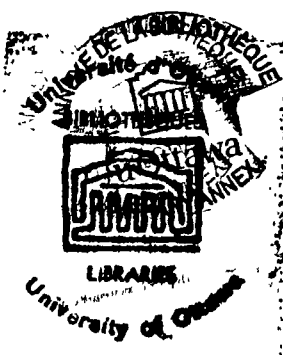


BRANGWEN MEN IN THE RAINBOW: A STUDY OF
THE FUNCTION OF TWO MAJOR MALE CHARACTERS

by

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CURRICULUM STUDIORUM

Lawrence B. Gamache was born August 11, 1935, in Detroit, Michigan. He received a Bachelor of Arts degree in English Literature from the University of Detroit, Michigan, in 1957, and a Master of Arts degree from the University of Detroit in 1961.

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INTRODUCTION

The reaction of commentators on D.H. Lawrence to his works both during his life time and during the years since his death has been widely varied. But throughout there has been one fairly consistent factor, a preoccupation with Lawrence the man. For some this preoccupation is with an attempt to explain the psychological make-up of the man; for others the concern is with the relationship between the events of his life as they are reflected in his works; and for some the concern is with the views of Lawrence about human life as reflected in the themes of his works. Few things have been written which attempt to reveal the intrinsic significance of all the elements Lawrence chose to incorporate in his works; especially lacking are critiques based on a close examination of the organic relationships of those elements. There seems to be some question as to whether or not Lawrence's works can stand on their own merits since they have been viewed by many readers as meaningful only insofar as they can be understood in the light of some extrinsic relationship to his personality

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or thought. The problem which such an assumption gives rise to, however, is that the meaning of what Lawrence has written is inevitably subject to a variety of opinions depending on a variety of views regarding the man's psychological make-up and intellectual positions. Depending on the personal bias of Lawrence's readers, then, the judgement of the worth of his works varies from a condemnation of their moral turpitude, disparagement of them for a lack of artistic control, attack against them for their unacceptable social and political implications, to praise of them for their moments of poetic beauty or the wisdom of their explanation of human life. The possible meanings which are being developed in the novels themselves are not always recognized for what they are in their own contexts.

Two comments on Lawrence in a widely read history of twentieth century literature are representative examples of the type of judgement of Lawrence's works which have distracted readers from their intrinsic meaning. The first is a comment on a statement made by Count Psanek in "The Ladybird" in which the character in the story expresses a view of man's political life similar to Carlyle's in "Heroes and Hero Worship":

That [the statement of Count Psanek] shows Lawrence's prophetic power (he is not speaking through his

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own mouth, of course, but through the mouth of a character in one of his stories); he is prophesying what the morals of a movement like National Socialism, or perhaps indeed like Stalinism, will be. The passage is beautifully written, with power and truth and simplicity - too beautifully in fact, for Lawrence either fails to realize, or is not concerned, that what he is prophesying will prove hateful to all those who wish to be neither slaves nor masters, who wish to be free. Similarly, he either does not realize, or does not feel, that there is something hateful in the motives of his hero, the German-Slavonic Count Psanek, who makes this prophecy. Lawrence recognizes a strong and sincere emotion, yields imaginatively to it, and refuses to make judgments about good or evil, right or wrong; or rather he prefers the strong and sincere emotion, very often involving either the will to hurt or the will to dominate. Thus from any more complex or more balanced point of view, from any in the widest sense 'liberal' point of view, Lawrence is objectively wrong in all his practical attitudes. One has a sense of authenticity in acting on a strong emotion; one is wiser usually to question it, and not act on it.¹

What significance the words of Count Psanek have as they relate to his role in the story is not considered by the critic at all. The Count is identified with Lawrence and the entire judgement is of the idea expressed rather than of the meaning of the character at a certain point in the story.

A second comment by Fraser gives a general judgement of Lawrence as a writer:

¹G.S. Fraser, The Modern Writer and His World (Harmondsworth, Middlesex: Penguin Books Ltd., 1964), p. 122.

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Certainly, Lawrence does tend to shovel into his novels conversation, scenes, personalities for no better artistic reason than that these, or something like them happened in real life. He rants at the reader, he harangues him, or he sometimes make [sic] his characters do the ranting and haranguing for him. The special vocabulary in which he expresses many of his deepest convictions, the vocabulary of the wisdom in the blood and the impulses in the solar plexus and the ganglia, is both philosophically absurd and poetically unconvincing.²

The judgement expressed by this writer is the product of the critical approach he used in arriving at his judgement of the meaning of Count Psanek's words; he reads Lawrence as if the works were commentaries on human society, commentaries shaped by the twistings of Lawrence's mind, rather than as works of art. Judgement of the artistic merit of the works, and of the function of what has been called ranting and haranguing, cannot be made without first approaching the works to find the intrinsic significance of all that appears in them.

The psychological and biographical concerns with Lawrence are the most evident approaches to be found in works written about him before 1950. Friends of Lawrence,

²Ibid., p. 126.

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like John Middleton Murray,³ and Mabel Dodge Luhan,⁴ and Lawrence's wife Frieda,⁵ wrote biographical accounts at a time when Lawrence's works themselves were much less admired than they are today and at a time when Lawrence the man was thought an interesting phenomenon. Since 1950, studies like those of Richard Aldington⁶ and Harry T. Moore⁷ have continued this type of investigation. The unfortunate fact is that such interesting and valuable works have led critics to relate biographical and psychological explanations of Lawrence to his works in order to explain their meaning.⁸ There is an assumption, in such

³J.M. Murray, Son of Woman (London: Johathan Cape, 1931).

⁴Mable Dodge Luhan, Lorenzo in Taos (New York: Alfred A. Knopf, 1932).

⁵Frieda Lawrence, Not I But the Wind (London: William Heinemann, Ltd., 1935).

⁶Richard Aldington, D.H. Lawrence: Portrait of a Genius But . . . (New York: Duell, Sloan and Pearce, 1950).

⁷Harry T. Moore, The Intelligent Heart (New York: Straus and Young, 1954).

⁸A good example of this type of criticism can be found in Mark Shorer's "Technique as Discovery" in Forms of Modern Fiction, ed. by W. Van O'Connor (Minneapolis: University of Minnesota Press, 1948), p. 19. Here Shorer judges Sons and Lovers as disrupted and obscure because "Lawrence is merely repeating his emotions." The use Daniel Weiss makes of Shorer's comment in an attempted psychoanalysis of Lawrence, which is what Weiss sees Sons and Lovers as a source for, shows how far such criticism can go

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a critical approach, that the works require external reference in order to understand them because they are not realized in themselves as works of art. Such a judgement requires not only a careful critical examination of the works but also an explanation in which adequate evidence drawn from the critical analysis is given. This type of close critical commentary on any of Lawrence's novels has not been made⁹ perhaps because too many readers of Lawrence have assumed that his novels will not stand up under close scrutiny and will therefore lose what value they have, the value of the portrait they give of an interesting man who expressed unusual ideas.

In more recent years, a growing interest among critics and commentators on Lawrence in the themes of his works is evident. The degree to which Lawrence's personality is treated as the key to his themes, rather than evidence taken strictly from the novels in which the themes function,

in fostering a myth about Lawrence, the man. See Daniel Weiss, Oedipus in Nottingham (Seattle: University of Washington Press, 1962), pp. 14-17.

⁹The one possible exception to this is the study by L.D. Clark of Lawrence's The Plumed Serpent. See L.D. Clark, Dark Night of the Body (Austin: University of Texas Press, 1964).

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is often the key to finding out the degree of validity there is to the judgements made. In his own thoughtful study of Lawrence, Graham Hough comments aptly on the problem of the relationship of Lawrence's life to the novels:

The correspondence between Lawrence's books and his life is often so close that his whole œuvre tends to be treated as disguised autobiography. What purport to be biographical studies turn out to be based largely on his life. It is hard to keep the two considerations entirely apart, and there is no reason why one should; of course the work and the life illuminate one another. But this does not mean that they can be identified, and the more reckless combinations of fact and fiction lead only to muddle and distortion. The climax of methodological absurdity is reached by Middleton Murray, who begins his Son of woman by saying that "there is and can be but one true life of Lawrence; and it is contained in his works"; and then proceeds throughout to blame the works for not telling the story right A poet writes about what happened, or what he thinks happened; but also about what nearly happened, what he hoped or feared might happen. Lawrence is like Byron in being a writer whose person can never be successfully dissociated from his works. But his writing cannot be properly read or judged simply as a long series of self-revelations. One could wish it were still possible to read Sons and Lovers and Aaron's Rod as some of their readers must have done, knowing nothing of the writer or his circumstances.¹⁰

The wish expressed by Hough cannot be dismissed as mere

¹⁰Graham Hough, The Dark Sun (London: Gerald Duckworth and Co., Ltd., 1956), p. 13.

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wish. Before the full value of Lawrence's works can be established, the novels must be examined in their own light with reference to external materials from Lawrence's life and times only when necessary to clarify things used in the novel; such matters should not be explained according to the function or significance they had in reality but according to their function or significance in the context of the work.

The work which has been done on Lawrence's themes has produced much more understanding of what Lawrence wrote than was evident when, during his life and after, he was condemned for prurience or when he was considered to be preoccupied only with sex. The contribution of F.R. Leavis in bringing critics to respect Lawrence as a major writer represents one of the earliest attempts to show the range of theme to be found in his novels, as well as the artistic control he does exert over his materials. In the process of dismissing T.S. Eliot's attack against Lawrence, Leavis indicates the kind of treatment which Lawrence must receive:

For the grosser stupidities of our intellectual elite at Lawrence's expense the explanation must be discreditable to the English literary world of the last decades; but of course The Rainbow and Women in Love - to come back to these works in particular - can hardly have been altogether understood by anyone at first reading. They present a difficulty that is a measure of their profound originality, Lawrence's art in them is so original in its methods and procedures

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that at first we again and again fail to recognize what it is doing or what it is offering - we miss the point. And this technical originality was entailed by the originality of what Lawrence had to convey. The important truths about human experience are not necessarily at once obvious. The importance of some is to be measured by the difficulty with which we recognize them Lawrence's insight was penetrating and clear, and he was marvellously intelligent, and the worst difficulty we have in coming to terms with his art is that there is resistance in us to what it has to communicate - if only the kind of resistance represented by habit; habit that will not let us see what is there for what it is, or believe that the door is open. And learning to recognize the success and the greatness of Women in Love - I speak for myself - was not merely a matter of applying one's mind in repeated re-readings and so mastering the methods of the art and the nature of the organization; it was a matter, too, of growing - growing into understanding.¹¹

The difficulties of The Rainbow and Women in Love, as Leavis points out, are such that any critical judgement made about them requires careful study and the support of adequate evidence from the novels.

The work of other critics besides Leavis has done much to clarify the themes of Lawrence. Mary Freeman¹² and H.M. Daleski¹³ are both critics whose awareness of Lawrence's

¹¹F.R. Leavis, D.H. Lawrence, Novelist (London: Chatto and Windus, 1957), p. 21.

¹²Mary Freeman, D.H. Lawrence: A Basic Study of His Ideas (New York: Grosset and Dunlap, 1955).

¹³H.M. Daleski, The Forked Flame: A Study of D.H. Lawrence (Evanston: Northwestern University Press, 1965).

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works leads them to warn their readers about the misconceptions which have been built around the novels, misconceptions which have led to serious misunderstanding of the themes of his works. George H. Ford, not only does much to explain Lawrence's themes and fictional technique in terms of the "double rhythms" which run through his work, but also says much about the situation of Lawrence's works because of the critical comment which has accumulated around them. In the chapter "Lawrence and Some of His Readers,"¹⁴ Ford summarizes a great deal of the material written on Lawrence in a way which clearly shows the necessity for careful study of the novels to achieve a valid understanding of them.

If an attempt is made to deal with a Lawrence work according to the need which has been indicated in the preceding brief résumé of Lawrence criticism, and such an attempt is the purpose of this present study, several problems will be encountered. The first has to do with the selection of the work to be studied, and the second has to do with the exact nature and scope of the approach taken to the work selected. In the light of such observations as

¹⁴George Ford, Double Measure: A Study of the Novels and Stories of D.H. Lawrence (New York: Holt, Rinehart and Winston, 1965), pp. 3-15.

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Leavis and Ford¹⁵ made about the need to re-read Lawrence, the guiding principles used in choosing the novel to study and in choosing the approach to that novel will have much to do with the ultimate worth of the critical statement made. The work with the widest range Lawrence incorporated in his work, i.e., range in character development related to the wide scope of the theme in the novel, is The Rainbow. In this novel Lawrence chose to write about several generations of a family in their attempts to achieve fullness of being as individuals living in a changing world, changes which gradually erode the felt order between man and the immediate world within which life is meaningfully lived. Nowhere else does Lawrence extend his portrayal of the quest of man for fulfillment in a changing world over the span of time which is found in The Rainbow; also in this novel Lawrence presents contrasting characters in differing temporal milieux to an extent

¹⁵George Ford, Double Measure, p. 9.

Ford's quotation from Lawrence's Apocalypse, which is used to fortify the warning that careful reading is necessary, is apt: "It is far, far better to read one book six times, at intervals, than to read six several books. Because if a certain book can call you to read it six times, it will be a deeper and deeper experience each time Whereas six books read only once are merely an accumulation of superficial interest. "

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and in a manner not to be found elsewhere in his canon. For these reasons The Rainbow presents the opportunity to see Lawrence's treatment of the human predicament in the modern world as developed through a changing setting as it relates to the lives of several different central characters who face the conflicts of modern life, each in his own terms. Such suitability is the reason why this novel was chosen for study of the relationship between character development and the thematic treatment of man's search for meaning in the modern world.

The function of the roles of the two central male characters in the novel as influenced by the changing setting and as they carry forward the development of theme is the concern of the present study because such an approach will allow the organic relationship of this function to the total fabric of the work to be shown; if such an organic relationship is demonstrated, the artistic integrity of Lawrence's novel will be better realized by his readers. The novel begins with a description of the men of the Brangwen family in the past as they live on their farm within an order of things which gives them a sense of meaning and purpose as men. The first major character to be developed fully is Tom Brangwen. Tracing the significance of the roles of these men, who occupy the center of

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attention in the beginning of the novel, as this significance is carried forward by the succeeding developments in plot, character, setting, and theme, will clarify the function of the male roles in the novel. Because the concern of the novel in the beginning is primarily with male characters, and because this concern occupies a place of central importance throughout the story, an understanding of the function of the central male characters will lead necessarily to a better understanding of the novel as a whole.

The Rainbow has been described by Gary Adelman as Lawrence's seminal work; it represents the first full development of his "philosophy of life."¹⁶ Such an estimate may tend to minimize indications of the theme of The Rainbow in Lawrence's earlier works, but it does indicate an awareness of the special significance this novel has when related to his other novels. It is the scope of time, and therefore the possible range of character development, which gives to this novel the possibility for the full development of a view of human life which Adelman refers to as Lawrence's "philosophy of life." In order to state

¹⁶Gary Adelman, Lawrence's The Rainbow (unpublished Ph.D. dissertation, Columbia University, 1962), p. 20.

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the central point to be made in the present study of the function of the two central male characters in The Rainbow, a preliminary consideration of the view of human life expressed in the novel will be given.¹⁷

The involvement of the characters in the novel as they strive to find a meaningful context for their lives is threefold: first, there is the life within of the individual; second, there is the intimate relationship with another person, the most fundamental of which is the sexual relationship of man and woman, and another, the parent-child relationship, which forms the bridge to broader social relationships; third, the relationship of

¹⁷Much of what will be given in the explanation to follow could be stated through quotations from Lawrence's essays, especially the Fantasia of the Unconscious, or through summaries of many of his works of criticism and his travel literature. However, in the light of the stated purpose of the present study, which is to examine the novel without using outside materials to find explanations for what the novel should explain through context, and because of the state of critical commentary about Lawrence as given above, the explanation is based on the results of the investigation of the novel which has been made. The validity of the explanation will depend on the adequacy of the analysis which will be the body of the present thesis. During the course of the analysis stated in the succeeding chapters, reference will be made to Lawrence's essays when his own words say well the point being made, and where it is clear that the explanation being given is not being imposed on the materials of the novel. For the same reason, reliance on other critics of Lawrence will be primarily in the form of contrasting interpretations of parts of the novel in order to show the significance of what the present study is doing. Such limitations are not meant to belittle other studies of the novel but are imposed in order to in-

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the individual to the cosmos. Within the individual, there are two directions of awareness, two flows of life, the inner directed and the outgoing. The inner directed flow has to do with the person's awareness of self, either through the awareness of the spirit or of the blood, the mystery of the inner light or the mystery of the inner darkness of the self as individuated. For Tom Brangwen, in his early years it will be seen, there is an absence of awareness of his individual worth as a man, because his conscious mind has been made to undermine this sense of his own value. The loss of his sense of personal worth, of his spirit, brings the flow of Tom's "blood-consciousness" almost to a halt. For Will, the central male of the second generation, there is almost a complete absorption in this awareness of the self, of blood and spirit. The outgoing flow has to do with the life of man in his relationships with the world, either intimate, or social, or cosmic. This direction of human life involves the operations of the conscious mind and of the fleshly and sexual feelings. For Tom, there is a preoccupation in his young life with the outside world, a preoccupation in his mind which almost destroys him as a man. For Will, there is almost no awareness of the world

sure that all evidence used to arrive at and support conclusions comes from the work itself.

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beyond himself, except of those things which he can take into himself to enrich his inner world. Unless a balance is achieved between the self and what is outside, on the intimate and social levels, unless there is a sense of purpose for the self in relation to the world, no sense of place in the total cosmic order is possible, and the person is thwarted in the search for fulfillment. Two characters, who will be treated in the conclusion of the present study in order to show the relevance of the roles of Tom and Will to the other male characters in the novel, Tom Brangwen, junior, and Anton Skrebensky, will be seen to represent the failure of men in the quest which Tom and Will, to a large extent, work out successfully.

Success in search for fulfillment means that a balance has been found within the person of all the elements of his being by his having found, through an achieved balance in love of a woman, his purpose as a man in the world. The love of the woman must not be the end of his concern with the world outside himself, but it must serve as the root from which two separate but related individuals spring, individuals who have a sense of inner worth but who relate to the world outside themselves both in mind and body, blood and spirit. Tom tries to make his wife satisfy his mind's need to know and relate to an artificial,

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sophisticated world around him, a world he is lost in. Will tries to absorb his wife into his own self, to make her part of the mystery which preoccupies him. In his essay on Thomas Hardy, D.H. Lawrence made an observation about the characters in that writers' works which can be applied to his own treatment of character in relation to the theme of The Rainbow:

One thing about them is that none of the heroes and heroines care very much for money, or immediate self-preservation, and all of them are struggling hard to come into being. What exactly the struggle into being consists in, is the question. But most obviously . . . the first and chiefest factor is the struggle into love, and the struggle with love: by love, meaning the love of a man for a woman and a woman for a man. The via media to being, for man or woman, is love, and love alone. Having achieved and accomplished love, then the man passes into the unknown. He has become himself, his tale is told. Of anything that is complete there is no more tale to tell. The tale is about becoming complete, or about the failure to become complete.¹⁶

Adelman's extended analysis of The Rainbow offers a basis of comparison for the present discussion of the theme of The Rainbow, especially through his elaboration of what he terms Lawrence's "doctrine." He states his grasp of Lawrence's underlying conception in brief as follows:

¹⁶D.H. Lawrence, Phoenix: The Posthumous Papers, 1936, ed. by Edward D. McDonald (New York: The Viking Press, 1968), p. 410.

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He believed that our world is a dead world, dead because we have lost vital contact with one another, and with the universe which gives us life. There is no fulfillment, satisfaction, no peace, for us. He believed religiously that our salvation can and must come about through a resurrection: a death of our old habitual selves and a rebirth of the new. This new being was his obsession, expressed in the idea of a man and a woman who find "the reality of peace" on earth.¹⁹

As this statement indicates, Lawrence is not merely singing the praises of the "life of the blood" nor is he concerned only with the joys of sexual fulfillment. His concern is with the full scope of human life. Both the life of the individual within himself and in relationship to the world outside himself form the centers of human existence whose balanced relationship is the object of the quest of Lawrence's characters.

Adelman, in his analysis, emphasizes Lawrence's reaction against the distintegrating influence of a mechanistic world. Such emphasis tends to make the reader focus on the death which Lawrence depicts to the detriment of a clear understanding of the resurrection he envisions as possible and necessary. What is missing most from Adelman's analysis is an explanation of the process through

¹⁹Gary Adelman, Lawrence's The Rainbow (unpublished Ph.D. dissertation, Columbia University, 1962), p. 11.

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which the characters must go to achieve the resurrection. In a footnote, Adelman virtually dismisses the presence of this process in the novel in order to stress the central focus of the story as being man's descent into a modern Inferno:

The reader experiences progressively what in the modern world has gone wrong, and what must be lived through and rejected. What must be created and affirmed is given only implicitly in this novel. But the idea becomes the obsessive subject of all that Lawrence was to write thereafter. . . .²⁰

The purpose of the present examination of the major male characters in the novel is to show the process of resurrection which is partly achieved by the two main Brangwen men, Tom and Will. The problem of these men must not be seen to end with the achievement of a sound man-woman relationship, which both Tom and Will do have at a point in their lives. This stage of equilibrium is the first necessary step, necessary to provide the basis for a larger human life. F.R. Leavis indicated his awareness of the scope of the novel when he said:

The novel has for theme the urgency, and the difficult struggle, of the higher human possibilities to realize themselves - and no one who has read The Rainbow could call in question the legitimacy here of my 'higher'.²¹

²⁰Gary Adelman, Lawrence's The Rainbow, p. 44, footnote 1.

