58) Lawrence's ideal simplicity had recently been manifested in his *Paris Letter*<sup>11</sup>, inspired by a sculpture he had seen in the Tuileries representing Hercules slaying the Centaur, as such an interesting connection with the New World section of *St Mawr*. Appalled at the *ponderous, massive, deadly buildings*<sup>11</sup>, he hopes that the next civilization will give up the pomposity, since: *Material simplicity is after all the highest sign of civilization.* *Paris Letter*<sup>11</sup>, p. 122.

59) Apollo was famous, among other things, for moral excellence and justice. According to Seyffert he *always declares the truth*<sup>11</sup> and is *the patron of every kind of prophecy*, but most especially of that which he imparts through human instruments, chiefly women, while in state of ecstasy<sup>11</sup>. Seyffert, p. 42. One of Apollo's most notable love-affairs was that with Cassandra. -Among the most famous works of visual arts Lawrence was most likely familiar with may be mentioned the statues *Apollo Belvedere* (Vatican), and *Apollo and Nymphs* (Versailles) as well as the paintings *Apollo Kills Python* by J.M.W.Turner (Tate Gallery, London) and *Daphne and Apollo* by Antonio Pollaiuolo (National Gallery, London).

- 60) Cf. Lawrence's enthusiastic description of the pine on his ranch vibrating "its presence into my soul, and I am with Pan". "Pan in America", p. 25.
- 61) Besides the magnificent scenery, Lawrence has taken numerous details from reality, among the most interesting Dorothy Brett's cutting his hair and his experiences with horses. For details see e.g. Brett, pp. 46-7 and 100; Luhan, pp. 168 and 170; Merrild, pp. 55 and 78-9; Moore Letters, pp. 789, 790, 792 and 795.
- 62) Frieda Lawrence, p. 439.
- 63) Aldington: Editor's Note to *The Spirit of place*, p. VI. -It is more than likely that Lawrence Durrell who has been impressed by the -mainly eastern Mediterranean -spirit of place, indicated by such titles as *Sicilian Carousel*, *Reflections on a Marine Venus: A Companion to Rhodes*, or even *Spirit of Place*, owes much to D.H.Lawrence.
- 64) Seyffert, p. 636.
- 65) Restoring his own ranch, Lawrence wrote to Seltzer: "I'm glad I've got some money in the bank, to fix up this ranch but I'm being very economical." Seltzer Letters, p. 137.
- 66) This refers to Quetzalcoatl known as a serpent-bird or a plumed serpent (quetzal = a rare birdi coatl = a serpent).
- 67) Kerényi: *The Heroes of the Greeks*, p. 141. -An interesting fact in itself is that Kerényi, who dwells at length on Heracles in his book, got a significant impulse for his investigations among others from D.H.Lawrence. For example in his letter to Thomas Mann he writes: "Ausser Ihnen sind es besonders englische Dichter, von denen ich zum Erfassen der 'seelischen' Realitäten in 'mythologischen' Gebilden das meiste gelernt habe: D.H.Lawrence und der grosse Mythologe J.C.Powys." Kerényi: *Thomas Mann -Karl Kerényi: Gespräch in Briefen*, p. 41.

68) "Pan in America", p. 29.

69) Brett, p. 47.

70) In "Art and Morality" Lawrence writes: "The true artist doesn't substitute immorality for morality. On the contrary, he always substitutes a finer morality for a grosser. And as soon as you see a finer morality, the grosser becomes relatively immoral." P. 525.

71) Sagar: D.H.Lawrence: Life Into Art, p. 277.

## SUMMARY

The primary interest aroused by D.H. Lawrence was his psychophilosophic view of life: a positive alternative to the disintegration of modern man due to his frustration and alienation during the war and to the mechanization of the world through the progress of science. Interest was further intensified through the curiosity aroused by the connotations of his allusive style, which perforce required a closer consideration.

The next observation was the recurrence of the ancient, especially Greek, myths in Lawrence's work, and the supposition that they must have significant functions of their own and obviously be bearers of some half-latent message connected with his view of life. The existence of the mythic elements had been noted by critics like Harry T. Moore who regarded Lawrence as a modern pioneer in this field and John B. Vickery in whose opinion Lawrence's interest in myths "cannot escape even the most casual reader of his work".<sup>1</sup>

The preliminary observation that the ancient wisdom of "the great pagan world" had "a vast and perhaps perfect science of its own" and that it had begun "to hypnotize" Lawrence<sup>2</sup> was especially manifested in some of his stories was the decisive stimulus to the present study. A consideration of the mythic aspect became most important with a deepening devotion to Lawrence's short fiction and other writings closely connected with it.

The myths developed by D.H. Lawrence in some of his distinguished stories and novellas posit the question concerning their frequency and significance in the other ones. The systematic scrutiny of all his short fiction proved that there are practically no mythic elements in the early stories -mostly with the mining setting -and sporadic and commonplace references in the stories written between the years 1911 and 1919, whereas the abundance as well as the multifarious functions and the profound meaning of the mythic elements for the whole cannot escape the reader of *The Ladybird* written in 1921. The same holds good for most of the short fiction dating from the early nineteen twenties, whereafter the high tide of the ancient divinities subsides.

The central mythic period or the 'local circle' -to use Harris's term -ascertained, the first task was to inquire into the background and sources of inspiration of the Lawrencean myths. Of basic importance was Lawrence's theoretical familiarity with ancient knowledge: Greek philosophy and history, recent anthropological discoveries and theosophical ideas mainly offered by James Frazer and Madame Blavatsky respectively, and dictionaries of mythology.

A noteworthy source of inspiration was Lawrence's wide reading of Greek classics from Homer to Sophocles and Euripides, English writers of the romantic period from Keats to Shelley, and recent or contemporary authors interested in the use of myths, such as E.M.Forster, James Joyce, Algernon Charles Swinburne and Alfred

The decisive impetus was however Lawrence's practical familiarity with the ancient culture in Italy, particularly with the spirit of Magna Graecia still lingering in Sicily where he arrived in 1920 and soon felt "like a restored Osiris".<sup>3</sup> The rediscovery of his self after the distressing adversities in his native country remained an indelible experience for the rest of his life. The impression made on him by the dying and reviving gods -the stress is always on the latter aspect -Lawrence sensed in the Sicilian atmosphere; it was to mark particularly his short fiction after

The 100. Erkki Asp, *The Finnicization of the Lapps*. A case of acculturation. 142 p. 1966.

101. *Ius humanum. Studia in honorem Otto Brusiln*. 155 p. 1966.

102. Le Martin, *Die deutsche Fassung "Kreue in Kareljen" des flnnschen*

Ladybird respectively. In connection with the other stories Cowan has some interesting things to say about ancient European mythology.

Of special interest is the deep impression made by the visual arts on Lawrence the writer and her opponent ("Jimmy and the Desperate Woman", p. 113) or the painter who eagerly studied whether in Florence, London, Paris or Rome -particularly the Italian Renaissance and the heroic figures of the Italian Renaissance.

Ladybird has keenly observed the mythological subjects. This impact contributes to the particular character of Lawrence's mythological and psychological writings the significance of the individual unconscious for the integrated personality, and he does this also in *The Ladybird*.

-that Pound's comments on myth "indicate a recognition of its power to reach and transmit unconscious feelings"

reason to assume that he had access to and imbibed impressions from any and many of them during his vagrant life as a cosmopolitan.

Greece and watching Crete for a whole afternoon -the Allies were compelled to ratify the political results of the Turkish victory.<sup>69</sup>

sail this sea, and visit the Isles of Greece, and pass through the Bosphorus. That Rananim of ours, it has sunk out of sight. n83

mother's creed, and in condemnation of her handsome, proud,

The present study is primarily concerned with a) how Lawrence employs the ancient myths and what happens to them in the new context of fiction, b) why he adopts them and what he wants to manifest through them or what are their functions and ultimate meaning, c) what is the special character of the mythic tales, d) and how are the myths used in his fiction related to his references to them in his other writings.