²¹F.R. Leavis, D.H. Lawrence: Novelist, pp. 99-100.

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What constitutes "higher human possibilities" clearly is crucial to understanding the novel.

Although Adelman stresses Lawrence's portrayal of the destructive forces in modern life, he does recognize the positive side of the basic theme:

The way to the consummation of the Two Infinities is given only through experience. Lawrence's doctrine is directed essentially toward preparing man for his salvation, which for him is heaven on earth. It is important to his doctrine that there are centers of awareness other than the cerebral, for consistent with the development of man's mental activity has been a rising movement towards self-obliteration.²²

The "Two Infinities" referred to represent the duality of human life which derives from the duality of existence itself, akin to what philosophers have traditionally dealt with as the problems of the one and the many and of being and becoming. In human terms, this duality is between the self and what is other than the self. The problem is to establish within one's awareness a realization of both without destroying one for the sake of the other. Desire is within the self and fulfillment comes from outside, but what is beyond self must retain its own integrity for fulfillment to be genuine. Disaster comes when either the self or what is other than the self is undermined or destroyed in the quest for fulfillment. It is the equilibrium which

²²Gary Adelman, Lawrence's The Rainbow, p. 21.

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must be established between these two poles of man's life that Lawrence describes as the Holy Ghost, "the arch which spans the duality of living beings."²³ What Adelman is pointing out in the "movement towards self-obliteration" is modern man's overconsciousness, which makes his attitude in love, labor, and in facing the cosmos a consuming of the other into the self rather than a consummation into being in which the still separated individuality of the self and what is other is maintained and made more real within man's awareness. In an essay, Lawrence explains this notion clearly with reference to love between man and woman:

The individual cannot possess the love which he himself feels. Neither should he be possessed by it. Neither man nor woman should sacrifice individuality to love, nor love to individuality.²⁴

Spilka, in his excellent study of the love ethic of Lawrence, gives some consideration to the relationship between Lawrence's treatment of love and the realms of human life which extend beyond the most intimate.

²³D.H. Lawrence, Fantasia of the Unconscious (New York: The Viking Press, 1962), p. 189.

²⁴Ibid., ". . . Love Was Once a Boy," in Reflections on the Death of a Porcupine, (Bloomington: Indiana University Press, 1963), p. 177.

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He states in positive terms the meaning of the successive struggles of each Brangwen generation:

For it is the thrust outward from the farm, in quest of "twofold" knowledge, which constitutes the central theme of the novel: the Brangwen women want something more than mere "blood-intimacy" with the life around them; they look outward, beyond the farm, to the "far-off world of the cities and governments . . . whereas the Brangwen men faced inwards to the teeming life of creation, which poured unresolved into their veins." The women seek some "higher form of being" than unresolved blood-intimacy, some "finer, more vivid circle of life" for their children, and the novel revolves around this search by three generations of the Brangwen family. In the course of their quest, the "self in its wholeness" must be formed and fulfilled, and new religious modes must be discovered.²⁵

The early Brangwen men are content to live as they had for centuries, but the women are aware of the growth of a new, more self-aware world beyond the farm. The problem which Spilka indicates, although he does not state it as such, is that the more or less primitive life of the male Brangwens at the beginning of the novel will not satisfy, will not be possible, where the twentieth century milieu, or the conditions in the nineteenth century which lead to it, exists as an affective element in the lives of people.

The process which each character goes through in the struggle for the "self in its wholeness," (even when

²⁵Mark Spilka, The Love Ethic of D.H. Lawrence (Bloomington: Indiana University Press, 1966), pp. 95-96.

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incomplete), reveals the stages of development twentieth century man must go through to achieve the state of equilibrium to which the older generations of Brangwens seem to have been born. An example of this struggle is commented on by Spilka when he discusses the impact on Will Brangwen of his relation with his wife, Anna, after their intense experience of sexual discovery:

. . . the experience sets Brangwen free to attend to his public tasks, which he had hitherto endured as so much mechanical activity. Now his purposive self is roused and released, and he begins at 30 to teach woodwork classes at the Cossethay night-school. About ten years later he returns to his own creative work in wood and other materials, and soon afterwards he receives an appointment as Art and Handwork Instructor for the County of Nottingham. Through the purgation process, both he and his wife have been roused to purposive life - she, from the long sleep of motherhood; he, from social sterility to a point of social and self-respect.²⁶

Here, Spilka shows an awareness of the thematic development in this novel which is of primary concern in the present study, at least as it relates to the major male characters.

He states this theme succinctly in the following words:

" . . . there is a decided connection, in Lawrence's world, between love and creative labor, between satisfaction of the deepest sensual self and a more spiritual form of satisfaction."²⁷ It is the connection between fulfillment

²⁶ Mark Spilka, The Love Ethic of D.H. Lawrence, pp. 95-95.
²⁷ Ibid.

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in love and creative labor and the ultimate equilibrium a man must achieve, by responding to himself as reflective of the equilibrium of the polarized forces of the cosmos, that follows below in the study of the two men, Tom and Will, who are the focus in the story of man's struggle in the modern world.

CHAPTER ONE

BACKGROUND AND EARLY LIFE OF TOM

The development of The Rainbow follows the fortunes of the three generations of Brangwens who are the central figures in the novel. Each generation exists under conditions which differ according to the degree to which the growth mechanization has enveloped its life. At the beginning, the older generations, those which lived before the growth of collieries and town life, the kind of life to dominate twentieth century reality, are not circumscribed in their awareness of the world about them and in their awareness of the place which they hold in the totality of the universe. The women are the first to sense the new world growing about the farm and beyond in the world of modern affairs.

The world into which Tom Brangwen is born no longer is open to the uncluttered vision of his forefathers. Tom's marriage to Lydia brings him some measure of peace and sense of wholeness, but he faces a major conflict when the object he had focused his aspirations on, Anna, is taken out of the separated world of the farm by his nephew, Will. What Tom succeeds in doing is build-

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ing an isolated and safe world on the farm by cutting off his family from the world outside. He finds the fulfillment of his most intimate need in his wife, and the need for fulfillment in the world is, in the traditional way, centered in the next generation, Anna especially. But this kind of relationship no longer can persist; the old patriarchy is dead.

The circumstances into which Will Brangwen is born differ greatly from those of Tom. He is born in the city and of a father whose life is completely bounded by business, by the littleness of the modern world. Will is a product of a new way of life. In his marriage, he is able to achieve fulfillment, and as a man in the world he is able to become something. But what he becomes is not sufficient. He does not understand the new world enough to cope with it adequately. He is just a little better able than Tom to persist in a mechanistic world wherein the things which are precious to him are scorned.

The man most involved in the third generation, Anton Skrebensky, is the descendant of the kind of people from whom Lydia escaped after the death of her first husband. He is the representative of the twentieth century in its most decadent form. In his relationship with Ursula Brangwen, he comes to embody what the modern person

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must expose and reject as Ursula does in the novel. Anton talks of his role in life as a kind of selfless dedication to people, but his conception is an abstraction. His notion of love is at root a consuming one. He wishes to have Ursula consume him as he wants to consume her. His love is more like death than life. Ursula sees this and destroys Anton as a man, to the extent that he can be said to be a man; she rejects him as she rejects his child with her body. At the end, she is in a state of readiness and expectation, seeking a man who can be what a man should be for her and for himself.

The résumé given above provides a general description of the development of The Rainbow which can serve as the context within which the present study of the major male characters can be elaborated. Much of this résumé must be taken, at this point in the study, as a tentative description, depending on the body of the analysis to follow to verify and clarify what has been asserted.

In order to understand the context within which the struggles of all the Brangwens take place, but most directly the heritage of Tom Brangwen, the opening of the novel must be given careful consideration. In this part of the narrative, the past of the Brangwen family is related

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to an expanse of territory, described with a broadness of view which creates a picture of uncluttered land, open farms and a small town centered around a church rising into the distant sky. In the opening paragraph, the focus on the past generations is not on any particular people in a particular time; the focus is on all those who lived in the manner described as they must have lived for centuries:

The Brangwen's had lived for generations on the Marsh Farm, in the meadows where the Erewash twisted sluggishly through alder trees, separating Derbyshire from Nottinghamshire. Two miles away, a church-tower stood on a hill, the houses of the little country town climbing assiduously up to it. Whenever one of the Brangwens in the fields lifted his head from his work, he saw the church-tower at Ilkeston in the empty sky. So that as he turned again to the horizontal land, he was aware of something standing above him and beyond him in the distance.²⁸

With this broad description, Lawrence introduces the Brangwen family in its pre-twentieth century context. As the Brangwen man worked, he was conscious of the church on the distant hill. The tower of the church fills an otherwise empty sky, symbolic of the place filled in this life by the church. The houses climbing up to the church

²⁸D.H. Lawrence, The Rainbow (Harmondsworth, Middlesex: Penguin Books, Ltd., 1964), p. 7.

All future references to The Rainbow in this study will be to the Penguin Books edition. Page references will be given in paranthesis after quotations.

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are not the homes of the modern city dweller, but they are the central gathering point for the community of people in the territory in which the Brangwens lived. The picture of the man in the fields working with the soil and able to see the church-tower, and the picture of the houses around the church, represents the fulfillment of the sense of the mysterious otherness in the universe which surrounds the worker; he is aware of this otherness as part of his own world, fulfilling his sense of meaning as a worker on the land about him. The horizontal stretch of the land about him is the vital milieu within which he lives and works and is aware of himself living and working.

The duality of the awareness of the Brangwens as depicted in this opening paragraph relates to what has previously been referred to in Lawrence as his notion of the "Two Infinities" which must be set in balance for modern man. The spiritual and the earthly, the sense of the sublime and of the physical, the active and the passive in the universe, all are in balance for the figure in the field. These men are not presented as caught in the clutches of a deep conflict over the meaning of their existence, as are the figures who occupy the center of the novel. Just as the Erewash moves "sluggishly" through their land, so they take the day-by-day life they lead with

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a sense of ease and peace:

There was a look in the eyes of the Brangwens as if they were expecting something unknown, about which they were eager. They had that air of readiness for what would come to them, a kind of surety, an expectancy, the look of an inheritor. (p. 7)

In the following passages of description in the opening pages of the novel, these men are set in close union with the movements of the seasons and the pulsations of nature so intimately joined to their everyday lives. As thinking men they have little to offer; they are not part of the development of modern man which Adelman referred to when he mentioned the attitude of Lawrence towards ". . . the development of man's mental activity" as a rise "towards self-obliteration."²⁹ This obliteration is the product of the unbalancing emphasis placed on analytically dissecting the reality man lives in to the extent of eliminating the mystery, the "Holy Ghost," the arch of the rainbow, from human awareness. The impact of the description of the older generations is to separate them from this development.

Thus it is that these men "knew the intercourse between heaven and earth, sunshine drawn into the breast

²⁹Gary Adelman, Lawrence's The Rainbow, p. 21.

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and bowels" (p. 8) In an essay, Lawrence mentions this kind of sensitivity to the cosmos as that which man must acquire:

His[man's] life consists in a relation with all things: stone, earth, trees, flowers, water, insects, fishes, birds, creatures, sun, rainbow, children, women, other men

The sun, I tell you, is alive and more alive than I am, or a tree isBut I tell you, it is the Holy Ghost in full raiment, shaking and walking, and alive as a tiger is, only more so, in the sky.

.

A man's supreme moment of active life is when he looks up and is with the sun, and is with the sun as a woman is with child. The actual yellow sun of morning.

This makes man a lord, an aristocrat of life.³⁰

If a reader is too overcome by Lawrence's rhapsodic expression or if the metaphorical character of his statement is ignored, the meaning of these lines can be lost. At root, what he is stating is what he has described in the lives of the older Brangwens:

It was enough for the men, that the earth heaved and opened its furrow to them, that the wind blew to dry the wet wheat, and set the young ears of corn wheeling freshly round about; it was enough that they helped the cow in labour, or ferreted the rats from under the barn, or broke

³⁰D.H. Lawrence, "Aristocracy," Reflections on the Death of a Porcupine, pp. 235-237.

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the back of a rabbit with a sharp knock of the hand. So much warmth and generating and pain and death did they know in their blood, earth and sky and beast and green plants, so much exchange and interchange they had with these, that they lived full and surcharged, their senses full fed, their faces always turned to the heat of the blood, staring into the sun, dazed with looking towards the source of generation, unable to turn round. (pp. 8-9)

...
In their active lives, the older Brangwen men were vitally alive, "surcharged" with the teeming creation around them. The condition of these men is close, in the descriptive presentation found in the beginning of The Rainbow, to Lawrence's explanation of the life of primitive man, especially as it is stated in the essay, "Pan in America." Here, the god, Pan, represents the power of the universe, its mysterious vitalizing power for those who are in contact with it; and the primitive man is here presented as being born with such a contact. Yet Lawrence denies that modern man should try to return to the primitive state. In primitive times, "before man got too much separated off from the universe" he, "along with the whole of the universe, was Pan."³¹ But man discovered the "idea" and "found that all things were related by certain laws."³²

³¹ D.H. Lawrence, "Pan in America," Phoenix, The Posthumous Papers, p. 24.

³² Ibid., p. 29.

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The moment man learned to abstract, he began to make engines that would do the work of his body. So, instead of concentrating upon his quarry, or upon the living things which made his universe, he concentrated upon the engines or instruments which should intervene between him and the living universe, and give him mastery The old connexion, the old Allness, was severed, and can never be ideally restored.³³

The problem for man in the modern world is to restore a balance to his world, to concentrate on the mysterious, the living, uncategorized and uncategorizable universe: "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."³⁴ A return to the primitive life is impossible.³⁵ This is, as will be seen, what, in essence, Tom Brangwen attempted and ultimately failed to achieve for his children. The solution is to be found in the process of discovery of "the self in its wholeness" through establishing an equilibrium in the most intimate phase of life, for a man in his love of a woman, which enables him to grow, through purposeful work in the world, to an ultimate awareness of himself and what is other than himself in the universe; with this kind of awareness, man

³³Ibid.

³⁴Ibid.

³⁵Ibid.

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can once more live, not just exist in a stupefied way:

. . . civilized man, having conquered the universe [by reducing it to a set of abstract laws], may as well leave off bossing it. Because, when all is said and done, life itself consists in a live relatedness between man and his universe: sun, moon, stars, earth, trees, flowers, birds, animals, men, everything - and not in a "conquest" of anything by anything.³⁶

The possibility of regaining the necessary sense of connection with the totality of creation is open to all. But men must struggle to unclutter their vision of the world about them, to establish the proper equilibrium in all the realms of their human involvement: ". . . even the most mechanized human being has only got his windows nailed up, or bricked in."³⁷

When the impact of the modern world begins to be felt in the lives of the Brangwens, the balance is disturbed. And they are not prepared to meet the struggle which inevitably will have to be faced. It is the women who first become aware of another way of life growing around them:

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

³⁶Ibid.

³⁷Ibid.

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She also wanted to know, and to be of the fighting host. (p. 9)

The inadequacy of the men, their mindlessness, their immersion in the heavy flow of the blood, makes the women restless. It is this characteristic of the men to which Spilka alludes when he comments on the inadequacy of the old way as represented by the opening description of the church-tower and the stretch of the land:

. . . for the one (the tower) represents an outworn form of spirituality, and the other (the land), an inadequate, mindless immersion in the teeming life of the farm. But at the same time, both elements - vertical and horizontal, spiritual and sensual - will contribute to the symbol which relates them both: the rainbow, the symbol of a new kind of oneness with the Infinite. . . and of a new kind of "holy knowledge"³⁸

Although Spilka seems to mean this inadequacy in an absolute sense, from what Lawrence says in the novel of the older generations' fullness of life, and what he says elsewhere of the primitive life, this inadequacy may be more properly explained as arising out of the necessities for living in the modern world. Thus, the symbols of the church-tower and the horizontal land have become "outworn" and "inadequate" for living within the sphere of influence of abstract awareness. It might be argued that the comment

³⁸Mark Spilka, The Love Ethic of D.H. Lawrence, p. 95.

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of Lawrence on the inadequacy of an unconsciousness for one who is a "sun-man" can be applied to the Brangwens. This argument, however, ignores the vast difference between what has been said of the Brangwen men in the novel and the context of Lawrence's comment in an essay:

The true aristocrat is the man who has passed all the relationships and has met the sun, and the sun is with him as a diadem.

Caesar was like this. He passed through the great relationships, with ruthlessness, and came to the sun. And he became a sun-man. But he was too unconscious. He was not aware that the sun for ever was beyond him, and that only in his relation to the sun was he deified. He wanted to be God.³⁹

Two things stand out in this comment: Caesar passed through the relationships, "with ruthlessness," thereby failing to gain the proper sense of his relationship with the universe; and he was not aware that what was other than himself was beyond him. The Brangwen man was "aware of something standing above him and beyond him in the distance." The Brangwen man knew the world about him as other than himself; he responded to it with warmth and vital sensitivity, not with ruthlessness. The situation of Caesar, although he did not live in the modern context, is comparable to that of the modern. He was one of the few who became

³⁹D.H. Lawrence, "Aristocracy," Reflections on the Death of a Porcupine, p. 237.

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"civilized" before the generality of men did. He is the opposite, as will be seen, of Anton Skrebensky. Caesar set himself as the center of his world, while Anton thought of himself as the servant of the nation. Caesar was lost in the sense of his own self. These two extremes are the outcome of a failure to arrive at a balance in one's life in the world, either because of a lack of a proper relationship with a woman or because of a failure to find the balance in purposeful work in the world.

The conclusion which seems logical as to the significance of the opening section of The Rainbow is that the milieu into which Tom Brangwen will be born is a changing one, filled with the ominous portent to his life of disruption of the old way with inadequate grounds having been laid for coming to grips with the problems of the new way. The men have been untouched, to a large extent, by the changes in their outer milieu; the women have, and it is their intimate contact with the life of the child which will eventually bring the outside world to bear on the development of his life. What brings the sense of fullness to the older Brangwens, in the terms of their own somewhat primitive way of life, is the sense of place in the cosmos which they realize and which gives the meaning to their work in the fields and their lives in the home with wife and

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family. The second section of the first chapter of The Rainbow starts with a description which parallels but contrasts with the opening section. In 1840, the land begins to be divided by the growth of the new industrialized world infringing on the peace of the Marsh Farm:

About 1840, a canal was constructed across the meadows of the Marsh Farm, connecting the newly-opened collieries of the Erewash Valley. A high embankment travelled along the fields to carry the canal, which passed close to the homestead, and, reaching the road, went over in a heavy bridge.

So the Marsh was shut off from Ilkeston, and enclosed in the small valley bed, which ended in a bushy hill and the village spire of Cossethay. (p. 11)

In rapid succession, the railroad comes after the canal, and the collieries, and the Brangwens begin to become members of the merchant class in their dealings with the town. But the coming of the new way of life, despite the apparent advancing of the family fortunes, brings with it a disruption of the stability of the lives of the people. The view which greets the men and women is now limited where before it had been uncluttered:

But, looking from the garden gate down the road to the right, there, through the dark archway of the canal's square aqueduct, was a colliery spinning away in the near distance, and further, red, crude houses plastered on the valley in masses, and beyond all the dim smoking hill of the town. (p. 12)

This picture sharply contrasts with that of the previous section: where before the valley had been open to the view of the farmer in the fields, it is now cut off; where

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before the fields and the houses had a simplicity and cleanness, there is now crowding and squalor and dirt. Although the Marsh Farm "remained remote and original" on the side of the embankment described as "just on the safe side of civilization," the result is that the Brangwens are cut off from the world, made strangers in their own land:

At first the Brangwens were astonished by all this commotion around them. The building of a canal across their land made them strangers in their own place, this raw bank of earth shutting them off disconcerted them. As they worked in the fields, from beyond the now familiar embankment came the rhythmic run of the winding engines, startling at first, but afterwards a narcotic to the brain. Then the shrill whistle of the trains re-echoed through the heart, with fearsome pleasure, announcing the far-off come near and imminent. (pp.12-13)

In this situation, the parents of the first major male character, Tom Brangwen, are presented. By this point in the narrative structure, the scope of time has been narrowed to just before the time of Tom, and the setting has been gradually brought from the broadness of the opening view to narrow in on the immediate scene of the Brangwen farm home. The technique used to achieve this focusing in on the life of Tom Brangwen is also symbolic of the direction of the events leading up to Tom's life: the world of his ancestors has been limited, by the time of his birth, to only a vague semblance of what it had been formerly. Still the father of Tom seems to have retained

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much of the spirit of the older generations. But much of this quality is tied to his wife's relationship to him; his attitude towards her shows that their relationship is sound, one he is proud of. But there is already evidence that he is not content as his forefathers were. It is the wife, however, who is said to cause him to become disturbed, in a way she does not understand. She is powerless to overcome the dark fury in him when it comes. This fury seems to stem from her but to have roots in more than her or the relationship between them. It should become clear from the study of Alfred Brangwen's son, Tom, what the real source is, the sense of loss the man feels when his work on the farm is no longer the source of fulfillment it once was. The wife, in her closer proximity to the new world crowding in on the man, is the closest thing to her husband which awakens in him the frustration he is beginning to feel as a man:

. . . Brangwen himself had a humorous puckering at the eyes, a sort of fat laugh, very quiet and full, and he was spoilt like a lord of creation. He calmly did as he liked, laughed at her, railing, excused himself in a teasing tone that she loved, followed his natural inclinations, and sometimes, pricked too near the quick, frightened and broke her by a deep, tense fury which seemed to fix on him and hold him for days, and which she would give anything to placate in him. They were two very separate beings, vitally connected, knowing nothing of each other, yet living in their separate ways from one root. (p. 13)

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The final sentence in the above passage is a clear assertion that the marriage between these two people fits what Lawrence has described in many places as the proper relationship in marriage.

The next few paragraphs in the novel all deal with the growth of the children of Alfred Brangwen and his wife. They have four sons and two daughters; the lives of five of these six children are described briefly and in terms which leave little doubt as to their failure as adults. The first boy ran away to sea and never came back. The second was the product of his mother's hopes for movement into the new world beyond her front door; he went to school, made progress but turned sour and "became a draughtsman in a lace-factory in Nottingham":

He remained heavy and somewhat uncouth, speaking with broad Derbyshire accent, adhering with all his tenacity to his work and to his town position, making good designs, and becoming fairly well-off. But at drawing, his hand swung naturally in big, bold lines, rather lax, so that it was cruel for him to pedgill away at the lace designing, working from the tiny squares of his paper, counting and plotting and niggling. He did it stubbornly, with anguish, crushing the bowels within him, adhering to his chosen lot whatever it should cost. And he came back into life set and rigid, a rare-spoken, almost surly man. (p. 14)

Alfred, who will become the father of Will, the central figure in the next generation, has been deprived of the vitality of his ancestors. He has become the servant

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of the machine world into which he moved when he left the farm for the city. His failure is the result of the mother's desire to have him educated and thereby thrust into the new way of life she has felt drawn to. A further result is the relationship he develops with his wife. It sharply contrasts with that which his father has with his mother:

He married the daughter of a chemist, who affected some social superiority, and he became something of a snob, in his dogged fashion, with a passion for outward refinement in the household, mad when anything clumsy or gross occurred. Later, when his three children were growing up, and he seemed a staid, almost middle-aged man, he turned after strange women, and became a silent inscrutable follower of forbidden pleasure, neglecting his indignant bourgeois wife without a qualm. (p. 14)

The whole life of the second Alfred Brangwen contrasts with that of the father; and the fact that the son bears the same name as the father is significant. The heritage of the Brangwen family has been lost in the separation of the son from the land. The new Alfred Brangwen has gone farther than his father in his estrangement from the real world about him.

His wife is the daughter of a man who makes, as a chemist, artificial compounds following the formulas made by scientists, work which is far removed from the living universe. This woman is an unfeeling and worldly-wise wife. Her response to his infidelity is a feeling of

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indignation, hardly the evidence of a genuine love for the man who supposedly loves her. She is one of the new, bourgeois women who has lost her place as wife and as the object of a man's love. Alfred withdraws from his family into promiscuity, but he does not fall into an ordinary kind of promiscuity. He turns to "strange women" and "forbidden pleasure," vague phrases implying perversity. He seeks fulfillment, but in forms of sexuality which imply the sickness into which he has fallen.

The third son, Frank, is the weakest of the children in character. As a lad, he was handsome and excitable, attracted to the "dark blood" which is trickled from carcasses around the slaughter house. This attraction for the "darkblood" shows a relationship in this Brangwen to the "blood-consciousness" of his ancestors, but its embodiment for him is in a form of brutalized and deadly destructiveness. The adult life of this son is summarized in a brief but meaningful passage:

At eighteen he married a little factory girl, a pale, plump, quiet thing with sly eyes and a wheedling voice, who insinuated herself into him and bore him a child every year and made a fool of him. When he had taken over the butchery business, already a growing callousness to it, and a sort of contempt made him neglectful of it. He drank, and was often to be found in the public house blathering away as if he knew everything, when in reality he was a noisy fool. (p. 15)

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Again the portrait of a son of Alfred Brangwen presents a clear picture of degeneration, and again it is associated with the failure of the man to find a good wife and purposeful work in the world. Frank is a fool, having been made one by his wife; he has no realization of himself as he is. He turns to drink as a way of escape, a form of escape which becomes significant later with his brother Tom.

The lives of the two daughters are dismissed very quickly in a single, short paragraph:

Of the daughters, Alice, the elder, married a collier and lived for a time stormily in Ilkeston, before moving away to Yorkshire with her numerous young family. Effie, the younger remained at home. (p. 15)

The family of Alice is similar to Frank's in that they both have many children. For both, however, there is no love relationship indicated as the basis of the sexual acts which produced the offspring. The impression left is that the sexual life of these couples was not the result of love but of either mechanical function or animality. Frank's wife is said to have "insinuated herself into him," a statement followed by the information that she "bore him a child every year and made a fool of him." She used him to breed children but left him nothing of himself. The description of Alice's "numerous young

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family" implies a similar kind of relationship with her husband. For the man, the sexual act itself could be nothing more than a brutal or a mechanical act, performed without the satisfaction of his need for the fulfilling love of a woman.

Effie, the youngest girl, is mentioned here only briefly to say that she remained at home. The one sentence devoted to her life, by its very brevity, implies something of a paucity in her life. It also completes the background to the introduction of the most important of the children, Tom Brangwen, who will represent the first of three generations of Brangwens with whom the main part of the novel is concerned.

Of all the male children of the older Alfred Brangwen, the one who most closely resembles him is Tom. However, as the youngest, Tom grows up in the company of women, his mother and sisters. The father's influence has been reduced to the point that, in the narrative, his role is now insignificant. In fact, his death when Tom is seventeen is the only further mention of him. The story centers around the mother and the child, the school and the farm. The mother is the main force which drives Tom towards the kind of reality into which her other sons moved; she sends him to school although he knows he "would

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cut a sorry figure at school." But he denies his own instinct, feeling that his mother's idea is right. He hopes to fulfill her aspirations for him, become a gentleman and a clever participant in the new way of life: "It was her aspiration for him, therefore he knew it was the true aspiration for any boy." This split in Tom's consciousness of himself, between what he thinks of his own potential and his desire to fulfill his mother's aspirations for him, forms the basis for the development of his life. The split is brought out in this early part of his life by the dual focus of the story at this point; his mother's driving him into the modern world centers around his life at school, and his connection with the earlier Brangwen heritage centers around his life on the farm. These two physical points of focus represent the conflict, the tensions which permeate the difficulties he later either overcomes or falls victim to.

At school, Tom is unable to concentrate on his studies. He forces himself to work hard; but even if he "got like a suicide to the stuff," he is a failure. The description of Tom at school shows him separated from the other students because of his greater sensitivity and the slowness of his mind in grasping abstract thought:

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. . . . his feelings were more discriminating than those of most of the boys, and he was confused. He was more sensuously developed, more refined in instinct than they. For their mechanical stupidity, he hated them, and suffered cruel contempt for them. But when it came to mental things, then he was at a disadvantage. He was at their mercy. He was a fool. He had not the power to controvert even the most stupid argument, so that he was forced to admit things he did not in the least believe. And having admitted them, he did not know whether he believed them or not; he rather thought he did. (p.16)

Tom's education does several things to him besides bringing him to a state of confusion; it makes him see himself as a fool, and it makes him think things right that his instinct, which is more refined than that of the other students, tells him are wrong. In the confusion of his mind, Tom feels himself at a loss in the new world his mother wants for him. The only things to which Tom responds in his education are those subjects, like poetry, which could "convey enlightenment to him through feeling." Tom, then, is not equipped to deal with the kind of world he has to face because of his mother's determination:

For him there was nothing palpable, nothing known in himself, that he could apply to learning. He did not know how to begin. Therefore he was helpless when it came to deliberate understanding or deliberate learning. (p. 17)

The portrait of Tom at school serves to show the growing sense of inadequacy he feels, a sense of his one-sidedness, when faced with the demands of a modern world.

Two memories of school remain with him as an adult.

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The first is the act of brutality he performed out of frustration with his Latin teacher, the one man unwilling to accept his slowness. Tom hits the teacher over the head with a slate. Even in later years, the memory makes him wince; he "could not bear to think of the deed." The brutality of his brother Frank is too far removed from his basic nature for him to accept what the inadequacy of his development drives him to. The second experience is his friendship with a warm, clever boy, who is frail and consumptive, but to whom Tom always feels inferior "because the other's mind outpaced his, and left him ashamed, far in the rear." The ultimate lesson Tom learns in school is to know his own lack, his inability to fit into the world his mother has chosen for him; but the learning of that lesson leaves him wretched in his soul:

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

The life of Tom on the farm had the opposite impact on his attitude towards himself from that produced by the school. On the farm, he shows himself to be sure of the fitness of his place. On the intellectual level of his

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existence as a man, he still feels he is inferior, but by being in touch with the land he has something of the old sureness of the Brangwens about him:

Tom Brangwen was glad to get back to the farm, where he was in his own again. "I have got a turnip of my shoulders, let me stick to th' fallow," he said to his exasperated mother. He had too low an opinion of himself. But he went about at his work on the farm gladly enough, glad of the active labour and the smell of the land again, having youth and vigour and humour, and a comic wit, having the will and the power to forget his own shortcomings, finding himself violent with occasional rages, but usually on good terms with everybody and everything. (p. 18)

At this point in his life, when Tom stands on the brink of manhood, it is quite evident that he is divided within himself, between his sense of place on the farm and the awareness of the outside world to which he cannot adapt.

There are a number of events in the life of Tom between his leaving school and the first meeting with the woman, Lydia, who will transform his life, each of which makes an indelible imprint on him as he develops. Tom makes a kind of adjustment to his circumstances, an adjustment which is only temporary and which proves ultimately unsatisfactory. The struggle towards a fullness of being is postponed for a while, as he finds a measure of satisfaction on the farm. But gradually events occur which begin to destroy his peace because he can no longer avoid the outside world as his father seems to have been able to

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before him. The occasional "violent rages," like the occasional moods of "deep, tense fury" in his father, are the first evidence that the adjustment is not totally capable of erasing the conflict which the growing influx of the new world about him has produced.

The first event which changes Tom's circumstances is the death of his father. At the age of seventeen, Tom becomes the only man on the farm. But the visits of his older brothers disturb his position and begin to undermine the relative peace of mind Tom has found in his closeness to the land:

When he was seventeen, his father fell from a stack and broke his neck. Then the mother and son and daughter lived on at the farm, interrupted by occasional loud-mouthed lamenting, jealous-spirited visitations from the butcher Frank, who had a grievance against the world, which he felt was always giving him less than his dues. Frank was particularly against the young Tom, whom he called a mardy baby, and Tom returned the hatred violently, his face growing red and his blue eyes staring. Effie sided with Tom against Frank. But when Alfred came, from Nottingham, heavy jowled and lowering, speaking very little, but treating those at home with some contempt, Effie and the mother sided with him and put Tom into the shade. It irritated the youth that his elder brother should be made something of a hero by the women, just because he didn't live at home and was a lace-designer and almost a gentleman. But Alfred was something of a Prometheus Bound, so the women loved him. Tom came later to understand his brother better. (p. 18)

Alfred and Frank Brangwen represent forms of submission to the depravity of the industrialized life of the cities.

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Their coming to the farm, where they seem to be in opposition to Tom, is emblematic of the intrusion into his world of the way of life his mother tried to force him into but which he sought to avoid in returning to the farm. To the mother and sister, in the spirit of the outward focus of the women mentioned in the opening of the novel, the career of Alfred represents the achievement of their aspirations for a connection with the new world forming beyond their front gate. Thus, when Alfred comes to the farm, Tom is moved into the background. Alfred is the spirit of a modern Prometheus, bound by the factory and city to a life of torture as a man; the women, in their misguided and destructive conception of human value, love him for the very thing that destroys him as a man. That Tom "came later to understand his brother" is a fact made clear at another significant point in his life, when the girl who will come to be so crucial to his inner balance, Anna, is married. The import of this statement is to tie together the meaning of the story at the present moment with a moment later in the novel. This interconnection will be very significant in coming to understand the full meaning of both moments. The clarification of this meaning will come at that later point in the analysis where the second of the two events is discussed.

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The impact of this initial disturbance of Tom's life on the farm is an apparently mild one. He does feel a sense of "importance when the care of the farm devolved on to him." But the first instance of problem, which will become ever more important in reflecting the state of Tom's mind, comes at this point in the story. He begins to drink:

The young man grew up very fresh and alert, with zest for every moment of life. He worked and rode and drove to market, he went out with companions and got tipsy occasionally and played skittles and went to the little travelling theatres. Once, when he was drunk at a public house, he went upstairs with a prostitute who seduced him. He was then nineteen. (pp. 18-19)

Already Tom's age has been mentioned several times at points in his life when important events occurred; he was seventeen when his father died, eighteen when the farm became his responsibility. Now, at nineteen, he has his first sexual experience, and that while he is drunk. Now, and later in his life it will be seen, Tom turns to drink when he becomes confused by the events in his life, when his sureness as a man is disturbed. In these early years of his life, he turns to drink as the result, first of his attempt to find some kind of social relationship beyond his mother and sister, with drinking companions, and then as a result of the sordid but awakening sexual experience. From this time on, until he finds Lydia, his misery centers

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around the need for the love of a woman.

The experience with the prostitute awakens Tom's sexual interest in women, an interest difficult to reconcile with his already developed consciousness of woman as represented by his mother and sister. The man-woman relationship he has known will not allow for the fleshly reality of sexual intimacy:

The thing was something of a shock to him. In the close intimacy of the farm kitchen, the woman occupied the supreme position. The men deferred to her in the house, on all household points, on all points of morality and behaviour. The woman was the symbol for that further life which comprised religion and love and morality. The men placed in her hands their own conscience, they said to her "Be my conscience-keeper, be the angel at the doorway guarding my outgoing and my incoming." And the woman fulfilled her trust, the men rested implicitly in her, receiving her praise or her blame with pleasure or with anger, rebelling and storming, but never for a moment really escaping in their own souls from her prerogative. They depended on her for their stability. Without her, they would have felt like straws in the wind, to be blown hither and thither at random. She was the anchor and the security, she was the restraining hand of God, at times highly to be execrated. (p. 19)

The shock of the experience produces a change in Tom, although he appears outwardly to regain his usual good nature in a couple of days. The change is that he now has a "mistrust in his heart," which emphasizes "his fear of what was within himself." The role of the woman on the farm is not what it seems to be in the outer world. There the baseness of prostitution exists to satisfy the animal

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lusts of men, a form of sexuality not related in any way to love or the traditional position of the woman in the home. The realization of this fact, and the urgency in his own nature which allows him to become involved in such an act, leads Tom to a state of mind where "doubt hindered his outgoing." He begins to withdraw, in a manner not unlike that of his brother, Alfred, from social relationships. He is plagued by unfulfilled sexual desire, unfulfilled because the

disillusion of his first carnal contact with woman, strengthened by his innate desire to find in a woman the embodiment of all his inarticulate, powerful religious impulses, put a bit in his mouth."(p. 20)

The challenge Tom faces at this point in his life, a challenge to his life as a man at home and in the world, is twofold: with the significance of his position on the farm challenged by the relationship of his mother and sister to his brothers he begins to seek a woman for himself. The circumstances surrounding this quest are such that Tom's connection with the past of the Brangwens has been undermined, basically by his mother, and his ability to relate to women has become confounded by brutalized sexuality.

The picture of Tom from childhood to the first stage of his adult life is now more or less complete. The point at which Tom must find and assert his own being as a man has come, but he is in a state of paralysis. He cannot

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find this meaning on the farm as did his forefathers; the land is now circumscribed by the town, the collieries, the canal, the whole breeding ground of a dehumanizing industrialization and mechanization. The reality of this kind of world has too much infected the life of Tom for him to escape its paralyzing effects without a great struggle. What is at stake is his own sense of individual worth. To adapt to this new world, he must accept the destruction of this individual worth, for his experience in the world has shown that, in its terms, he is next to nothing. And the system of values he has experienced makes his manhood something meaningless except in terms of material profit in the business world and brute animality in the world of human relationships, as exemplified by his brothers and the prostitute. There can be no sense of wholeness where there is no self left to be whole.

Between the ages of nineteen and twenty-three, the life of Tom does not change outwardly; but the "business of love" becomes his main preoccupation: "He had something to lose which he was afraid of losing, which he was not sure of even possessing." That which he is afraid to lose is his sense of self, an awareness of his integrity as a man. The crisis, at this stage in his development, has a focus, the conflict between his need

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for sexual fulfillment and the need for a genuine love relationship with a woman: "This first affair did not matter much, but the business of love was, at the bottom of his soul, the most serious and terrifying of all to him." (p. 20) Tom finds the "paucity" of the experience with the prostitute prevents him from returning to a loose woman; yet, when he finds a "nice girl," he cannot "think" of her actual nakedness." In his sexual life, Tom again finds himself split; he cannot reconcile the actuality of nakedness in a sexual relationship with the thought of woman as he has developed it through the influence of the women in his home:

He knew that, in these last issues of nakedness, he did not exist to her nor she to him. Again, if he had a loose girl, and things began to develop, she offended him so deeply all the time, that he never knew whether he was going to get away from her as quickly as possible, or whether he were going to take her out of inflamed necessity. Again he learnt his lesson: if he took her it was a paucity which he was forced to despise. He did not despise himself nor the girl. But he despised the net result in him of the experience - he despised it deeply and bitterly. (p. 21)

The result of the experience is that Tom sacrifices the wholeness of himself in performing it. There was nothing of a wholeness to him in a lustful satisfaction of desire. To him, the sexual act itself seems to mean a loss of self which only adds to the loss of wholeness he has already endured through his life thus far. Thus, when a "nice girl" is involved, sex is frustrated for Tom; with this

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type, his previous experience of woman intervenes.

The overall effect of Tom's experience with life in the world to which he is born has been destructive in several ways. He has lost the sense of value in the work he does on the farm, and he has no faith in himself as a purposeful worker in the world. Furthermore, he has had an attitude develop towards women which, on the one hand leaves him sexually frustrated, while on the other looking for an idea which does not seem to exist in reality, that is, a woman he can relate to without feeling the sense of grossness which he has come to associate with sex. Tom is a man full of vitality, of a man's full-blooded nature, which is constrained, repressed by the kind of world he must live in. All Tom has to start with, then, is himself, not a meaningful context for life as his forefathers had. But his self has been attacked by the world beyond himself, leaving him little to hang on to as a basis for regaining a sense of wholeness. The terms of the insuing struggle have been established. At this point he is a man defenseless in the world looking for the means by which he can find a balance in his life, which will give meaning to his life as an individual without destroying his ability to find his meaning beyond himself. His brother, Alfred, can already be seen to represent one direction in which Tom

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could go, that is, towards a withdrawal into himself and out of any meaningful relationship to the reality beyond himself. For Alfred, the effect of this direction in his life has been a limitation of him which prevents his coming to any sense of a balanced and meaningful oneness with his wife and family, with his work in the lace factory, or with the universe which gives a wholeness to the reality of his life at home and in the world. Tom chooses a different direction, as is immediately evident in his refusal to accept a relationship with a woman which would be like that of his brother.

At the age of twenty-three, another event occurs which marks a point of change in Tom's life, the death of his mother. Up to this time, he had at least had the presence of his mother as a stabilizing point. She has been a person beyond him to whom he could relate, whom he could love as a son. Although he cannot understand the reality of death, he does accept it. But with her gone he ". . . began to be afraid of all that which was up against him." Now, at home, a "strange unnatural tension" begins to develop between himself and his sister, Effie. He turns more drastically to drink as an escape from the situation:

After this, Effie and he quarrelled fiercely. They meant a very great deal to each other, but they

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were both under a strange, unnatural tension. He stayed out of the house as much as possible. He got a special corner for himself at the "Red Lion" at Cossethay, and became a usual figure by the fire, a fresh, fair young fellow with heavy limbs and head held back, mostly silent, though alert and attentive, very hearty in his greeting of everybody he knew, shy of strangers. He teased all the women, who liked him extremely, and he was very attentive to the talk of the men, very respectful. (p. 21)

The home in which Effie and Tom had lived for so many years was their parents' home. Now, with both parents dead, the center of the home is gone, and neither of them is really at home there any more. So Tom begins to go to the "Red Lion" more steadily, but his drunkenness only provokes Effie, and "brought out the look of self-consciousness and unsureness, almost bewilderment, in his blue eyes." The result of the confusion, in his drunken state, is that he "went off his head, like a mad bull with rage." The blue, Brangwen eyes are confused, and the drink brings a red flush to his face. These physical signs are indicative of the struggle of the harnessed manhood of Tom Brangwen to escape from bondage. The picture of Tom shows the grown man to be one-sided in his development: he is capable of living the kind of life of blood intimacy with the earth and the sky which his ancestors did, but he is totally unable to deal with the conflict within himself which a world of intellectual awareness has provoked in his life.

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Thus, even his capacity for "outgoing" is impaired by his inability to find what is of value within himself.

The background and early life of Tom Brangwen as it has been given thus far in the novel provides the framework for the central action of the story. The connection of this man with a heritage wherein a vital sense of contact with the world about was a natural part of one's birthright is in a state of disintegration. The conditions into which Tom was born put him in the position of not being able to find nourishment for the roots of his being in the past of the farm he has inherited. By the age of twenty-three, he has lost both parents, the death of his mother being the final event which destroys the stability of his life at home, and he "began to be afraid of all that which was up against him." (p. 21.) Tom is presented now as aimless, carrying on a life of external relationships with the people about him. But he is not involved with them, or anything, in any meaningful way.

Tom's frustration is the result of not being able to go out of himself in a way which would bring him to a state of fulfillment. Outside of the home, in the town, there are people who like Tom but who do not provide any real relationship with the world for him. In essence, Tom lives in a vacuum as a man deprived by the kind of world

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he lives in, and which his mother impelled him into, of any relationship having the quality of a vitalizing intimacy in it, what Lawrence has frequently referred to elsewhere as "blood-intimacy." Unlike Ursula, for example, who later in the novel will represent a similar state of affairs in a woman's life, Tom does not find himself able to wait with expectation for a fulfillment to come; he is constantly in quest of the means outside himself by which he can move out into the world and thereby find himself in it. But because of the failure to find those means in the growing industrialized society about him, and in the relationships possible to him of an intimate kind, especially with women, he is, at the age of twenty-three, in a state of paralysis.