Attention is first drawn to how Lawrence selects, combines, adopts and adapts the mythic material.

Lawrence's first selection, the extensive employment of great and broad symbols like Pan, Persephone or Phoenix, is a conspicuous characteristic. His predilection expressly for ancient knowledge and its adaptability to the modern world are repeatedly manifested by the author even in the essays and other writings dealt with in this study.

The second selection, his concentration on certain roles in the mythologies like that of Persephone, on certain aspects of the myths like the rebirth of Pan, and on -often minutely studied

detail like the almond and scarab symbolic of new life, Aphrodite arising from the foam or the natural beauty of the naked Venus, manifest the emphasis laid by Lawrence on liberation and revitalization.

A most remarkable and interesting point is the way Lawrence combines features of more or less closely related mythic figures, like Hades, Osiris and Dionysus of The Ladybird or Pan and a centaur in *st Mawr*: this associative device contributes to the complexity as well as to the coherence of the separate stories.

At least equally interesting and original is the similarity and ultimate symbolic meaning of the roles of certain mythic figures in different tales. On the one hand, both Hades and Pan represent the Lawrencean dark hero of the unconscious -the former in *The Ladybird*, both in "The Border Line" and the latter most conspicuously in "The Overtone". On the other hand, the balance of the two levels of consciousness or the integrated personality is implied through Persephone in *The Ladybird* and through Pan in the tales written after it. These successive roles contribute to the formation of the philosophy of life manifested in Lawrence's works written in the early twenties.

Zest is added to the traditional myths through the Lawrencean adaptations, such as the association of Lady Daphne not only with laurels (*Laurus nobilis*) but also with mezezeons (*Daphne mezereum*), or the visualizations of the mythic figures.

More conventional employments are the confrontations of the mythic figures, such as the implied juxtaposition of Zeus and Hades in "The Border Line" and particularly the dichotomy of Dionysian and Apollonian modes of life explicit in *The Ladybird* and implicit in "The Border Line" but even they are components adapted by Lawrence to his artistic purposes in the complex network of mythic elements.

The adaptation of the mythic material to the fictional context is evidenced through its indispensability for the whole meaning of *The Ladybird*, "Jimmy and the Desperate Woman", "The Last Laugh", "The Border Line," "The Overtone" and *st Mawr*. Since the elimination of the abundant and meaningful mythic elements would unquestionably mar the essence of the above stories, the question concerning their functions arises.

First, the mythic allusions are an effective device of characterization, as is the satiric caricature created through the allusion to Priapus with its strong sexual connotations in the revelation of the anything but virile husband in *st Mawr* -also referred to as "a broody hen on a china imitation" of an egg

(p. 162) -or the irony implied through the one to Dionysus in connection with the austere Apollonian major in *The Ladybird*. Furthermore, the positive allusions to the vitalistic -to use Lawrence's favourite expression -divinities or beings like Dionysus, Pan, fauns, nymphs and satyrs measure the openness or limitation of the characters' interpersonal relations and intersexual feelings as well as their response to nature. To exemplify, the heroes of the "Last Laugh" and *st Mawr* are inhibited and irresponsive whereas the reactions of the heroines are unembarrassed and sensitive. And finally, the studied employment -with positive, negative, ambivalent or twofold emphases -of the figures featuring in ancient wisdom, which refer the reader to familiar analogues, is also suited to manifest the dual forces of existence and duality of man. Thus the wife in "The Border Line" is torn between her Zeus-like husband and Hades-like ex-husband. In "The Overtone" the nymphlike girl with the tension between the conscious and unconscious is in striking contrast to the elderly woman whose inner voice is damped and thus mythically referred to as "a dumb singer, with the voice of a nightingale yet making discord". (p. 83) The integration of the heroine of *The Ladybird* is most clearly manifested through the Persephone mythology. To sum up, the discovery of the keys to the code of the psychomythic visions necessitates a rewarding exploration.