The transition in Tom's life, between his arrival at a stage of lethargy because of the emptiness of his existence and the stirring of him to life when he meets Lydia Lensky, is made by means of the first episode to be narrated in full. This episode is his meeting with a woman of a type unknown to him before, the sophisticated woman of the modern world he meets in the town of Matlock. This woman, and the strange man who is her companion, change Tom from a kind of dull acquiescence, except when angered by Effie, to a resentful withdrawal.

The meeting at Matlock takes place when Tom is twenty-four years old. The girl is attracted to Tom for

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his "warmth and his generous nature, and for the innate delicacy in him" She is a reckless girl, "roused and unsatisfied and made mischievous" because her companion is neglecting her. "It would be an easy interlude, restoring her pride." This woman seems to fit into a class described by Lawrence elsewhere as the modern type:

The great flow of female consciousness is downwards, down to the weight of the loins and round the circuit of the feet. Pervert this, and make a false flow upwards, to the breast and head, and you get a race of "intelligent" women, delightful companions, tricky courtesans, clever prostitutes, noble idealists, devoted friends, interesting mistresses, efficient workers, brilliant managers, women as good as men at all manly tricks: and better, because they are so very headlong once they go in for men's tricks. But then, after a while, pop it all goes. The moment woman has got man's ideals and tricks drilled into her, the moment she is competent in the manly world - there's an end of it. She's had enough. She's had more than enough. She hates the thing she has embraced. She becomes absolutely perverse, and her one end is to prostitute herself and her ideals to sex.⁴⁰

The woman in Matlock uses her sex, and Tom as the instrument for employing sex, in order to do two things: first, she wants to vent her anger at the man who neglects her; second, she wants to reassure herself of her own attractiveness. Pride and anger are her motives, and Tom is an appealing object to use for satisfying both feelings in her.

The approach the girl takes to Tom is highly

⁴⁰D.H. Lawrence, Fantasia of the Unconscious, p.216.

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calculated. She sees Tom's backwardness and knows that he will "have to be brought to scratch." Her attitude hardly manifests a sense of physical warmth in the attraction Tom has for her. The effect of her aggressiveness on Tom is confused embarrassment:

Brangwen was in a state of wonder. He treated her with his chaffing deference, roused, but very unsure of himself, afraid to death of being too forward, ashamed lest he might be thought backward, mad with desire yet restrained by instinctive regard for women from making any definite approach, feeling all the while that his attitude was ridiculous, and flushing deep with confusion. She, however, became hard and daring as he became confused, it amused her to see him come on. (p. 22)

The wording of the description of Tom's reaction to the woman, and of her toying attitude towards him, gives explicit evidence of Tom's state at this point in his life. First, the tension evident in the contradictory pulls between his desire and his developed attitude towards women, and between his fear of appearing backward and his fear of being too forward, show how inadequately prepared he is to meet the kind of person this woman is. Because of his inadequacy, he is a man divided in himself; he wants to come to terms with a woman and a situation deeply enmeshed in the twists of a modern mentality, but he lacks the awareness and sophistication necessary to form judgements to guide his actions. On the other hand, the woman is completely aware of his problem and is capable of

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manipulating him into doing what she wants, which is to satisfy her conscious need to confirm her pride in her superiority. The situation will require Tom to surrender himself to her needs in order to achieve a relationship with a woman so clearly different from those he is used to at home. The attraction of this woman is that of the unknown, the mysterious world which the Brangwen women were seen to be aware of in the beginning of the novel. This same world is, for Tom, an object of fascination beyond him which he had been made vaguely aware of at school earlier in his life. It is not now the earth and the sky around the Ilkestone farm which embodies the mystery for Tom as it did for his forefathers.

The sexual experience which Tom has with the girl is different from any he had before; after it "he glowed with pleasure" Her physical closeness as she rides on a horse while he walks by her side arouses his desire. She goes with him into the woods and the experience he has gives him the satisfaction of sexual desire fulfilled for the first time. However, there is no permanence to the relationship; the girl asks Tom not to let "her own man" know that there had been anything between them. Sex, in these circumstances, becomes a matter of self-satisfaction. Someone is consciously pursued to be used for the purposes

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of the pursuer without regard for the needs of the partner. Sex, for such a mind, the modern mind, amounts to the consuming of the partner. The ultimate effect of such a relationship, especially for the one who is the victim, cannot be anything but destructive.

The result in Tom of this experience will be disillusionment matched with an even sharper desire for fulfillment to torment him. The satisfaction he feels will prove to be short lived because the contact with the girl, and with her male companion, will disturb him more deeply, in the long run, than did his earlier sexual experience. The effect has been to further involve him in the world outside the farm. The setting of the whole episode in the town of Matlock, which is some distance from the farm, and which "was at that time just becoming a famous beauty-spot, visited from Manchester and from the Staffordshire towns," represents a more complete embodiment of the modern environment than anything Tom has yet known. The girl has all the attitudes of the modern female towards her role in a love relationship; she is aggressive, conscious in her pursuit of a man, but unwilling to commit herself in love to one person. She sees nothing wrong in being unfaithful to her "own man." She only wants to hide her infidelity

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from him lest he should become angry. On the level of intimate relationship with a woman, this experience gives Tom an awareness of what kind of sexual partner he needs, one who will satisfy his quest for the mysterious on an intimate level but who will not take him simply to use him. But the direction of his search forces on him the requirement of coming to some sort of accommodation with the strange world he has become involved in.

The final outcome of the episode at Matlock supports the interpretation of Tom's relationship to the girl and the significance of her influence on him:

. . . gradually the glow began to fade, and the cold material of his customary life to show through. He resented it. Was he cheated in his illusion? He baulked the mean enclosure of reality, stood stubbornly like a bull at a gate, refusing to re-enter the well-known round of his own life. (p. 26)

The dissatisfaction Tom feels is because the experience in Matlock has built in him an impression of a more fascinating more exciting world than the one he knows. Already, the effects of the changes in his life produced by his mother's aspirations for him and his failure to find satisfaction either as a lover or as a purposeful worker in his life on the farm have left him at odds with his present state. This new world seems to offer him, in the person of the type of woman who first satisfied him sexually, a possible outlet for his desire for fulfillment.

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A further impression of this new world is developed as a result of the meeting between Tom and the companion of the girl. This man is the focal point of the sophisticated group which represents the modern way of life so strange to Tom. The man is independent, isolated but self-assured, and aloof to the members of his company. The aloofness of the man will be seen later to foreshadow the attitude of Tom's brother, Alfred, and of Tom's son, Tom junior. What this attitude signifies, then, is important to the understanding of the story. This man embodies an aspect of possible male development, a kind of mutation formed by that which, in the modern world, mystifies and ultimately upsets Tom so severely.

The face of the man is the feature which seems to impress Tom initially. It is like a monkey's face. The person with him when Tom first sees him is an Englishman, "dry and hard." These qualities are important indications of the reality which this whole set of people represent; they manifest an unnaturalness in their behavior. The entire group is "dry and hard" because of an emptiness of humanity which seems to pervade the atmosphere around them. But it is the foreigner, the girl's friend, who seems to dominate the group with his strange personality.

He saw how the foreigner treated the women with courteous contempt, as if they were pleasing

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animals. Brangwen's girl had put on a ladylike manner, but her voice betrayed her. She wanted to win back her man. When dessert came on, however, the little foreigner turned round from his table and calmly surveyed the room, like one unoccupied. Brangwen marvelled over the cold, animal intelligence of the face. The brown eyes were round, showing all the brown pupil, like a monkey's, and just calmly looking, perceiving the other person without referring to him at all. They rested on Brangwen. The latter marvelled at the old face turned round on him, looking at him without considering it necessary to know him at all. The eyebrows of the round, perceiving but unconcerned eyes were rather high up, with slight wrinkles above them, just as a monkey's had. It was an old, ageless face. (p. 24)

The use of the image of a monkey to describe the man's face is more than a device to convey the peculiarity of his appearance. The Darwinian notion of man's evolution from this particular lower form of animal life is part of the complex of meaning surrounding the term. The man's face has a "cold, animal intelligence" to it, and his attitude towards the women is that they are merely "pleasing animals." These parts of the description of the man tend to alter the significance of the emphasis placed on his sophistication and manners, on the fact that he is "most amazingly a gentleman all the time, an aristocrat." What impresses Tom about the man is his strangeness, the effect he seems to have on the girl and the aloofness he maintains from the other people in the room. When the man comes over to Tom, these aspects of

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his behavior captivate the farmer: "Brangwen loved the other man for his exquisite graciousness, for his tact and reserve, and for his ageless, monkey-like self-surety." The man has a complete independence in his manner, and he seems to be above the others in the room. In fact, he shows more interest in the simple farmer than in any of the sophisticated companions with whom he is associated.

What Lawrence says in attacking the moral offered by Tolstoi in Anna Karenina, seems to fit the character of the strange foreigner of Matlock:

Better Anna Karenina and Vronsky a thousand times than Natasia and the porpoise of a Pierre. This pretty, slightly sordid couple tried so hard to kid themselves that the porpoise Pierre was puffing with great purpose. Better Vronsky's final statement: "As a soldier I am still some good. As a man I am a ruin" - better that than Tolstoi and Tolstoi-ism and that beastly peasant blouse the old man wore.

Better passion and death than any more of these "isms." No more of the old purpose done up in aspic. Better passion and death.

But still - we might live, mightn't we?

For heaven's sake answer plainly, "No," if you feel like it. No good temporizing.⁴¹

The character of a man like Vronsky, who loses his desire for life after the suicide of Anna, his partner in an illicit but passionate love, contrasts with Konstantine

⁴¹D.H. Lawrence, Fantasia of the Unconscious, pp. 220-221.

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Levin, in the same novel, and with Pierre in War and Peace. Both of these characters end up happily, living lives of dutiful service to humanity. Pierre is pointed to by Lawrence especially because of his somewhat subservient attitude towards his wife, Natasha Rostov, at the end of War and Peace. The consuming passion of the love of Vronsky is preferred by Lawrence to Tolstoi's moralistic theme. Vronsky, in the end, chooses a kind of death.

The man at Matlock is in the same state, judging by his disdainful attitude towards everything but the honest farmer, Tom, who does not fit into the pattern of the rest of the company. In this man's behavior, and in his relation to the girl, there is no evidence of a purpose beyond a barren surface of social commitment. The relationship of the man to the girl fits the description Lawrence gives in a passage which leads up to his condemnation of Tolstoi's ideal:

But no man ever had a wife unless he served a great predominant purpose. Otherwise, he has a lover, a mistress. No matter how much she may be married to him, unless his days have a living purpose, constructive or destructive, but a purpose beyond her and all she stands for; unless his days have this purpose, and his soul is really committed to his purpose, she will not be a wife, she will be only a mistress and he will be her lover.⁴²

⁴²D.H. Lawrence, Fantasia of the Unconscious, p. 220.

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The girl is only the mistress of this man whom Tom becomes so capitivated by.

The point which Lawrence is attempting to make by his reference to Tolstoi is that it is better for a man to choose death, either literally or in the sense of a negation of his existence as such a man as Vronsky meant it, rather than to give himself over to an empty abstraction like "humanity" or to a submission to dominance by a woman. What is absent from the cause and from the relationship to such a woman is the vital meaningfulness of "blood-intimacy" with the woman and with the world; both of which are necessary for a harmony within the self deriving from a harmony felt between the self and the universe, both as immediately experienced on the intimate and social levels and as experienced ultimately in terms of the cosmic mystery within which man has his vital meaning. The ancestors of Tom have already been represented as living with that sense of place vitally felt in their daily lives. The modern man, as seen on the one side with Tom and on the other with the man at Matlock, is born in a world where, when he is once caught in its grip, a struggle ensues which will result either in finding meaning, in frustration, or in a kind of defiant negation. Tom is frustrated up to this point in his life, and increasingly so the more he

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becomes caught by the modern environment; the man at Matlock is above it all because he has rejected the kind of values represented by his mistress and the others at Matlock, the only sign of interest in things he shows being a passing curiosity about the one person in the company who does not fit the mold.

The immediate impact of the experience at Matlock on Tom is presented in a résumé of his thoughts during the night and his actions in the morning following the events:

Brangwen went up to his room and lay staring out at the stars of the summer night, his whole being in a whirl. What was it all? There was a life so different from what he knew it. What was there outside his knowledge, how much? What was this that he had touched? What was he in this new influence? What did everything mean? Where was life, in that which he knew or all outside him? (p. 25)

This series of questions manifests the quandary in which Tom's mind is now caught. The mind is the clear focal point of his involvement with an attempt to come to terms with a world where the focal point of its concern with life is the mind also. To know, analytically to understand his place, is his concern in these questions, not simply to be aware of his own being as it has meaning in the world. The awareness which his ancestors had as a condition of their lives has been destroyed in Tom through the process of his development as it has been traced up to the events at

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Matlock. Now he finds a direction, seemingly, but one he will come shortly to realize is not open to him. But that direction leads to the two alternatives represented by his two brothers: one, Fred, has been destroyed by a wife who has made him become a fool; and the other, Alfred, has withdrawn from the search for fulfillment except through a negative aloofness from the world beyond himself. As the man at Matlock did, Alfred found a mistress.

In the morning Tom leaves Matlock in order not to see any of these people again. He "shrank from seeing any of them again, in the morning." With the dawn comes the reality. Tom cannot deal with these people because he does not understand them. Although they fascinate him and seem to offer a new life which could be vital it is the very strangeness of this new world, of these unusual people, which alienates him from that world. Tom is searching for something unknown and mysterious to him, the lost harmony, and he tends to identify the unknown he meets at Matlock with that which has been lost to him. He must look outside himself and he has not been able to find what he wants at Ilkeston. Perhaps the sophisticated world, the same world which his mother saw, will offer him the means for finding fulfillment. This is the deception which the modern world offers:

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His mind was one big excitement. The girl and the foreigner: he knew neither of their names. Yet they had set fire to the homestead of his nature, and he would be burned out of cover. Of the two experiences, perhaps the meeting with the foreigner was the more significant. But the girl - he had not settled about the girl.

He did not know. He had to leave it there, as it was. He could not sum up his experiences. (p. 25)

A woman with whom Tom had his first real experience, and he does not know her name; a man who so impresses him that he sees the man as representing a totally new world and he does not know his name: these people whose empty existence is shown by their nameless roles, will become the focus for much of Tom's immediate life, a focus he is only able to direct creatively after he has struggled through his relationship with his future wife, Lydia, to a point where he is able to overcome the deceptive illusion that this strange world is what he is looking for. Until he finally meets Lydia, Tom will be torn apart by the impact of these events:

The result of these encounters was, that he dreamed day and night, absorbedly, of a voluptuous woman and of the meeting with a small, withered foreigner of ancient breeding. No sooner was his mind free, no sooner had he left his own companions, than he began to imagine an intimacy with fine-textured, subtle-mannered people such as the foreigner at Matlock, and amidst this subtle intimacy was always the satisfaction of a voluptuous woman. (p. 25)

The two things Tom experienced, a woman and a way of life, are the two spheres of his life which must be brought into balance; he must find an intimate relationship with a woman which will drive him into an awareness of himself as

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a man, and he must find a "predominant purpose" in the world, which will fill his days with meaning.⁴³ Only by this means will Tom arrive at the harmony within himself and between himself and the world he lives in, which will give him a sense of oneness with the cosmic mystery, a sense necessary to his awareness of a vital and meaningful existence.

Tom turns to drink as a way of escaping the emptiness and frustration of his life on the farm. But the memory of the girl and the man at Matlock continues to torment him with the dream of another way of life:

He wanted to marry, to get settled somehow, to get out of the quandary he found himself in. But how? He felt unable to move his limbs. He had seen a little creature caught in bird-lime, and the sight was a nightmare to him. He began to feel mad with the rage of impotency. (p. 26)

The girls in Ilkeston did not satisfy his need before Matlock, and after the experience there they are even less adequate. Now Tom is divided more completely than he had been before. He has seen a dream embodied in the world of Matlock; a dream which differs from the reality so much that he desires that world as his own. But Tom knows he does not fit into that world; thus he is at a complete loss as to the direction he should go in to find the answer to his problems. He needs a woman, but he has confused the

⁴³ See *Fantasia of the Unconscious*, p. 220.

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satisfaction she might give him with the world into which he must move in order to find a purpose in his life as a man. This confusion will be found to underly the relationship with Lydia until he discovers that the woman cannot be made to satisfy his need for a sense of purposeful work in the world:

He wanted something to get hold of, to pull himself out. But there was nothing. Steadfastly he looked at the young women, to find a one he could marry. But not one of them did he want. And he knew that the idea of life among such people as the foreigner was ridiculous. (p. 26)

The situation for Tom gradually worsens during the next few years of his life. He is now twenty-four; he will not meet Lydia until he is twenty-eight. In the meantime, his sister will marry, leaving him alone on the farm, except for Tilly, "the cross-eyed woman-servant." The role of Tilly, which is quite minor, nevertheless helps to highlight the gradual stripping away of all close ties which Tom had up to this point in his life; he is left with only an old, hardly beautiful woman to serve him. He turns to drink with greater intensity than ever before; in fact, he becomes a bout-drinker. His life falls into a pattern of work and drink:

So he became a bout-drinker, having at intervals these bouts of three or four days of brandy-drinking, when he was drunk for the whole time. He did not think about it. A deep resentment burned in him. He kept aloof from any women, antagonistic. (p. 28)

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Tom has at least come to one result after the torment of his dream; he has stopped thinking about things. He suffers deeply inside himself, burning with a resentment which does not have any real focal point, and releases the tension through periods of drunken oblivion.

The condition of Tom at the age of twenty-eight is the result of the concatenation of events which have combined in their effects over the years of his life to, first, destroy any possibility that he could develop a role in the world for himself on the farm which would accomplish in him the kind of sense of wholeness and worth which even his father had, and, second, to build in him an impression that his deepest aspirations could be satisfied by his finding a way of life which, in some way, contained the mystery of the world of Matlock. It is into this state which has developed in Tom and in the world about him as he understands it that the woman who will radically change his life comes, and an understanding of this state and its relation to Tom's future development is a necessary prerequisite to a proper understanding of the course of his relationship to Lydia.

CHAPTER TWO

THE MARRIAGE AND FULFILLMENT OF TOM

The first sight which Tom Brangwen has of Lydia Lensky is enough to cause a profound change in his attitude towards the world. The meeting is on the road from Cossethay to Ilkeston. Tom is getting ready for another drinking-bout. He sees her and suddenly the world comes to life for him. When he does go to the Red Lion the next time, it is not to drink but to find out more about the woman. She is the widow of a Polish doctor who died, a refugee in London. The woman speaks "a bit foreign-like." It is notable that the woman who catches Tom's attention is foreign; she seems to embody all that he has been seeking since Matlock:

Brangwen felt that there was the unreality established at last. He felt also a curious certainty about her, as if she were destined to him. It was to him a profound satisfaction that she was a foreigner. (pp. 32-33)

The change which is accomplished in him is a complete reversal of the negative existence he has been living for at least four years. Now he is suddenly filled with a sense of potential, that his life can be something more than a barren and meaningless filling of time:

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A swift change had taken place on the earth for him, as if a new creation were fulfilled, in which he had a real existence. Things had all been stark, unreal, barren, mere nullities before. Now they were actualities that he could handle. (p. 32)

The next time Tom sees Lydia is again on the road as she walks with her daughter, Anna. The child is strange, with "resentful black eyes," and she clings to the mother jealously. The mother looks at Tom with a vacant stare, and this very vacancy inflames him. The strangeness of the woman and her distance from not only Tom but also the whole reality of Ilkeston fascinates the alienated farmer. The third encounter is at the church, a place Tom rarely goes. With his sister Effie, who is visiting him, Tom goes to the small church and sits very near Lydia:

In the tiny place, with its mere dozen pews, he sat not far from the stranger. There was a fineness about her, a poignancy about the way she sat and held her head lifted. She was strange, from far off, yet so intimate. She was from far away, a presence, so close to his soul. She was not really there, sitting in Cossethay church beside her little girl. She was not living the apparent life of her days. She belonged to somewhere else. He felt it poignantly, as something real and natural. But a pang of fear for his own concrete life, that was only Cossethay, hurt him and gave him misgiving. (p. 33)

The constant focus on the strangeness and the foreignness of the woman in Tom's mind shows that his association of her with the strange man and the others at Matlock, and

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with the experience with the girl there, is at least partly what attracts him to her initially. His fear for his "own concrete life, that was only Cossethay," and the hurt and misgiving he feels, is the result of a sense of inadequacy in himself because of the inadequacy he has learned to feel in the world of his birth. Tom has become a victim of the fabrications of his mind; these conceptions of himself and of the woman he wants and of the world into which he wants to move in order to feel he has a meaning as a man have become the measure of value and the objects of his aspirations, and the source of much of the frustration he feels. His attitude constantly colours his awareness of her: "He became aware of the woman looking at him, standing there isolated, yet for him dominant in her foreign existence." (p. 33) As the relationship between these two develops, the problem which will tend to make the relationship incomplete until it is resolved is the desire on Tom's part to be enveloped by the strangeness of the woman rather than growing through the relationship into a fullness in himself as a separate but related person.

In the early stages of their relationship there are two things which develop that are significant in establishing the grounds for the way in which the future life of Tom and Lydia will evolve.

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The first telling point is that Tom is different in his attitude towards Lydia when he meets her in the confines of the farm, his own ground. In this world, he finds that her "self-possession pleased him, set him curiously free."