Second, the strength of the social satire or criticism and the ethical denunciation of mechanization, materialism, affectation, war and the unreasonable exploitation of natural forces -premonitory symptoms most relevant even in our days and a noteworthy message to the alienated man of today -is in the ancient myths developed by Lawrence. As even White emphasizes, myths "offer the novelist a shorthand system of symbolic comment on modern events".<sup>4</sup>

Illustrations of the satire or criticism, characteristic of Lawrence's stories discussed in the present study are the penetrating effect achieved through the allusion to the Arguseyed watchfulness of the prying English matrons in *st Mawr* or Jimmy's unheroic *Odyssey* as well as through the adverse fates of the exhausted miner clinging to his native soil and his wife excluded from a working life because of her marriage in "*Jimmy and the Desperate Woman*".

The best examples of mechanization, materialism and affectation, closely connected with the above, are the narrow-mindedness of

the male characters of "The Last Laugh" , "The Overtone" and St Mawr who are irresponsible to *Pani* they also repress their unconscious feelings. The absurdity of war is most clearly indicated through the employment of Hades in *The Ladybird* and "The Border Line". The irrational efforts to conquer wild nature is effectively laid bare through the ironic comparison of modern man's exertions with the labours of Heracles in St Mawr.

A conspicuous fact is that both in the characterization and in the description of society the mythic elements also serve the economy of style: the connotations implied by Argus, Hades, Persephone or Priapus can say more than dozens of words.

Third, Lawrence's employment of mythic elements essentially contributes to his creation of the milieu or atmosphere. The cosmopolitan author himself was exceptionally responsive to the inimical urban and amylthic as well as to the congenial natural and mythic 'spirit of place'. Except for the original travel writings like *Sea and Sardinia* dating from the Sicilian period, representative illustrations of the scenic function of myths in his fiction are the setting of "The Border Line" and the New World section of St Mawr or even the mythic dimensions of *The Ladybird* and "Jimmy and the Desperate Woman" adapted to comment on the modern world.

Fourth, on the macrolevel the myths and mythologies function as effective devices in the prefiguration technique which, as White remarks, are "a kind of unravelling commentary". So do the Persephone mythology in *The Ladybird* or the myth of Pan in "The Overtone". Moreover, as White emphasizes, particularly in the works "with an extended sequence of correspondences,,<sup>5</sup> a mythological pattern may serve as a structural aid comparable with a painter's preparatory outlines. An example par excellence is Lawrence's novella *The Ladybird*.

And finally, the most far-reaching is the function of the myths in the formation of the psychophilosophical view of life manifested in Lawrence's works written before his experience of near-death in February 1925. As a matter of fact, they form

three distinct cycles -a term favoured by Lawrence himself: a) the most Frazerian one dominated by Magna Graecian particularly Sicilian -dying and reviving gods, with Hades as the representative of the dark hero of the unconscious, here called Sicilian Fantasia, b) the one tinged with original Homeric allusions modified by the author's personal dismal odyssey in his native country, during which Hades gives way to Pan, called here Panic Visions, and c) the most positive one and least Frazerian, since the anthropologist was not interested in Pan's rebirth -where Pan, not only the representative of the unconscious but also the personification of natural forces and vitality, triumphs over Hades, called in this study The Immortal Pan.

The keystone of Lawrence's psychophilosophy, the credo "I am I" or "Be Thyself!", is clearly manifested in *The Ladybird*, indicated with qualifications in the stories of the middle cycle, and most convincingly proved through the independence of the unprejudiced girl of "The Overtone" and the individual freedom of the heroine of *St Mawr*. The main thread running through the mythic works dating from the early twenties is the integrated personality.

A most noteworthy and interesting fact, concerning the other tales written in the early twenties, is that they do not achieve the same symbolic force, psychological insight or thematic universality as the ones impregnated with ancient, mainly Greek, myths.