(p. 36) She notices this different attitude and it attracts her to him:

She saw him fresh and naive, uncouth, almost entirely beyond relationship with her. Yet he was good-looking, with his fair hair and blue eyes full of energy, and with his healthy body that seemed to take equality with her. She watched him steadily. He was difficult for her to understand, warm, uncouth, and confident as he was, sure on his feet as if he did not know what it was to be unsure. What then was it that gave him this curious stability?(p.37)

To Lydia, Tom is a foreigner whose world on the farm is a mystery and something of a disturbing place to her:

She looked round the room he lived in. It had a close intimacy that fascinated and almost frightened her. The furniture was old and familiar as old people, the whole place seemed so kin to him, as if it partook of his being, that she was uneasy. (p. 37)

The fact that the woman is an alien in a room which exudes the life of a family which has lived in a world unto itself is not surprising. Lydia feels the initial ties growing between herself and Tom, but she is not part of the home which gives to him his stability, the stability of the life of many generations of Brangwens which fills the place.

Nevertheless, Lydia experiences a power which Tom begins to exert over her:

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. . . whenever her eyes, after watching him for some time, inevitably met his, she was aware of a heat beating up over her consciousness. She sat motionless and in conflict. Who was this strange man who was at once so near to her? What was happening to her? Something in his young, warm-twinkling eyes seemed to assume a right to her, to speak to her, to extend her his protection. But how? Why did he speak to her? Why were his eyes so certain, so full of light and confident, waiting for no permission nor signal? (p. 38)

So Tom finds himself able to relate to Lydia when he is surrounded by the world of the farm, his world, better than he can when he feels himself drawn to the world which he saw at Matlock and finds echoed in the person of Lydia. The ancient Brangwen heritage is still with him although he has lost the ability to find his purposeful existence in it.

A second feature of the early relationship of Tom to Lydia is the development in him of feelings similar to those mysterious forces Lydia has felt at work on her:

Brangwen stood dimmed by her departure He could not think of anything. He felt that he had some invisible connexion with the strange woman.

A daze had come over his mind, he had another center of consciousness. In his breast, or in his bowels, somewhere in his body, there had started another activity. It was as if a strong light were burning there, and he was blind within it, unable to know anything, except that this transfiguration burned between him and her, connecting them, like a secret power. (p. 39)

Tom is in a "state of metamorphosis" as a result of the meeting with Lydia in his home. It is important to notice

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the fact that for both Tom and Lydia the experience they have had is not one of mind. Lydia does ask many questions as she attempts to understand what is happening, but the questions are not answered in abstract terms. Tom is put into a state of a new kind of consciousness, one which is located in the body itself rather than in the mind. This kind of consciousness is discussed at length by Lawrence in Fantasia of the Unconscious. The meaning is embodied in this story more clearly, perhaps, than it was in any of the expository explanations Lawrence made of it. The point he is making is expressed by him through either the metaphorical references to the solar plexes and the lumbar plexes of the Fantasia of the Unconscious which were taken literally by the critics of his own time, or in the terms of a story of a man and woman coming to a real love relationship with one another. The change in Tom will be accomplished over a long period of time, being completed only when he no longer accepts to suffer "the loss of himself, dormant always on the brink of ecstasy, like a creature evolving a new birth." (p. 39) The birth of the new Tom will be completed at that time when he accepts the separate being of Lydia and himself, not seeking to consume her or to be consumed by her, but able to move through her into a purposeful life as a man in the world.

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As the awareness of the connection between himself and Lydia grows in Tom, a sense of the night, the life of the animals on the farm, of a larger cosmic environment grows as well:

. . . during the long February nights with the ewes in labour, looking out from the shelter into the flashing stars, he knew he did not belong to himself. He must admit that he was only fragmentary, something incomplete and subject. There were the stars in the dark heaven travelling, the whole host passing by on some eternal voyage. So he sat small and submissive to the greater ordering. (p. 40)

In Lawrence's theoretical works, the night and the moon are usually associated with the role of the woman in her relationship with man. The night is the time when the woman refreshes the man, gives him the necessary sense of himself on the intimate level which impels him into a desire to become a purposeful worker in the world. Tom is submissive to this kind of need, which by being fulfilled will set him into a full relationship with the world of his work and with the cosmic order into which he fits and thereby has his meaning as a man. This is his fullness of being. At the stage of his present development, Tom is only aware of the need he has for Lydia; the further growth which his winning of her will make possible is still not a part of his awareness. The day world of his existence as a man has not been affected as it eventually must be; the absence of any comparable reference to the daytime labours

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of Tom is indicative of this state of his development. In fact, all the succeeding scenes, up to and including the marriage proposal, take place during or after twilight. Night is the time of intimacy between man and woman; it is the time when the relationship between them is the making of two in one flesh, a kind of unity which requires the meeting of two separate individuals who become one in love but become whole in themselves through their love. It is this lesson which Tom will learn after several years of marriage. At this point, such an awareness is far from Tom's consciousness:

He was nothing. But with her, he would be real. If she were now walking across the frosty grass near the sheep-shelter, through the fretfull bleating of the ewes and lambs, she would bring him completeness and perfection. And if it should be so, that she should come to him! It should be so - it was ordained so. (p. 41)

What Tom thinks in this passage is right in one sense. Lydia will enable him to become complete; but not without Tom's first accepting her separate and his separate existence. He will have to move out from her into his completeness as a man with a purpose of his own apart from her but rooted in his relationship with her,

The differences between Tom and Lydia are apparent to both people, and these differences are the source of much of the difficulty they experience in the beginning of

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their relationship. Tom, as has been seen, is very aware of the strangeness of the foreign woman whose superior social level and experience with the world are a part of the attraction he feels toward her and also the source of his fear of his inadequacy. Lydia is also conscious of these differences:

. . . she was shaken again as out of a torpor. Again her heart stirred with a quick, out-running impulse, she looked at him, at the stranger who was not a gentleman yet who insisted on coming into her life, and the pain of a new birth in herself strung all her veins to a new form. She would have to begin again, to find a new being, a new form, to respond to that blind, insistent figure standing over against her. (p. 40)

Lydia has been withdrawn from life since the death of her husband. The early relationship she had with a man had been a failure for her in that the man had been much like the character of Pierre in Tolstoi as given by Lawrence. She devoted herself to her child and led an existence in which she persisted on the memories of her life in Poland. Tom has provoked her to a new interest in the immediate life, not by fitting any image of a man into which he might fit in her mind, but by the strong pull of his physical presence. Part of Tom's problem in coming to a full relationship will be this connection she has to the past, a past irrelevant to him. For both, there is a barrier in the mind which, until overcome, will obviate the full

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development of their love. Tom will have to learn to seek beyond Lydia for the fulfillment of his life as a man. Lydia must be brought by Tom to find the total meaning of her present life in her relationship with Tom, and not in memories of the past.

It takes some time for Tom finally to ask Lydia to marry him, at least several months. In the early spring he does. The proposal itself is made in an almost automatic fashion, with little preamble or decoration of language. He speaks "curiously matter-of-fact and level." She waits to answer, causing a long silence during which he watches, ". . . his blue eyes, strangely impersonal, looked into her eyes to seek an answer to the truth." Her first response is to tell him that she is free to marry; his reaction is again expressed by his eyes: "The expression of his eyes changed, became less impersonal, as if he were looking almost at her, for the truth of her." Her reaction to this change is intense: "She quivered, feeling herself created, will-less lapsing into him, into a common will with him." (p. 45) The whole process seems to be mindless, except for the fact that Tom first looks into her eyes for the answer to the truth; this attitude seems to be more involved with the mind of Tom than is the remainder of his behavior during the scene. The second attitude is

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different because he is looking at her, not at her response to him. This transition is, in miniature, the transition which Tom will go through in the course of the total development of the love relationship which will bring him to some form of completeness. Lydia wavers for a moment when he tells her directly that he wants her. But her first answer, no, is "not of herself." When she reverses the answer her speech is "impersonal, looking at him with wide, candid, newly-opened eyes, opened now with supreme truth." The term truth recurs three times. It refers to the kind of knowledge which is not of the mind but what Lawrence refers to elsewhere as "in actual experience, that momentary state when in living the union between the male and the female is consummated."⁴⁴ The consummation, Lawrence states, can be either of the body or the spirit. The agreement reached in this scene is rooted in the response of the two to natural and necessary attraction of man to woman; but the working out into a fully complete love relationship is yet to come.

After the agreement has been made between Tom and Lydia, the relationship at this moment becomes filled with the sense of the dark and mysterious quality of Lawrence's

⁴⁴D.H. Lawrence, "Study of Thomas Hardy," in Phoenix, p. 460.

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"blood-intimacy." The description centers almost entirely on Tom's oblivion as he loses himself in the "fecund darkness." The fecundity, as it bears on Tom, produces his "new birth":

He returned gradually, but newly created, as after a gestation, a new birth, in the womb of darkness. Aerial and light everything was, new as a morning, fresh and newly-begun. Like a dawn of newness and the bliss filled in. And she sat utterly still with him, as if the same. (p. 46)

The full significance of this entire scene is reflected in an essay by Lawrence in which he discusses life from the point of view of its total, cosmic significance:

And at last, out of all my desire and weariness, the door opens and this is the stranger. Ah, now! ah, joy! There is the new creation in me. Ah, beautiful! Ah, delight of delights! I am come to pass from the unknown, the unknown is added on to me. The sources of joy and strength are filled in me. I rise up to a new achievement of being, a new fulfillment in creation, a new rose of roses, new heavens on earth.

This is the story of our coming to pass. There is no other way.⁴⁵

The door has opened, at least on the level of individual relationship, for both Tom and Lydia; but the ultimate fulfillment, described by Lawrence above, is to come.

For now, the experience is momentary:

And the dawn blazed in them, their new life came to pass, it was beyond all conceiving good, it was so good, that it was almost like a passing-away, a trespass

⁴⁵D.H. Lawrence, "Life," in Phoenix, p. 697.

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For soon the light began to fade in her, gradually, and as she was in his arms, her head sank, she leaned it against him, and lay still, with sunk head, a little tired, effaced because she was tired. And in her tiredness was a certain negation of him. (p. 46)

The dawn has come, the time for Tom to take up his role in the world; but he is not ready to accept his role apart from Lydia. He feels ". . . a slight contraction of pain at his heart, a slight tension on his brows. Something he wanted to grasp and could not." The problem for Tom is to be explained by the attitude towards love which he has, an attitude comparable to that of Vronsky as explained by Lawrence in the comment on Tolstoi. In another place, Lawrence explains the difference between two attitudes towards love, the one ending in a death of love and the other leading the lover to a new transcendence:

. . . love is strictly a traveling. "It is better to travel than to arrive," somebody has said. This is the essence of unbelief. It is a belief in absolute love, when love is by nature relative. It is a belief in the means, but not in the end We travel in order to arrive Love is the hastening gravitation of spirit towards spirit, and body towards body, in the joy of creation. But if all be united in one bond of love, then there is no more love. And therefore, for those who are in love with love, to travel is better than to arrive. For in arriving one passes beyond love, or, rather, one encompasses love in a new transcendence.⁴⁶

The love of Tom and Lydia, at the early stage, is not a

⁴⁶D.H. Lawrence, "Love," in Phoenix, p. 151.

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"passing beyond" but a "passing away" or a "trespass" in that their love is the end for them until the "new transcendence" is evinced by their movement beyond the love into a fuller existence as individuals in the universe. Tom's feeling is expressed by his drawing Lydia closer to him. He wants to live in her rather than to go out into the world of work as a man; he wants to find his satisfaction in knowing her and cannot rest easy with the distance between them which their different backgrounds cause:

They were such strangers, they must for ever be such strangers, that his passion was a clanging torment to him. Such intimacy of embrace, and such utter foreignness of contact! It was unbearable. He could not bear to be near her, and know the utter foreignness between them, know how entirely they were strangers to each other. He went out into the wind. Big holes were blown into the sky, the moonlight blew about. Sometimes a high moon, liquid-brilliant, scudded across a hollow space and took cover under electric, brown-iridescent cloud-edges. Then there was a blot of cloud, and shadow. Then somewhere in the night a radiance again, like a vapour. And all the sky was teeming and tearing along, a vast disorder of flying shapes and darkness and ragged fumes of light and a great brown circling halo, then the terror of a moon running liquid-brilliant into the open for a moment, hurting the eyes before she plunged under cover of cloud again. (p. 49)

The moon is the symbol of the female principle. The exposure of Tom to the light of the moon hurts his physical eyes as the exposure to the fleeting female in Lydia, the thing in her he wants to know and understand with his mind,

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comes and goes and its light hurts him. Until he is able to accept the female for what she is without trying to analytically grasp her in the mind, and until he becomes the male completely in his relationship to her, the hurt will not only remain but grow more severe.

The situation for Tom's future development is now set: he will marry Lydia, and the struggle for his coming to a fully developed love relationship with her will be the main problem for him until the moment when the two will engage in a sexual dual of physical intensity which will break down the barriers of mind they have between them.

The life of Lydia before meeting Tom Brangwen was one of retirement from active involvement in the outer world. But Tom made her tingle in her body from that first moment when they saw each other on the road. The scene in the Brangwen kitchen resulted in a profound change of attitude: ". . . the voice of her body had risen strong and insistent. Soon, she wanted him." Between the times of their meetings, however, "she lapsed into the old unconsciousness, indifference, and there was a will in her to save herself from living anymore." (p.55) But the impact of Tom was strong, and although her "impulse was strong against him, because he was not of her sort," her "blind instinct" led her to accept him. During their courtship and early marriage,

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Lydia shifts constantly between two attitudes: indifferent and "attentive and instinctively expectant before him, unfolded, ready to receive him." She opens to him then closes again. This drives Tom to despair:

And after a few days, gradually she closed again, away from him, was sheathed over, impervious to him, oblivious. Then a black, bottomless despair became real to him, he knew what he had lost. He felt he had lost it for good In misery, his heart like a heavy stone, he went about unliving. (p.56)

Another attitude in Tom which further intensifies the difficulty of the relationship between the two people is his suffering "very much from the actual thought of marriage, the intimacy and nakedness of marriage." The same attitude was evident earlier in his reticence regarding the "nice" girls of his home town. The image of his mother and sisters on the farm came between him and any physical contact with them. In connection with Lydia, this attitude is linked to his awareness of her foreignness:

They were so foreign to each other, they were such strangers. And they could not talk to each other. When she talked, of Poland or of what had been, it was all so foreign, she scarcely communicated anything to him. And when he looked at her, an over-much reverence and fear of the unknown changed the nature of his desire into a sort of worship, holding her aloof from his physical desire, self-thwarting. (p. 57)

The Matlock image, which is, in itself, the completion of the aspirations inculcated into Tom by his mother, and the image of woman based on her significance to him on the farm,

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are the two influences which thwart Tom's spontaneous response to the flow of Lydia's female force into his being: "He wanted to drink, to get rid of his forethought and afterthought, to set the moment free. But he could not. The suspense only tightened at his heart." (p. 57) The thought patterns built in Tom's mind out of the impacts in his life which have been seen as the most significant have the combined effect of obviating the consistency of an open, natural response to the love he has developed for Lydia; these patterns will have to be changed, or destroyed, before Tom will be able to move through and beyond the love relationship with Lydia to a realization of his fullness of being as a man.

The inability of Tom to arrive at a position of stable relationship to Lydia is not only on account of problems traced in his development but also is the result of the continued ties with the past which exist in Lydia and which will overcome, on occasion, her awareness of the present. At the point to which their relationship has developed thus far, it is clear that they have not come the whole way in their love and that the course of their marriage will be difficult until the whole journey of love has been made. "Love is a traveling," Lawrence said, and the end of the journey is the arrival at a "transcendence." Tom and Lydia are still traveling. The journey for them is

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complicated by the fact that they are both starting out as members of a "new" society, the industrialized, conceptualizing world represented by the changed world of Ilkeston and by the spiritless world of Matlock. They begin in a state of fragmentation as human beings, Tom's state having led him to the period of drunken-bouts as an escape, and Lydia's having led her to the withdrawal from life in which she was living until Tom met her. Their coming to the fullness of their love must be the result of a struggle; they do not live in the conditions of the older Brangwens who were born into a world where the love they find fits into a meaningful context within which they were born and were able to live out their lives as human beings.

The direction of the journey has been set for Tom and Lydia. At the outset of their marriage, the pattern is one of moments of immersion in the "blood-intimacy" of their sexual relationship and the surrounding effects of the immersion, but the ultimate emersion into a full life beyond the intimate life will not come until later. There are the intervening moments of withdrawal for Lydia and of frustrated mind for Tom. When Tom is immersed in the "blood-intimacy" the mind is not relevant to him; he is alive with the new awareness within himself of himself and the world about him, especially on the farm:

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It made a great difference to him, marriage. Things became so remote and of so little significance, as he knew the powerful source of his life, his eyes opened on a new universe, and he wondered in thinking of his triviality before. A new, calm relationship showed to him in the things he saw, in the cattle he used, the young wheat as it eddied in the wind. (p. 59)

During such moments the attitude is not questioning or confused: "They did not take much notice of each other, consciously." After the initial joy of the marriage has subsided into the routine of life, and the problems of the undeveloped state of the love begin to emerge, those times when the feeling is good resolve the questions in Tom's mind, at least for the time being: "What did it matter who they were, whether they knew each other or not?" He is able to relate to Lydia as a man, without the need to know her intellectually; the knowledge of "blood-intimacy" is enough. But Lydia seems to withdraw from him into the memories of the past; she becomes the strange Polish woman. When she talks to Tom of her past, he cannot understand:

It was too much for him. And there she sat, telling the tales to the open space, not to him, arrogating a curious superiority to him, a distance between them, something strange and foreign and outside his life, talking, rattling, without rhyme or reason, laughing when he was shocked or astounded, condemning nothing, confounding his mind and making the whole world a chaos, without order or stability of any kind. Then, when they went to bed, he knew that he had nothing to do with her. She was back in

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her childhood, he was a peasant, a serf, a servant, a lover, a paramour, a shadow, a nothing. He lay still in amazement, staring at the room he knew so well, and wondering whether it was really there, the window, the chest of drawers, or whether it was merely a figment in the atmosphere. And gradually he grew into a raging fury against her. But because he was so much amazed, and there was as yet such a distance between them, and she was such an amazing thing to him, with all wonder opening out behind her, he made no retaliation on her. Only he lay still and wide-eyed with rage, inarticulate, not understanding, but solid with hostility. (pp. 61-62)

In his earlier attitude towards women, Tom looked for the "embodiment of all his inarticulate, powerful religious impulses" (p. 20) in a woman. The failure of Lydia to bring these impulses to articulation within his mind is part of the source of his rage. She still seems to represent the mystery of Matlock, but he is still excluded.

Although she "was sure to come to him at last, and touch him," the "hour passed away again." When the severance comes it means "rage and misery and bereavement for her, and deposition and toiling at the mill with slaves for him." Each is suffering within, but is not aware of the cause of the suffering. They are still traveling and the arrival is not yet in sight.

The one thing which sustains Tom is the knowledge that she will receive him again when the time comes for them; he knows also that he needs her and cannot wander too far from her lest he lose her completely:

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He cautiously did not go too far. He knew she might lapse into ignorance of him, lapse away from him, farther, farther, farther, till she was lost to him. He had sense enough, premonition enough in himself, to be aware of this and to measure himself accordingly. For he did not want to lose her: he did not want her to lapse away. (p. 63)

However, after the pregnancy of Lydia, the distance between them remains longer, and he needs to go out of the house to avoid the consequences of his rage:

A tormented look came into his eyes, as if something were always dogging him. He glanced sharp and quick, he could not bear to sit still doing nothing. He had to go out, to find company, to give himself away there. For he had no other outlet, he could not work to give himself out, he had not the knowledge. (p. 64)

There is an irony in the fact that Tom could not fulfill himself through purposeful work because he did not have the knowledge. The kind of knowledge he needs, which is not something of the mind, is being frustrated by the very knowledge he seeks, that is, knowledge of Lydia as a foreign woman. The problem is now even greater than it used to be before Lydia, since through Lydia he has been awakened to a new impulse towards creative purpose but is unable to go beyond her to find what is only to be found beyond her.

This is why he turns to Anna:

So he went out of the house for relief. Or he turned to the little girl for her sympathy and her love, he appealed with all his power to the small Anna. So soon they were like lovers, father and child. (p. 64)

It is not in any perverse sense that they are lovers. The

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future relationship of Tom and Anna is being formed at this point. Anna represents something to Tom to which he can relate as a being beyond himself through whom some creative purpose can be established, at least to the extent that his role as father can give him some sense of purpose. Furthermore, Anna is still linked in his mind with Lydia; the child begins as a substitute for the fulfillment of purpose which he seeks in the mother but which he can only achieve beyond her. Anna is the first extension of Tom beyond Lydia, but only because of the relationship the child has to the mother. This significance of the relationship of man to child will become clearer as it develops during the pregnancy of Lydia when Tom finds that he must restrain the impulse to look to Lydia for the intimate sexual fulfillment and for the fulfillment of his need for a purpose as a man in the world. During this time, despite his misery, Tom will begin to sense his relationship with a greater cosmic order as his forefathers had felt it in their lives on the farm.

One of the most important images used in the novel, one which relates directly to the meaning of the rainbow image itself, occurs at this point in the novel: the image of the arch. The arch represents the unity in diversity of two beings, and the total significance of the symbol is an

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embodiment of the threefold extension of human life beyond the self; there are two terminal points of the arch, the space between, and the span of the arch itself. The two points of the arch represent the two individuals related on the intimate level of sexual love. The space between represents the world within which the two lives spanned by the arch are lived as purposeful beings in this world. The span of the arch represents the ultimate fulfillment of these lives as they attain a significance on the cosmic level. The final building of the arch relates to the achievement of that condition which Lawrence has referred to as the "Holy Ghost":

Existence is truly a matter of propagation between two infinities. But it needs a third presence. Sun-principle and moon-principle, embracing through the aeons, could never propagate one molecule of matter. The hailstone needs a grain of dust for its core. So does the universe. Midway between the two cosmic infinities lies the third, which is more than infinite. This is the Holy Ghost, individual life. ⁴⁷

Not only is the "Holy Ghost" the keystone in the arch, it is the individual as individual. The arch cannot be formed without the coming to be of the individuals in his and her fullness as human beings; the arch is the ultimate resolution of the problem of unity in diversity wherein neither

⁴⁷D.H. Lawrence, Fantasia of the Unconscious, p. 188.

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the individual nor the bond of two as one is destroyed. The conflux of the male and the female principles into each other results in a union which impels each person into his or her own fullness of being; this is what is meant by the achievement of the condition of the rainbow, or the arch. It is in the space between "the two infinities" where "all existence takes place."⁴⁸ It is between the two lives joined by the span of the arch which their fulfilled individuality forms that the purposeful fulfillment beyond the two persons is to be found; the arch circumscribes all that is within the realm of their existence as humans, and it will therefore include the reality of the world beyond themselves by the effects which the fulfillment of the arch relationship makes possible for the individual in the world.

For Tom, the problem is that the two points of the arch of which he is to be part have been established but the distance between has not been spanned. He is impelled towards the kind of purposeful life he needs as a man but the stability of the keystone has not been found:

He felt like a broken arch thrust sickeningly out from support. For her response was gone, he thrust at nothing. And he remained himself, he saved

⁴⁸Ibid., p. 188.

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himself from crashing down into nothingness, from being squandered into fragments, by sheer tension, sheer backward resistance. (p. 65)

The self which Tom has is an unfulfilled self. His turning towards Anna is part of that effort to avoid falling into fragments; it is Anna's task to support her new father and her mother until the arch is formed.

The effort which Tom makes to sustain himself despite his misery allows him to develop a certain sense of his place as a man on the farm; the problem is that at night, when he is in the house, he comes back to the awareness of his incompleteness. He "worked and was happy And the zest of life was strong in him." Tom has changed as a result of the new life begun in him. The spring days before the birth of his son find him able to enjoy the daytime life on the farm. It is the effect of the female principle on him: "And Woman was immortal, whatever happened, whoever turned towards death. Let the misery come when it could not be resisted." Tom has learned to live with his misery, and has thereby gained the ability to realize something of his purposeful existence on the farm. The relationship with Anna has enabled him to begin to grow outward. But as he moves from day to night, the pain comes back to haunt him. The journey is not completed for him: "But what was the end of the journey?"

The pain came right enough, later on, when his heart and his feet were heavy, his brain dead, his life stopped." (p. 74)

For Tom, the issue is coming to the point where he has become aware of the meaning of the world about him on the farm during the day, but because of the unresolved situation with Lydia his night existence is a misery. This situation is the opposite of what will develop in the relationship of Will and Anna, the next generation. The progress of Tom Brangwen towards the building of a total relationship with Lydia Lensky, that is, where he is aware of himself as a man, although still feeling like a broken arch straining not to fall to pieces, has taken a new turn with the extension of his world to include Lydia's child Anna. He exists in the isolated sense of his individuality as a man:

He was alive and full of zest for it all. And if his wife were heavy, separated from him, extinguished, then, let her be, let him remain himself. Things would be as they would be. Meanwhile he heard the ringing crow of a cockerel in the distance, he saw the pale shell of the moon effaced on a blue sky. (p. 73)

The moon, symbol of woman, is "effaced" because the relationship to Lydia has not yet become sufficiently clarified in his life; he still does not see her as a separate individual related as a woman to him. He still feels the frustration of not knowing or understanding her with his

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mind.

The full significance of this period in the life of Tom is worked out in the scene in which he and Anna go to the barn while Lydia is giving birth to the first child of the marriage. The night starts with the distance between Tom and Lydia being accentuated by the pains of her labour; the child, Anna, is in a state of complete defiance, of "fixed will" to be joined to her mother. Tom is feeling alienated and without the will to resist the depression which the situation has placed him in:

What did it all matter? What did it matter if the mother talked Polish and cried in labour, if this child were stiff with resistance, and crying? Why take it to heart? Let the mother cry in labour, let the child cry in resistance, since they would do so. Why should he fight against it, why resist? Let it be, if it were so. Let them be as they were, if they insisted. (p. 77)

At this point, Tom falls into a torpor, after which his attention is caught by the child's "little wet, blinded face." They go to the barn where Tom has to tend to the cows. It is during this scene in the barn that Tom and Anna come to a new relationship, one in which she becomes involved in the meaning of the farm world of Tom. The barn scene also tends to identify the extent of the world in which Tom will find a sense of fullness as a worker:

He opened the doors, upper and lower, and they entered into the high, dry barn, that smelled

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warm even if it were not warm. He hung the lantern on the nail and shut the door. They were in another world now. The light shed softly on the timbered barn, on the white-washed walls, and the great heap of hay; instruments cast their shadows largely, a ladder rose to the dark arch of the loft. Outside there was the driving rain, inside, the softly-illuminated stillness and calmness of the barn. (p. 78)

The darkness, with its association with the sense of "blood-intimacy" which the Brangwens knew in the past, that which in Tom, is the strongest force in his nature, is a circumscribed world within the barn. The world of Tom on the farm is not open to the view of the church tower as it was to his forefathers. The darkness outside is the darkness of the unknown, the storm of the mysterious "black darkness" where one "breathed darkness." Inside the barn, the soft light of the lantern dispels something of the blackness, and there is the feel of warmth. For Tom, there has been a recovery of part of what he lost through his early life, the realization of joy in the closeness to the earth and the animals about him on the farm. The rhythmic labour of Tom as he feeds the cows echoes the rhythms of the lives of the early Brangwens as described in the opening of the novel:

The journey had to be performed several times. There was the rhythmic sound of the shovel in the barn, then the man returned walking stiffly between the two weights, the face of the child peering out from the shawl. Then the next time, as he stooped, she freed her arm and put it round his neck, clinging soft and warm, making all easier. (p. 79)

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The journey of Tom in a larger sense is not over, but the burden is eased by the development of a relationship to something outside of himself and beyond Lydia, although Anna still is linked to Lydia in Tom's life. The symbol of the "dark arch" of the barn loft fits into the central image pattern of the rainbow, but it is not the sky-spanning arch formed by nature. The "dark arch" represents the spanning in Tom of the gap between himself and the farm world through the presence of Anna. He is alive to the world about him but not at ease with it. This ease will not come until the rainbow replaces, or rather, incorporates and transcends the closed arch of the barn. The kind of ease which Tom must find is not a kind of passivity but an intense realization of himself as a man in relationship to a woman and to the world which will produce an equilibrium between himself and what is outside himself, forming the rainbow held together as long as the keystone of his realized self abides, as long as he has the "Holy Ghost" joining himself with what is beyond.

The birth of the child further intensifies the feeling in Tom of some ultimate mystery to which he belongs and which joins him to Lydia more fully:

She did not know him as himself. But she knew him as the man. She looked at him as a woman in child-birth looks at the man who begot the child in her: an impersonal look, in the extreme hour, female to

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male. Her eyes closed again. A great, scalding peace went over him, burning his heart and his entrails, passing off into the infinite. . . . But his heart in torture was at peace, his bowels were glad. He went downstairs, and to the door, outside, lifted his face to the rain, and felt the darkness striking unseen and steadily upon him.

The swift, unseen threshing of the night upon him silenced him and he was overcome. He turned away indoors, humbly. There was the infinite world, eternal, unchanging, as well as the world of life. (p. 81)

The dark world of Tom's relationship to a woman is establishing in him an awareness of the infinite mystery of fecundity flowing from his "blood-intimacy" with the world about him. The change in Tom from his past nullity is extensive, but the problem of resolving the needs of the light, of his search for something to establish him in his daytime existence, which he still will look for in Lydia rather than beyond her in a purposeful work in the world, remains. As long as this problem still exists for Tom, his marriage will still be troubled, even in the relationship of "blood-intimacy" to Lydia which has been developed so far.

Tom has been attempting to find his total meaning in his relationship to Lydia, and through Anna by extension. After the coming of their child, Lydia's attention is diverted from him. He wants her in the

robust, mortal exchange of love and passion such as he had had at first with her, at one time and another, when they were matched at their highest intensity. This was the one experience for him now. And he wanted it, always, with remorseless craving. (p.82)

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But Lydia is not able to be everything for him. She would give him herself as she did before, but "in her own time and ways." For Tom, this is not enough, and he is tormented by Lydia's distance from him:

He wanted to give her all his love, all his passion, all his essential energy. But it could not be. He must find other things than her, other centres of living. She sat close and impregnable with the child. And he was jealous of the child. But he loved her, and the time came to give some sort of course to his troublesome current of life, so that it did not foam and flood and make misery. He formed another centre of love in her child, Anna. Gradually a part of his stream of life was diverted to the child, relieving the main flood to his wife. Also he sought the company of men, he drank heavily now and again. (p. 83)

Lydia is the sole centre of Tom's life, or has been up to this point. The fact that he must go beyond her is not something he willingly accepts, so he looks to her child to find the kind of meaning he cannot find with his wife. However, his own son becomes an object of jealousy, which does provide some explanation for the future development of the boy, and his involvement in the life of men is as an outlet, an escape. Again the resorting to drink becomes the answer to Tom's frustration.

The life of Tom as a farmer is shared with the daughter as he takes her with him to town while he is doing his business on market day. His desire for the kind of refinement which he saw at Matlock begins to be

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focused on Anna:

There grew in Brangwen's heart now a desire to make her a lady. His brother Alfred, in Nottingham, had caused a great scandal by becoming the lover of an educated woman, a lady, widow of a doctor. Very often, Alfred Brangwen went down as a friend to her cottage, which was in Derbyshire, leaving his wife and family for a day or two, then returning to them. And no one dared gainsay him, for he was a strong willed, direct man, and he was a friend of this widow. (pp. 89-90)

The aspiration of Tom for Anna is linked to the kind of woman his brother has found as a mistress, a woman who is educated, sophisticated like those of Matlock. Tom's meeting with the mistress of his brother sets the stage for the final development of the relationship he has with Lydia.

Tom's visit with the woman whom his brother has found to satisfy what is missing in a marriage marked by the absence of any vital woman's role awakens the memory of a way of life which fascinates him but which he is excluded from. Her home reflects refinement and intellectual awareness, the things that Tom feels unable to understand in Lydia, things which she seems to be aware of but unwilling or unable to share with her husband. He goes home feeling himself "a clod-hopper and a boor, dull, stick in the mud." He wants to "clamber out, to this visionary polite world" more than ever. He ends up "despising himself for his own poor way of life." The kind of feelings of inadequacy which filled Tom's life

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before he met Lydia once again comes over him:

But when he got to the Marsh, he realized how fixed everything was, how the other form of life was beyond him, and he regretted for the first time that he had succeeded to the farm. He felt a prisoner, sitting safe and easy and unadventurous. He might, with risk, have done more with himself. He could neither read Browning nor Herbert Spencer, nor have access to such a room as Mrs. Forbes's. All that form of life was outside him. (p. 91)

Tom feels as he did while he was attempting, by going to school, to satisfy his mother's desire for him to become a gentleman, an educated participant in the adventure and refinement of the new way of life growing beyond the farm. Tom's failure to find the sense of adventure in his life on the farm despite the marriage he has made is evidence of his desire to find a source of self-fulfillment in what Matlock symbolized for him and what he saw in Lydia, that is in her strangeness and foreignness. But he is not equipped to participate in such a world. The true nature of that world is embodied in the character and surroundings which he sees in the home of his brother's mistress, and he does come to a realization of the sterility of that world once the lure of it wears off:

But then, he said he did not want it. The excitement of the visit began to pass off. The next day he was himself, and if he thought of the other woman, there was something about her and her place that he did not like, something cold, something alien, as she were not a woman, but an inhuman being who used up life for cold, unliving purposes. (p. 91)

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The truth of Tom's feeling about the woman and what she represents will be demonstrated later on in the novel through the character of Tom's first son, through the woman who will be Ursula's teacher, and through the man who will be her first lover, Anton Skrebensky. These and other characters who will appear once the course of the narrative moves into a close involvement with modern life as the Brangwen generations move out into it more completely, all fit into the pattern of meaning given as Tom's feeling about his brother's mistress once he is no longer full of the old feelings about the "polite world." This experience prepares Tom for what immediately follows: the episode with Lydia which culminates the period of strain of incompleteness in the relationship. The confrontation which Lydia provokes wherein she challenges Tom to accept her for what she is rather than for the image he has of what he wants her to be is the single most important event in the whole development of their relationship, at least insofar as it enables him to be free to move beyond her into a full life of his own rooted in his relationship to her.

It is the evening of the day following Tom's visit to Alfred's mistress. He is agitated, feeling that his wife is "obliterated from him." As he rises to go out, she stops him by asking his reason for leaving. With this

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beginning, a scene develops which gradually reveals Lydia's attitude towards Tom, an attitude of which he has been totally unaware. She tells Tom that he does not want her anymore, a fact that startles Tom to discover she knows. She tells him that he wants to find someone like the mistress of Alfred, and Tom is not sure whether or not she is right. The dialogue goes on as follows:

"You want to find something else," she said. He did not answer. "Did he?" he asked himself.
 "You should not want so much attention," she said.
 "You are not a baby."
 "I'm not grumbling," he said. Yet he knew he was.
 "You think you have not enough," she said.
 "How enough?"
 "You think you have not enough in me. But how do you know me? What do you do to make me love you?"
 He was flabbergasted. (p. 92)

Tom is being confronted with the truth of the situation between himself and Lydia, and he is on the defensive; he feels himself "retreating before her, defensive, whilst her eyes followed and tracked him down." Lydia is not accusing Tom in her tone, which is conveyed by the matter of fact questions she is asking. She is pointing out to him the situation as it appears to her. Tom is not a baby, but there is a baby who requires much attention. Tom does not feel satisfied with Lydia, and he does not make her love him.

A second surprising comment by Lydia is contained in

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her question as to whether or not Tom wants another woman. When she tells Tom that he liked the woman of his brother, Tom is again startled by the knowledge she has of his own heart. She becomes something strange and, to him, a force to be opposed. "She was again the active unknown facing him. Must he admit her? He resisted involuntarily." Tom feels his individuality being intruded upon by the woman; he must resist or be willing to surrender something of that individuality for the sake of his relationship to the woman. Then Tom suddenly realizes something about Lydia, something which shows his opening of awareness to Lydia. Up to this point, Tom has been totally involved in and with himself, and he was seeking in Lydia the support of himself rather than the relationship to her as a separate being. The fact that Tom suddenly sees Lydia's situation is crucial to the transition: he makes from resistance to sharing, from anger to positive relatedness to Lydia:

Suddenly, in a flash, he saw she might be lonely, isolated, unsure. She had seemed to him the utterly certain, satisfied, absolute, excluding him. Could she need anything? (p. 93)

After two years of marriage, Tom sees for the first time that Lydia may need something from him, that there are two people involved in their love whose needs must be provided for. To require a total subservience of her own being to the needs of Tom was what he had been seeking, but the kind

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of fulfillment which he needs, and which can only come beyond her in the purpose he has as a man, is what he will find once he is free from the demand he is making on Lydia.

The fact that Lydia knows what Tom has been doing is made clear by her charge that he has not been satisfied with her because he has not wanted her as a woman, he does not come to her and take her "like a man does." Tom asks Lydia, "What am I to remember about you?" Her reply is one of the most revealing statements in this whole episode: "You come to me as if it was for nothing, as if I was nothing there. When Paul came to me, I was something to him - a woman, I was. To you I am nothing - it is like cattle - or nothing." Lydia's comparison of Tom to the husband whose life was wasted in the dedication to a cause, the revolution in Poland based on the "new movement just begun in Russia" and fixed in the mind of Paul Lensky so fast that it led to the death of their two children and to his own death, represents a sharp contrast to the role of Tom in his relationship to Lydia. Paul was a man passionately dedicated to a high ideal, so much so that his body was consumed by disease provoked by the sacrifices he made and imposed on Lydia. Paul was consumed by a purpose which denied him his existence as a man of flesh and blood. The recounting of the life of Paul and Lydia given earlier (see pp. 50-54 of

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the novel) shows that the growth of Paul's dedication to the cause leads to his placing of his life with his wife into a secondary position, to the extent that Lydia becomes numbed as a person, a condition only removed through her contact with Tom, and then only insofar as he actively relates to Lydia during their courtship and early days of marriage. As Tom's frustration grows over the failure of Lydia to satisfy his needs completely, she begins to become alienated from him and life once again. It is this sense of isolation which Tom suddenly realizes during the confrontation Lydia has brought about. What Tom lacks is what Paul had, a sense of purpose; but Paul's purpose was not rooted in Lydia, so she withdrew from life and he wasted away to death. Tom is seeking to find his total purpose in Lydia rather than growing to a meaningful life as a man through his relationship to her but beyond her in his life in the daytime world. Tom has been unable to give himself to Lydia; he has sought to absorb her into himself. Paul gave himself to an idea, and he left Lydia with nothing but what he brought of himself to their sexual life. The fact that Paul took Lydia as a woman makes the death of their love pathetic in that it was sacrificed to the building of the new world which demands the rejection of the individual for the sake of a system. Tom is the individual unable to grow

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beyond himself; Paul destroyed himself as an individual for the sake of his cause. Tom must see and accept Lydia for herself, he must accept the separateness of himself and her before they can join to form the kind of relationship symbolized by the rainbow image.

The course of Tom's transition from miserable isolation to acceptance of Lydia and his relationship to her is developed through several passages in which his inward responses are described. The first shows his sense of strength in his individuality: "As he sat he felt his limbs were strong and hard, he sat in strength." There is a great tension in Tom as he feels himself pulled towards Lydia but resisting the commitment he must make of himself to her. He must make a great act of will to force himself to move toward her:

For some moments he did not move. Then he rose slowly and went across the hearth. It required an almost deathly effort of volition, or of acquiescence. He stood before her and looked down at her. Her face was shining again, her eyes were shining again like terrible laughter. It was to him terrible, how she could be transfigured. He could not look at her, it burnt his heart. (p. 94)

Tom is attracted by the fierce glowing of Lydia's passion for him, but he fears the sacrifice of himself which his acceptance of that love will mean, a sacrifice of his equally fierce individuality which demands that she be absorbed into his being rather than that he meet her as a

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man meets a woman, with acceptance of her as separate from him but sharing herself with him as he must share himself with her:

He suffered from the compulsion to her. She was the awful unknown. He bent down to her, suffering, unable to let go, unable to let himself go, yet drawn, driven. She was now the transfigured, she was wonderful, beyond him. He wanted to go. But he could not as yet kiss her. He was himself apart. Easiest he could kiss her feet. But he was too ashamed for the actual deed, which was like an affront. She waited for him to meet her, not to bow before her and serve her. She wanted his active participation, not his submission. She put her fingers on him. And it was torture to him, that he must give himself to her actively, participate in her, that he must meet and embrace and know her, who was the other than himself. There was that in him which shrank from yielding to her, resisted the relaxing towards her, opposed the mingling with her, even whilst he most desired it. He was afraid, he wanted to save himself. (pp.94-95)

The relationship which is beginning at this point between Tom and Lydia is not like the previous moments of sexual vitality which Tom wished for earlier; it is not capable of being pursued to the ends he sought before because he must no longer look to Lydia as an extension of his own self being brought to active awareness. Tom cannot take Lydia without awareness of her as something other than himself, something "unknown" and beyond him but flowing into him, as he will have to flow into her. But the attraction of Lydia is more powerful than the resistance in Tom, and he finally begins to release himself to her,

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to let go of that unrealized self which is so dominant and frustrated in him:

There were a few moments of stillness. Then gradually, the tension, the withholding relaxed in him, and he began to flow towards her. She was beyond him, the unattainable. But he let go his hold on himself, he relinquished himself, and knew the subterranean force of his desire to come to her, to be with her, to mingle with her, losing himself to find her, to find himself in her. He began to approach her, to draw near.(p. 95)

The movement of Tom towards Lydia begins to take on the significance of something more than he could ever have expected. Tom begins to realize a desire to find himself in a way in which he did not exist before, a way in which the giving of that self he so wanted to protect will mean the finding of a larger self, a self impelled by a sense of fulfillment through Lydia which can move out into the daytime on its own, no longer suffering from a desire to find fulfillment by extending into another person in order to absorb that person into himself. He can look for purpose as an individual in the world of his daily work rooted in the awareness which his nights with the woman he loves gives him. So Tom makes the final commitment of himself to Lydia:

His blood beat up in waves of desire. He wanted to come to her, to meet her. She was there, if he could reach her. The reality of her who was just beyond him absorbed him. Blind and destroyed, he pressed forward, nearer, nearer, to receive the

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consummation of himself, be received within the darkness which should swallow him and yield him up to himself. If he could come really within the blazing kernal of darkness, if really he could be destroyed, burnt away till he lit with her in one consummation, that were supreme, supreme. (p.95)

Tom moves from resistance to the kind of destruction of the unaware, isolated, dependent self, from fear of the female force in Lydia, which is a darkness which "should" swallow him, to the intensity of desire, conveyed by the term "supreme," for that very destruction out of whose ashes he will be reborn as a separate, whole man ready to realize himself beyond the woman who has brought him to this new birth. And the achievement of that rebirth is what results from the experience:

Their coming together now, after two years of married life, was more wonderful to them than it had been before. It was the entry into another circle of existence, it was the baptism to another life, it was the complete confirmation. Their feet trod strange ground of knowledge, their footsteps were lit up with discovery. Wherever they walked, it was well, the world re-echoed round them in discovery. They went gladly and forgetful. Everything was lost, and everything was found. The new world was discovered, it remained only to be explored. (p. 95)

The description of the full significance of Tom's and Lydia's new life given at the end of this episode is stated in language which resembles the passage from Lawrence's "Life" essay referred to earlier (see p. 89 of the present work); and the ultimate fulfillment, which, in that place, was indicated as yet to come, has arrived:

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They had passed through the doorway into the further space, where movement was so big, that it contained bonds and constraints and labours, and still was complete liberty. She was the doorway to him, he to her. At last they had thrown open the doors, each to the other, and had stood in the doorways facing each other, whilst the light flooded out from behind on to each of their faces, it was the transfiguration, the glorification, the admission. (pp. 95-96)

The transcendence of Tom beyond his dependency on Lydia as a crutch to support him in his feeling of inadequacy as a man in the world has come to pass; he is now able to go about his work without misery, without the fear of the disappointment he felt about his nights with Lydia which drove him out of the house and to anger and frustration. Also, Anna is finally free to be a child playing in the world of the farm without the task of supporting either her mother or her foster father:

Anna's soul was put at peace between them. She looked from one to the other, and she saw them established to her safety, and she was free. She played between the pillar of fire and the pillar of cloud in confidence, having the assurance on her right hand, and the assurance on her left. She was no longer called upon to uphold with her childish might the broken end of the arch. Her father and her mother now met to the span of the heavens, and she, the child, was free to play in the space beneath, between. (p. 97)

The freeing of Anna is also the beginning of her movement to the center of attention in the novel: the issue of Tom's quest for a meaningful life as a lover and as a man in the world, with the proper balance between these two

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most important sides of his existence in relationship to the world outside himself, has been resolved.