*The Fox* and *The Captain's Dell*, dating from Lawrence's Sicilian period, are simply stories about certain drifting women who want to settle down, and finally get married. They are left in expectation of a better life at the end of the two novellas, whereas *The Ladybird* is not only a deep analysis of the individual integration but also a timeless vision of the duality of man. Besides, there is no integration in "The Thimble", an earlier version of this novella.

The fate of the heroines of "The Princess" and "The Woman Who Rode Away" -both written approximately at the same time as "The

100. Erkki Asp, The Finnicization of the Lapps. A case of acculturation. 142 p. 1966.

101. Ius humanum. Studia in honorem Otto Brusiln. 155 p. 1966.

102. Le Martin, Die deutsche Fassung "Kreue in Karelien" des flnnischen

respectively. In connection with the other stories Cowan has some interesting things to say about ancient European mythology.

her opponent ("Jimmy and the Desperate Woman", p. 113) or the enigmatic emphasis of the divine beauty of the heroines of The Ladybird and "The Overtone".

in his mythic tales and psychological writings the significance of the individual unconscious for the integrated personality, and he does this also in The Ladybird.

-that Pound's comments on myth "indicate a recognition of its power to reach and transmit unconscious feelings"

reason t assume that he had access to and imbibed impressions "Overtone" and st Mawr -who also try to escape the dullness of life, is still worse: instead of from integration and there indintegration them during his vagrant life as a cosmopolitan.

Greece and watching Crete for a whole afternoon -the Allies wer Consequently, Lawrence's employment of the reviving divinities in the mythic tales is an e appropriate and careful device to manifest the integration or the reconnection of the conscious

victory.69 100. Erkki Asp, The Finnicization of the Lapps. A case of acculturation. 142 p. 1966. and visit the Isles of Greece, and pass through

the Bosphorus. 101. Ius humanum. Studia in honorem Otto Brusiln. 155 p. 1966. has sunk out o 102. Le Martin, Die deutsche Fassung "Kreue in Karelien" des flnnischen

sight. n83 unconscious, the timeless question of the dual identity of man even before psychology proper.

respectively. In connection with the other handsome, proud, stories Cowan has some interesting things to say about ancient European mythology. Furthermore, a point of interest is also the fact that Lawrence repeatedly returns to myths even

outside his fiction: this gives an extra dimension to his mythopoeic vision. His concepts of the (pp. 13-4) opponent this (Jimmy and the Desperate Woman", p. 113) or the myths enigmatic emphasis of the divine beauty of the heroines in many cases of the

probably implied in The Ladybird. Doubtless the most majestic metamorphoses and the "The Overtone" in the present study is only revealed through a brother consideration of his other writings that offer important clues to the reader. For example The

depressing and ecstatic of the individual unconscious for the integrated personality, The Ladybird and "The Overtone" in The Ladybird underworld, like the Greeks ecstatic subtly intellectual -that Pound's comments on myth "indicate a recognition of its power to reach and transmit unconscious feelings" world.,,35

This reveals reason hist insistent that he pursuit access to and idealistic imbibed on Apollonian -love, o as he kisses his wife's feet without "the slightest misgiving" from any and (p. many of them during his vagrant life as a

Among the prominent cosmopolitan. ambiguous implications prefiguring the myth of Osiris Greece and watching Crete for a man's reading whole to afternoon being buried the Allies alive: wer compelled to ratify the poli Unveiled results she of the Turkish

material thing". And in her Isis discusses the victory.69 wh considered the sun "the eternal, ancient sun-worshippers and visit the Isles of Greece, and pass through

an d bound the Bosphorus. The-giver. That Rananim of ours, it has sunk out o a integrasid personality. Lacking the skilfully interwoven

n mother's creed, and in condemnation of her handsome, proud, network af the various myths The Fox does not achieve the complexity of The Ladybird brutal father, who had made o much misery in the family.

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