The achievement of Tom and Lydia at this point in their lives does not mean the end of any conflict or necessity for struggle either on the intimate level or on the level of their lives beyond the intimate. The meaning of the images of day and night as related to the poles of male and female in relationship requires a continual renewal of the daytime life of the man through the fulfillment of the night with the woman. What has ended is the negation in the relationship which has prevented the realization of the vitalizing value of the night for each. Tom is no longer obsessed with the attitude towards Lydia which would require her to surrender herself to him, to become absorbed by him in order that he might realize the false ideal built into him by his mother's aspirations for him and by the destruction of himself by the course of events from his childhood, through the initial experiences with sex, through the Matlock incidents, up to the point when he met Lydia. The things which Tom was looking for to end the frustration and emptiness of his existence almost brought about the destruction of the one relationship which could bring him the sense of meaning he needed. Tom is capable of seeing Lydia as a separate being to whom he is intimately related as a man. He is capable of looking

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beyond her into his own purposeful life as a man doing his work on the farm for the fuller realization of himself. The life of Tom Brangwen, in its details of day to day existence, is not of central concern anymore, except for the bearing his life has on the life of his children, especially Anna, since the concern of the novel is with the struggle towards the "rainbow," and Tom has arrived at the goal.

The central character in the novel after the moment of Tom and Lydia's successful working out of their relationship is Anna. The second generation of Brangwens begins to take over the dramatization of the struggle towards "fullness of being." But the conditions within which the struggle takes place become much more closely connected with the realities of the new society which Tom Brangwen was able to avoid being swallowed into. The Marsh becomes, during the girlhood of Anna, a refuge from the outside world, a place where the personal world of the family on the farm is insulated from the intrusions of the dehumanized reality growing more complete beyond its gates:

For at the Marsh life had indeed a certain freedom and largeness. There was no fret about money, no mean little precedence, nor care for what other people thought, because neither Mrs. Brangwen nor Brangwen could be sensible of any judgement passed on them from outside. Their lives were too separate. (p. 101)

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The fact that Mrs. Brangwen does not belong to the society of England, added to the alienation from its most recent development felt by Tom through his early life, makes the separation of the family from the world about it something of an inevitability. It is in their social relationships that the lives of the Brangwen generation represented by Tom and his wife have been reduced in scope: The final solidification of the relationship of Tom to Lydia also solidifies the separation of him from the outside world; it means that the need Tom has for some purposeful work will be found within the work and relationships he has on the farm. Already the relationship of Tom to Anna has indicated the direction of his purpose; his work as a man in contact with the earth and the sun, now filled with the needed sense of self found in his life with Lydia, was seen as a reflection earlier (see pp. 84 and 96 of the present study) of Tom's closeness to the kind of life related by the opening pages of the novel to the earlier generations of Brangwens. Tom now lives a full life comparable to that of his ancestors but not involved in the problems of the new society:

To this she had reduced her husband. He existed with her entirely indifferent to the general values of the world. Her very ways, the very mark of her eyebrows were symbols and indication to him. There, on the farm with her, he lived through a mystery of life and death and creation, strange, profound ecstasies

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and incommunicable satisfactions of which the rest of the world knew nothing; which made the pair of them apart and respected in the village, for they were also well-to-do. (p. 104)

For the people of the town, the wealth of the Brangwens is a necessary part of the respect felt for such a self-sufficient family; the villagers can not understand the basic reason for that wholeness evident in the Brangwens, their fullness of being as a family of separate yet inter-related human beings.

There is one problem with the kind of world which Tom and Lydia Brangwen have made for themselves: if the world outside ever intrudes into their world beyond the level of the kind of passing relationship which must be maintained because they live with it about them, the wholeness of their lives can be damaged. Evidence of an awareness on Tom's part of the necessity for keeping the outside world outside the farm begins to show through as Anna begins to become involved in life beyond the farm. When Anna begins to have an awareness of the outside world, she finds it fascinating, and she feels frustrated by the absence of the "refinement" of the town in her life on the farm. But when she goes amongst the villagers, she "came home in anger, as if she were diminished, belittled, almost degraded." (p. 105) She wants to get away from the farm, but whenever

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she goes she feels a "thinness, as she were made smaller" Anna feels the emptiness of the town life when she compares it to her home, but she wants a life of her own and looks for it in the mystery of the world outside. Anna's problem is the avenue through which the intrusion of the society of the village begins to be felt on the farm:

Sometimes Anna talked to her father. She tried to discuss people, she wanted to know what was meant. But her father became uneasy. He did not want to have things dragged into consciousness. Only out of consideration for her he listened. And there was a kind of bristling rousedness in the room. The cat got up and, stretching itself, went uneasily to the door. (p. 105)

Tom Brangwen has left the drive for conscious awareness of the world about him, the consciousness he saw at Matlock and with which he had been associated so frequently in the earlier parts of the novel (all the way back to the beginning, where the first intrusions into the life of the Brangwens came when the women felt drawn to the new society beyond their front gate, a society differentiated from their own by this same quality of consciousness); the release Tom felt when he finally accepted Lydia as a woman (p. 95) was specifically a release from the need to absorb Lydia into his own consciousness. Now Anna is beginning to bring that same attitude back into the life of the farm.

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When Anna begins her relationship with Will Brangwen, the son of Tom's brother Alfred, there is a strain in the family. Will is a product of the city world of his father; someone whose presence on the farm extends the influence of the outside world on Anna cannot be a welcomed addition to the family. Tom's reaction to Will is not simple jealousy. Will's isolated being is a source of irritation to Tom, and the younger Brangwen begins to draw Anna away from the family into a separate world of their own. Will is caught in a kind of existence so foreign to Tom that there is a gulf between them which, as Anna grows closer to Will, builds a gulf between the girl and her parents.⁴⁹ The situation between the two generations at this point in the novel provides an example of the central developmental pattern of the novel. As each generation goes through the struggle to find "fullness of being" the problem of the modern world, its stultification of the humanity of the people who are caught in its conditions, becomes more acute. Thus Will and Anna are much more affected by the attitudes of the society about them, because

⁴⁹The nature of the reality which surrounds and involves Will, and which makes his life as a man different in its circumstances from that of Tom, will be examined in detail at that point in the study which will be devoted to Will's role in particular.

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their lives cannot be separated from the society about them to the extent that Tom's and Lydia's were; the more time goes on, the less is the individual able to live as the older generations of Brangwens did.

But Tom is not untouched by the reality which begins to dominate the setting of the novel more and more. The need for a purpose in the world for Tom as a man was aroused in him by his life with Lydia, through her but beyond in the world of the farm, and the role of Anna since the night of the scene in the barn has been to represent the value of the life close to the earth and the animals for Tom. She made him able to look beyond Lydia to the society of the family separated from the outside world as fulfilling his need for purpose as a man, as the patriarch of a family unit. He looked to the child as the embodiment of his creative life in the world. This relationship between Tom and Anna becomes clear as the life of Tom moves through the growth of Anna to the time of her marriage, although it has already been established by the episodes involving the two which have been discussed previously.

The earlier episodes in which Tom and Anna have been seen in the development of the relationship of father to daughter show the growth of Tom as he has looked to her for fulfillment of his life beyond the intimate relationship he has with Lydia. With the coming of Will, the direction of

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the relationship changes as Anna begins to move out of the family unit and to become involved in a close relationship with a man of the city world which the family has previously been able to exclude from the farm:

. . . the two young people, from being always attendant on the elder, began to draw apart and establish a separate kingdom. Sometimes Tom Brangwen was irritated. His nephew irritated him. The lad seemed too special, self-contained. His nature was fierce enough, but too much abstracted, like a separate thing, like a cat's nature. A cat could lie perfectly peacefully on the hearthrug whilst its master or mistress writhed in agony a yard away. It had nothing to do with other people's affairs. What did the lad really care about anything, save his own instinctive affairs? (p. 115)

What Will represents to Tom is an attitude of separation which he cannot understand because the attitude is a product of Will's reaction to a foreign world. Will is a man who has not found his own world yet, and he is not a person who has accommodated himself to the world from which he has come. The situation of Will is beyond Tom's comprehension, but the coming of Will is the start of Anna's going out from the family.

The relationship between Tom and Anna, and the significance of the role of Will in Tom's life, is the subject of a number of comments by critics of Lawrence which indicate a difficulty for them in trying to explain the meaning of this part of Tom's portion of the novel. A representative statement of this kind of critical position

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is that made by Draper:

The connection which is finally established between stepfather and daughter is deeper than that between the father and his own sons. There is a clear sexual element in it, though without being in any way incestuous. The love which Tom feels for the girl is more than paternally protective. Without competing with the relationship being molded with his wife, it nevertheless provides a satisfaction for the deepest impulses which it could not do if it were not, in the Lawrentian sense, to some extent sexual. The precise quality of the relationship is difficult to convey.⁵⁰

The view of Draper points out the precise area of difficulty which Lawrence's novel presents when either the reader limits his understanding to some notion of Lawrence's sexual preoccupation or the understanding of the "Lawrentian sense" of sex is obscure. In other words, to know the significance of the threefold involvement of a man's life, in which the total development of a man's life must take place, lessens the difficulty of explaining the relationship of Tom to Ahna. That the relationship is, in some sense sexual, is true if the meaning of sexual includes the life of a man as he must live it beyond the "intimate embrace" of his wife. What Draper means by his comment is unclear. He first says that the relationship is sexual but not

⁵⁰Ronald P. Draper, D.H. Lawrence (New York: Grosset and Dunlap, 1964), pp.63-64.

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incestuous; he then states that the relationship does not compete with the love of Tom for Lydia. In what way is it sexual? The meaning of the "Lawrentian sense" of sex seems to be rather unusual. Some inadequacy appears to exist in Tom's life which the passing of the relationship to Anna brings out. The precise nature of that inadequacy is what Draper finds difficult to convey. The problem lies with the fact that Tom sought to find his purpose as a man in the world through his work on the farm, and the significance of Anna is that she became associated, in the barn scene, with the rhythms of nature on the farm at the time when he was seeking to find a life beyond his wife even though he did not yet realize the weakness in his own desire to absorb his wife into himself. Anna was an extension of Lydia and became associated with the fullness of Tom's life as patriarch of the family, the old kind of Brangwen existence being the kind he was then able to lead. But the world has changed and the child must leave to find a separate world; Tom's world is no longer whole.

A critic whose observation of Lawrence's work is inevitably astute, Mark Spilka, provides some insight into the nature of the relationship between Tom and Anna:

. . . Tom's fulfillment is only partial. At 45 he feels unfinished, unestablished. He is vital in himself, he has known fully "the long marital embrace

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with his wife," but he has also missed out on an important part of his life. In the early days, for instance, when his love with his wife had seemed inadequate, he had turned to her daughter, Anna, with the secret wish to make the girl a lady - to give her the further "creative life" which he first desired for himself, under the influence of his mother. Now at 45, Tom still desires this life, but Anna's marriage to Will Brangwen, his nephew, marks the end of his own development.⁵¹

In the early days of which Spilka speaks, Tom formed "other centres of living" through Anna. This direction in Tom's life comes in the period immediately following the barn scene and just before he comes to the fruition of his relationship with Lydia. The reference to Tom's desire to make Anna a lady is before his fulfillment through Lydia. The reference to "creative life," which Tom wanted with the girl as part of his life, comes after she has developed her relationship to Will beyond the early stage. The places where these references occur are important, and Spilka's comment falls short in that he does not consider the differences in Tom's circumstances as each statement is made. First Tom finds satisfaction in the world of the farm with Anna during the barn scene. Then he begins to use her to achieve the Matlock type of life before he finds

⁵¹Mark Spilka, The Love Ethic of D.H. Lawrence, p. 98.

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himself through Lydia. Finally, Anna becomes the focus of Tom's life as a man on the farm, as head of the family, as the old kind of Brangwen man living in "blood-intimacy" with the earth and the stars and sun, an intimacy originally felt and shared with Anna as the extension of Tom's creative life beyond the intimate fulfillment of Lydia's love. Tom was able to release Lydia from the need to fulfill him by becoming the total consuming interest of his life, and Tom released himself from his destructive love of Lydia which enabled him to go beyond her into a fuller existence. But Tom was still much like the earlier Brangwens whose fulfillment of purpose was as farmers; Anna brings Tom to feel his fulfillment possible through the same kind of work and life. But Anna grows up into a new kind of world, one in which the old Brangwen life is out of place, a carry over from the past. Thus Anna's meeting with Will does mean the end of the life on the farm as it had been lived up to this point in the story. Tom's life now must constrict, fall back from the broader life of the farm community to limit itself to the relationship with Lydia. This is precisely what Tom means in the scene where the reference to "creative life" mentioned by Spilka comes:

Was his life nothing? Had he nothing to show, no work? He did not count his work, anybody could have done it. What had he known, but the long, marital

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embrace with his wife! Curious, that this was what his life amounted to! At any rate, it was something, it was eternal. He would say so to anybody, and be proud of it. He lay with his wife in his arms, and she was still his fulfillment, just the same as ever. And that was the be-all and the end-all. Yes, and he was proud of it. (p. 129)

This passage gives, in a synopsis form, the story of Tom's life since his marriage to Lydia. His satisfaction with that life up to this point in the story was due to the role he played as the husband and father in a world set apart from the rest of the society. Once the outside world is brought in by Anna's need to find her own life outside the world of the farm, Tom's work loses its meaning. But the concern of Tom is with the "work" he has done in his world, a work made significant originally in companionship with Anna. Tom is not disenchanted with his marriage; this passage states his attitude explicitly, and the story of the marriage to this point and after bears out the truth of his feeling. He is not merely trying to comfort himself, for his life with Lydia after the scene of revelation of themselves to each other is constantly described as full and beautiful. It is the significance of Tom's life beyond Lydia which disturbs him; and the disturbance of this portion of his total involvement as a man comes when Anna is drawn into the world beyond the farm by Will. The bitterness of Tom is not, then, the result of his relation-

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ship with Lydia, and also not a result of a sexual love of Anna; it is a result of his difficulty in finding a purposeful existence as a man beyond his wife in the world as it is. Tom was able to recreate the Brangwen existence for a time by shutting out the rest of society from his home life; Anna's impending marriage to Will ends the solidity of Tom's isolated life:

But the bitterness, underneath, that there still remained an unsatisfied Tom Brangwen, who suffered because a girl cared nothing for him. He loved his sons - he had them also. But it was the further, the creative life with the girl, he wanted as well. Oh, and he was ashamed. He trampled himself to extinguish himself. (p. 129)

The frustration of Tom now is as an individual apart from his wife, as a man who feels the need to do something in the world which gives purpose to his life as an individual. The marriage to Lydia made Tom able, ultimately, to seek fulfillment beyond Lydia. This fulfillment found on the farm by isolating it from the world about it could last only as long as the integrity of the family remained intact. The idea of the difference between the self as related to another in marriage and the self as it remains separate is stated by Lawrence in many places; in one essay, he explains it as follows:

The individual has nothing, really, to do with love. That is, his individuality hasn't. Out of the deep silence of his individuality runs the

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stream of desire, into the open squash-blossom of the world. And the stream may meet and mingle with the stream from a woman. But it is never himself that meets and mingles with herself⁵²

The fulfillment of the man, Tom, was made possible by the acceptance on Tom's part of the fact that he could not surrender himself to Lydia, nor could he absorb herself into his own being. The rightness of the marriage of this couple means that Tom did have a purpose as a man, but that purpose could not be fulfilled in the kind of world he had to live in. The life of Tom and Lydia as man and wife fits the description of a proper relationship given in Fantasia of the Unconscious:

If the man has no purpose for his days, then to the woman alone remains the goal of her nights: the great sex goal. And this goal is no goal, but always cries for the something beyond: for the rising in the morning and the going forth beyond, the man disappearing ahead into the distance of futurity, that which his purpose stands for, the future. The sex goal needs, absolutely needs, this further departure. And if there be no further departure, no great way of belief on ahead: and if sex is the starting point and the goal as well: then sex becomes like the bottomless pit, insatiable.⁵³

The whole relationship between Tom and Lydia argues that Tom did fulfill the need for a sense of creative purpose

⁵²D.H. Lawrence, ". . . Love Was Once a Little Boy," in Phoenix II (New York: Viking Press, 1968), p. 452.

⁵³D.H. Lawrence, Fantasia of the Unconscious, p. 220.

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since his wife fits the description so well of the woman who follows her husband with respect for him as a separate, purposive being beyond her; in fact, it was Lydia who demanded that Tom become a man on his own. The creative life which Tom saw in Anna was the meaningful relationship with the future which she gave to him as part of the life on the farm, especially since she became so intimately connected with his work, a connection not depicted in his relationship with his own children. Anna is not just his child; she is part of Lydia's life which represented a mystery to Tom, a mystery made real on the farm through Anna and beyond Lydia. The scope of Tom's reality on the farm was given a dimension through Anna otherwise impossible. Tom's deeply felt sense of cosmic mystery, which links him to the earlier Brangwens, was linked to Anna, made concrete in his feeling for her. Thus, Tom's desire to "extinguish himself" is a realization of the impossibility of his fulfillment in a lasting way as he had felt fulfilled while Anna was with him.

If Tom Brangwen's frustration over the loss of Anna were something that destroyed him as a man, then the part he made her play, or rather, that she came to play in his life would argue that his life, in any real sense, was based on falsity and self-deceit. However the attitude of

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Tom at the wedding of Anna and Will shows that such is not the case. He is not destroyed, and the result of what he felt through Anna does not die with her departure. The fact that her part in his life is finished in that she is no longer intrinsically involved with the world of the farm causes him to feel a kind of torture which is, at the same time, linked to a sense of exultation:

He felt himself tiny, a little, upright figure on a plain circled round with the immense, roaring sky: he and his wife, two little, upright figures walking across this plain, whilst the heavens shimmered and roared about them. When did one come to an end? In which direction was it finished? There was no end, no finish, only this roaring vast space. Did one never get old, never die? That was the clue. He exulted strangely, with torture. He would go on with his wife, ~~he~~ and she like two children camping in the plains. What was sure but the endless sky? But that was so sure, so boundless. (p. 135)

At this point, just before the wedding is to begin, Tom passes through the crisis of the change in his life made by Anna's going out. He finds the "clue" in the realization of a sense of his place in a cosmic mystery, a sense which has grown in him through the life he has led, a sense which does not and cannot die because Anna leaves him. The very fact that his life is not finished, is not over, makes him exult:

Still the royal blue colour burned and blazed and sported itself in the web of darkness before him, unwearingly rich and splendid. How rich and splendid his own life was, red and burning and blazing and sporting itself in the dark meshes of his body: and

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his wife, how she glowed and burned dark within her meshes! Always it was so unfinished and unformed! (p.135)

It is at this moment in his life that Tom becomes truly freed from the incumbrances of his mental constructs, those built up ~~images~~ of living which so inhibited his life before he accepted his relationship to Lydia for what it had to be. The misery he feels over the loss of Anna shows that he still felt the need to place his life in the hands of someone else in order to think it had meaning. The fact that the meaning of his life did not depend on Anna for its true creative fulfillment is clear from the sense of place he feels in the cosmos even though she has gone out of it; but her place in his life was something which helped him to achieve the sense of place he now not only has but also realizes he has. And the root of that sense of place is Tom's realized separateness from, yet relatedness to, Lydia, his wife.

The speech of Tom at the wedding supper is a summation of the meaning which his life as a husband and as a man has in the novel, and it reaffirms the realization which he came to just before the wedding. The speech itself is broken by the remarks of the company, especially by those coming from Tom's brothers, Frank and Alfred. The

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speech and the remarks bring out the contrasts between the three brothers which were indicated in the first chapter of the novel:

The Brangwen men had brandy in their tea, and were becoming unmanageable. The saturnine Alfred had glittering, unseeing eyes, and a strange, fierce way of laughing that showed his teeth. His wife glowered at him and jerked her head at him like a snake. He was oblivious. Frank Brangwen, the butcher, flushed and florid and handsome, roared echoes to his two brothers. Tom Brangwen in his solid fashion was letting himself go at last. (p. 137)

Alfred's relationship with his wife, which has already been used as a contrast to that of Tom and Lydia, is shown explicitly here for the first time. Alfred is a gloomy, isolated man whose remarks at Tom's speech are mocking and jeering because the view Tom expresses is so foreign to his own experience in marriage. Alfred was an artist before he went to the town and became a "success" in the lace factory. His own bold, free drawing style was frustrated, shorn of all its individuality by the demands of the lace designing he took up for a living. His marriage and later development has been brought into the story from time to time as a contrast to the development of Tom. The mistress of Alfred, in fact, was the immediate provocation for the culminating scene of the development of Tom and Lydia into genuine husband and wife. Frank's remarks are dull and imitative, true to the depiction of him given in the beginning of the novel. His florid complexion is

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symbolic of his crude and ostentatious manner; even his remarks are described as being "florid." In these men the death of the Brangwen tradition has resulted in their deaths as men. Their lives are indicative of what Tom has been able to avoid through his life with Lydia on the farm.

The speech of Tom centers around his attitude towards marriage as the most important thing for both man and woman as the way towards achieving a full life on earth. He uses an argument based on the nature of an angel to show what he thinks marriage does to the two involved:

" There's very little else, on earth, but marriage. You can talk about making money, or saving souls In heaven there is no marriage. But on earth there is marriage, else heaven drops out, and there is no bottom to it."

"If we've got to be Angels," went on Tom Brangwen, haranguing the company at large, "and if there is no such thing as a man nor a woman amongst them, then it seems to me as a married couple makes one Angel." (p. 138)

The meaning of the "Angel" reference used in this passage amounts to much the same notion as has been explained before as the meaning of the rainbow image in the novel, or the "Holy Ghost" symbol used by Lawrence in his essays; it refers to the joining of the two beings into a unity which preserves and makes whole the separate being of the two. The arch formed by Tom and Lydia is what Tom is trying to explain to the gathering at the wedding of Will

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and Anna. Tom also makes a passing reference to himself as he was before he became a man through Lydia: "If I am to become an Angel, it'll be my married soul, and not my single soul. It'll not be the soul of me when I was a lad: for I hadn't a soul as would make an Angel then." Here Tom shows how well he realizes the change made in him through his life with Lydia on the farm. He shows no bitterness and no regret.

The ignorance of Frank, and the mockery of Alfred, coupled with the lack of understanding of the wives of these men, finally stops Tom from expounding further on the virtues of a kind of married life they seem not to recognize or to understand. But such remarks as Frank's crude joke, said to be dirty, about a matter which Tom takes very seriously, ironically point up the sad lack of understanding in the company listening to Tom. Frank's remark is "I dunno about souls. I know as one plus one makes three, sometimes" Only Frank laughs. But the fact of the matter, from Tom's point of view, is that what Frank has said, not what he meant, is part of the meaning of the speech. The relationship of a man and wife does fructify properly in children only if the union is of two separate individuals into a wholeness which becomes embodied in offspring. This very notion permeates much of Lawrence's essay comment on

marriage, and is a central notion to both Fantasia of the Unconscious and Psychoanalysis and the Unconscious.

The final episode in which Tom occupies the center of interest prior to the events which lead to his death is his conversation with Alfred at the end of the wedding chapter. Here the difference between the two sons of the Brangwen world as presented in the beginning of the novel is fully demonstrated. Alfred is alone, without benefit of wife or friend. Tom's question, "Why, what's worn out?" is answered by Alfred in terms which show his negative existence as a man: "Most folks as I've anything to do with - as has anything to do with me. They all break down. You've got to go on by yourself, if it's only to perdition. There's nobody alongside even there." (p.142) Alfred's attitude during the speech of Tom and his statements in the conversation show how little he has been able to find value or satisfaction in his life. He chose the city as his place early in life, to the satisfaction of the mother who saw Tom as a failure in her terms. The world in which Alfred sought fulfillment was such that his attempts to fit into its forms led to his destruction as a person, as a husband, and as a man in the universe, because he found no place to stand in the way Tom described himself and Lydia standing in the vastness of a mysterious and wonderful universe. Tom, on

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the other hand, has the opposite feeling as a result of the life he found through his marriage to Lydia.

The final events in the story of Tom Brangwen are those which lead up to his drowning in a flood. The whole episode is narrated in such a way as to give the setting and events a symbolic meaning which completes the meaning of the character of Tom in the thematic development of the novel. As representative of the old way of life in England, that which was common to the ordinary man prior to the growth of modern technology and industrialization, Tom is figured as a kind of antediluvian breed of man whose era has passed, whose way of life has been swept away by the new world now fully grown about him and enveloping the lives of the younger people. The flood is a modern deluge which sweeps Tom, still "burly and handsome," into the oblivion of things past. The most significant passages which give the symbolic meaning to Tom's death are his rambling remarks to himself as he leaves the Angel pub in Nottingham and heads home to his wife. The rain is coming down quite hard:

"Oh well," he said cheerfully, " it's rained on me before Oh my heart, what a wetness in the night! There'll be no volcanoes after this. Hey, Jack, my beautiful young slender feller, which of us is Noah? It seems as though the water-works is bursted. Ducks and aquatic fowl'll be king o' the castle at this rate - dove an' olive branch an' all." (p. 244)

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The allusions in the words of Tom to the biblical story of Noah convey much of the symbolic significance attached to his death. First, Tom is associated with the era before the flood, an era which died with the rising waters; Tom dies by being swept away in the flow of the waters coming from the bursting of the dam which had been built across the land during the time of his father. That dam brought the family "a fair sum of money," but it was a "trespass across their land" and it "made them strangers in their own place, this raw bank of earth shutting them off disconcerted them." (p. 12) The dam was the first intrusion of the new way of life into the lives of the Brangwens, and it finally brings about the death of the last of the older Brangwen men, Tom. Tom achieved a way of life which resembled the older generations in its fundamentals. But the press of the changes in the world about the farm finally sweep away the old world by destroying Tom's life.

The reference to the ducks and aquatic fowl and to the "dove an' olive branch an' all" expresses Tom's attitude of disdain for the flood, and by implication, a disdain for the passionless life which the dove and olive branch stand for. According to many traditions, and to Jung in Psyche and Symbol, the bird represents spirits or

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angels, or thoughts and flights of fancy.⁵⁴ The use of a bird to symbolize the soul is common in folklore, as exemplified by Fraser in a tale from Hindu tradition.⁵⁵ These uses of the bird symbol are so common as to be unmistakeable in this context, especially when combined with the Biblical allusion which is a basis for the use of the dove and the olive branch as symbols of peace and Divine aid. The association of the new world, which will "be king o' the castle" after the flood, with the notion of spirituality and thought reinforces the representation of that world already developed up to this point in the novel, and to be further emphasized through the characters of Tom's son and namesake and Anton, the first lover of Tom's granddaughter, Ursula.

The next passage of rambling comment from Tom contains further extension of the symbolic meaning built through the first passage. Here the significance of the waters of the flood is to represent the inevitable movement of time as it makes the moment insignificant in the light of the vast expanse of the ages:

⁵⁴C.G. Jung, Psyche and Symbol (Garden City: Doubleday Anchor Books, 1958), p. 186.

⁵⁵James G. Frazer, The New Golden Bough, ed. by Theodor H. Gaster (New York: Criterion Books, 1959), p. 152.

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"It was a lot of use putting those ten loads of cinders on th' road. They'll be washed to kingdom-come if it doesn't alter. Well, it's our Fred's look-out, if they are. He's top-sawyer as far as those things go. I don't see why I should concern myself. They can wash to kingdom-come and back again for what I care. I suppose they would be washed back again some day. That's how things are. Th' rain tumbles down just to mount up in the clouds again. So they say. There's no more water on earth than there was in the year nought. That's the story, my boy, if you understand it. There's no more to-day than there was a thousand years ago - nor no less either. You can't wear water out. No, my boy; it'll give you the go-by. Try to wear it out, and it takes its hook into vapour, it has its finger at its nose to you. It turns into cloud and falleth as rain on the just and unjust. I wonder if I'm the just or the unjust." (p. 245)

Water has many common meanings in mythology, but throughout those various meanings there is a basic unity in that most have something to do with the symbolism of the life force, the source and continuity of the life principle on earth.⁵⁶ In the context of Tom's statement, the waters of the flood are linked to the vastness of time when the brief span of man's life or of an era in human development is considered. To Tom, the coming generation has already assumed the responsibility for the detail work on the farm, and his time as maker of the future has gone by. There is a kind of fatalism in Tom's acceptance of the fact that he is no longer a part of what is present: "You can't wear

⁵⁶See J.E. Cirlot, A Dictionary of Symbols (New York: Philosophical Library, 1962), pp. 345-347.

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water out. No, my boy; it'll give you the go-by." When Tom says these things, he is alone, except for the horse whom he has addressed previously. The impact of the statement is directed at Tom himself, a realization on his part of what stage he is at in his life. There is no bitterness in the statement, nor is there bitterness in any of the statements of Tom in this final episode in his life.

Tom Brangwen dies by being swept away by the flood which resulted from the canal breaking down. But his death is not ignoble, even though he is drunk when it happens. The scene of Tom's death follows from the whole portrayal of the man's life as it has been described thus far:

He went to meet the running flood, sinking deeper and deeper. His soul was full of great astonishment. He had to go and look where it came from, though the ground was going under his feet. He went on, down towards the pond, shakily. He rather enjoyed it. He was knee deep, and the water was pulling heavily. He stumbled, reeled sickeningly. (p. 246)

The rush of the water from the canal, the first development on the Brangwen land to isolate the family from its former open vision of the world about the farm, draws Tom out from the safe ground; he walks to meet it but is caught in its overwhelming force. Tom's action in this scene is comparable to his attempt as a young man to move out of the farm into the modern society of the town because, just as

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the water's inevitable movement against him as he moves out into the flood will sweep him down, so did the changed world of the town overcome him. It was only when, through Lydia, he was able to return to the world of the older Brangwens on the farm that Tom was able to escape the destructive perversion of his manhood into which he had been forced by the circumstances of his time. The perversion was that he was seeking to find a woman who would bring him to a feeling of intimacy with the Matlock style of life, something which represented a mysterious refinement to him; Tom wanted to find the meaning of his life as a man completed through the knowledge and love of a woman. Only when he found himself able to go beyond a genuine love for a woman into his own life as a man was he free. Tom had to learn not to use his wife but to grow through his relationship with her into his own "fullness of being," a goal which he was then constantly able to strive after while being constantly vitalized by his life with Lydia. But Tom could not control the course of the circumstances of the world about him. The life of the farm inevitably was invaded by the outside world, and his style of life became more than an anachronism, it became fully a way of life no longer livable for those whose lives were severed completely from the old way. Ultimately, Tom must be swept

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away by the new age:

Fear took hold of him. Gripping tightly to the lamp, he reeled, and looked round. The water was carrying his feet away, he was dizzy. He did not know which way to turn. The water was whirling, whirling, the whole black night was swooping in rings. He swayed uncertainly at the centre of all the attack, reeling in dismay. In his soul, he knew he would fall. (p. 246)

This passage, as with most of the death episode, cannot be viewed as simple narrative or as simple description; the use of allusions to the story of Noah and the flood, the use of such common symbols as the dove and the olive branch, and the use of the water, the blackness of the night, and the manner in which Tom is described as being swept away by the flood as he walks into it, all these devices, combined with the charged poetic language of the description, contribute to making this scene one of the most poetic passages in an otherwise highly poetic novel. The knowledge which Tom has in his soul is more than the product of a realization that the flood has caught him; the knowledge is the product of a realization that he is being swept away by the pressure of a changing world, one in which he does not fit. The comparison of the farm flood to the Biblical Deluge comes from Tom's own mouth. The action which brought Tom to this end is one he had to perform, he "had to go and look where it came from, though

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the ground was going under his feet." There is an inevitability about the whole scene, yet there is also the fact that Tom went because he wanted to, even "enjoyed it." Tom is not simply the victim of the forces of nature, nor is he simply caught in the flux of a deterministic evolution. Up to his last act, he is seen as a man unto himself, a man who, though not able to overcome the forces of time or of nature beyond his control, still fights with a will of his own:

As he staggered something in the water struck his legs, and he fell. Instantly he was in the turmoil of suffocation. He fought in a black horror of suffocation, fighting, wrestling, but always borne down, borne inevitably down. Still he wrestled and fought to get himself free, in the unutterable struggle of suffocation, but he always fell again deeper. Something struck his head, a great wonder of anguish went over him, then the blackness covered him entirely. (pp. 246-247)

Tom is swallowed up by the blackness of the waters, the darkness of the night, and death, finally absorbs his spirit as the body is carried passively along by the waters:

In the utter darkness, the unconscious, drowning body was rolled along, the water pouring, washing, filling in the place. The cattle woke up and rose to their feet, the dog began to yelp. And the unconscious, drowning body was washed along in the black, swirling darkness, passively. (p. 247)

The animals of the farm are mentioned because of the closeness of Tom's identification with that part of his world as seen through the scene with Anna in the barn, to mention

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only one such passage. Tom's relationship to a cosmic order to which he feels intimately bound and sees himself and his wife as very much a part of (as seen especially on p. 135, just before the wedding scene) is figured by the response of the animals, who seem to be aware of his death. They seem to be as intimately connected to him as his wife, who also awakens with a realization of what is happening. (See pp.247-249)

The death of Tom is not a tragic death, nor is his death presented as something to cause mourning. The attitude of Lydia Brangwen, which will be examined in detail shortly, shows most clearly the actual significance of his death. But a statement regarding death from one of Lawrence's essays may serve as an enlightening indication of what might be expected as the significance of the death of the character which represents his most complete treatment of the life of a man in his novels.

For there are ultimately only two desires, the desire of life and the desire of death. Beyond these is pure being, where I am absolved from desire and made perfect. This is when I am like a rose, when I balance for a space in pure adjustment and pure understanding. The timeless quality of being is understanding; when I understand fully, flesh and blood and bone, and mind and soul and spirit, one rose of unison, then I am In true understanding I am always perfect and timeless.

.

We understand death, and in this there is no death.

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Life has put together all that is put together.
 Death is the consequent putting asunder. We have
 been torn to shreds in the hands of death, like
 Osiris in the myth. But still within us life lay
 intact like seeds in winter.⁵⁷

To Lawrence, death properly understood is the culmination of life. Death is not something to avoid: "And the first great act of living is to encompass death in the understanding."⁵⁸ The experience of death is the completion of life. What a man is in life never dies, for the ultimate meaning of his life is part of the ultimate mystery of the cosmos.⁵⁹

The part of Lydia as she is affected by the death of Tom reveals more fully the significance of the death as it has been discussed here. The bond between the two people is so strong that, at the moment when Tom is overcome by the waters, she awakens from her sleep: "She heard the sharp rain, and the deep running water. She knew her husband was outside." (p. 247) She is afraid, and wakens her son, Fred, to send him out for the father. She begins to cry out for

⁵⁷D.H. Lawrence, "The Reality of Peace," Phoenix II, pp. 680 and 681.

⁵⁸Ibid., p. 682.

⁵⁹For a fuller discussion of the thought of Lawrence regarding the transcendental ends of human existence, see Jarrett-Kerr, D.H. Lawrence and Human Existence; and Spilka, The Love Ethic of D.H. Lawrence, pp. 8-36, and pp. 205-235.

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him "with a long, unnatural, penetrating call that chilled her son to the marrow." (pp. 247-248) Lydia knows the father is drowned, and in the darkness outside the body "rolled on below the house, driven by the black waters towards the highroad." (p. 248) The sensitivity of Lydia to the fate of her husband is the result of the deep, blood-consciousness which flows between them, the arch of the rainbow; her cries are "unnatural," "unearthly," because there is something beyond the ordinary and logically explainable about their relationship.

But the final result to Lydia, once the body has been recovered and laid out in the parlor, is that she accepts the death, not with horror or tears of anguish, but with an abiding sense of her unbroken bond with Tom. Both Lydia and Anna show that they realize that Tom was a man in his life and that death has not destroyed the greatness of what he was in life:

There, it [the dead body lying on the parlor floor] looked still and grand. He was perfectly calm in death, and, now he was laid in line, inviolable, unapproachable. To Anna, he was the majesty of the inaccessible male, the majesty of death. It made her still and awe-stricken, almost glad. (pp.250-251)

The reaction of Anna is emphasized by the repetition of the same words a short time later, after the mother has come in to see the body: "'I did not know you in life. You are beyond me, supreme now in death,' said Anna Brangwen, awe-

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stricken, almost glad." (p. 251) The death of Tom makes Anna "almost glad" because the death is not a denial of life in Tom's case; because of what he has been in his life, the death is a mysterious complement of his life, a completion of it, the ultimate fulfillment of Tom's existence as a man. The relevance of Lawrence's remarks about death are made immediate by the words of Anna, since they help to show the reason for her response to the sight of the dead body of her foster father. The attitude of Anna at the scene of the viewing of the body is intermingled in the text with that of the reaction of Lydia. The one point of contrast between the response of the two women is that Anna says that she never knew Tom in life, whereas the realization of Lydia is that there was a shared knowledge between them which he has taken into eternity with him: " 'I shared life with you, I belong in my own way to eternity,' said Lydia Brangwen, her heart cold, knowing her own singleness." (p. 251) Both women are referred to in this passage by their full names, using the Brangwen surname. The name seems to indicate the blood intimacy of the connection between Tom and the two Lensky women, an intimacy which is more mysterious and basic than the ties of simple familial blood relationship. Tom has represented the male to each woman, although differently for each, because he was a man

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who had achieved a fullness of being in his life:

Lydia Brangwen . . . came and saw the impressive, inviolable body of the dead man. She went pale, seeing death. He was beyond change or knowledge, absolute, laid in line with the infinite. What had she to do with him? He was a majestic Abstraction, made visible now for a moment, inviolate, absolute. And who could lay claim to him, who could speak of him, of the him who was revealed in the stripped moment of transit from life into death? Neither the living nor the dead could claim him, he was both the one and the other, inviolable, inaccessibly himself. (p. 251)

After the period of Tom's death and burial has passed, Lydia Brangwen is described as she thinks back over her life with the two men she has known, her first husband and Tom. Her thoughts summarize the meaning of Tom's life as far as she has been concerned, and the contrast between Tom and Lensky gives a final affirmation to the positive qualities of Tom's life and the negative quality of Lensky's life, a life which, in many ways, will be seen to serve as a proto-type for the failures in life of other men in the novel, especially Tom Brangwen junior and Anton Skrebensky, Ursula's lover. Of Lensky she thinks:

He was a broken, cold man. He had no affection for her, nor for anyone. He had failed in his work, so everything had failed. He stiffened and died.

.

She, Lydia Brangwen, was sorry for him now. He was dead - he had scarcely lived. He had never known her. He had lain with her, but he had never known her. He had not received what she could give him. He had gone away from her empty. So, he had never lived. So,

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he had died and passed away. Yet there had been strength and power in him. (p. 258)

Of Tom Brangwen, Lydia thinks the opposite:

Tom Brangwen had served her. He had come to her, and taken from her. He had died and gone his way into death. But he had made himself immortal in his knowledge with her. So she had her place here, in life, and in immortality. For he had taken his knowledge of her into death, so that she had her place in death. "In my father's house are many mansions." (p. 258)

The difference between Lydia's relationship to Lensky and to Tom is explained by her view of the two:

She loved both her husbands. To one she had been a naked little girl-bride, running to serve him. The other she loved out of fulfillment, because he was good and had given her being, because he had served her honourably, and become her man, one with her.

She was established in this stretch of life, she had come to herself. During her first marriage, she had not existed, except through him, he was the substance and she the shadow running at his feet. She was very glad she had come to her own self. She was grateful to Brangwen. She reached out to him in gratitude, into death. (pp. 258-259)

In these thoughts of Lydia Brangwen, the life and death of Tom Brangwen are given their final explanation and justification. He was a man who found fulfillment through the achievement of a whole relationship with a woman which enabled him to live and work in the daytime world as a man, with a sense of dignity as a farmer, and with a sense of his place as part of the vast, mysterious cosmic order.

CHAPTER III

MARRIAGE AND FULFILLMENT OF WILL

After the death of Tom Brangwen, the development of The Rainbow begins to take a new direction in the light of the changed circumstances within which the characters must work out the problems of their search for a meaningful existence. As Draper points out, "the mode of the novel becomes more and more one of dialectical opposition."⁶⁰ Draper's point, one which he does not pursue to advantage in his consideration of the work, is important in that there must be some basic reason for such a change of narrative technique; that reason is a fundamental piece of evidence for the explanation of the differences in the role of Will in his relationship with Anna from the role of Tom in his relationship with Lydia; and, for that matter, it points to one reason for the development of Tom, junior, and of Anton Skrebensky, at least to the extent that the new world of the city and its sophisticated, educated, modern life affect their growth. The mode of the narrative becomes much more

⁶⁰Ronald P. Draper, D. H. Lawrence, p. 64.

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involved with the rational comprehension of the characters as they develop within the context of a world in large measure separated from the kind of essential involvement with the things of unaltered nature, the earth and sky, the animals and plants, which surrounded the life of Tom and his ancestors. The closeness to the rhythms of nature which was so evident in the description of the earlier Brangwens at the beginning of the novel, and which became so much a part of the development of Tom's isolated life on the farm, do not surround the succeeding generations except at particular points in their lives, points where some kind of blood-intimacy is being sought after, sometimes with success, as with Will and Anna in the fields (see p. 119), and sometimes with failure, as when Ursula tries to find her fulfillment through her sexual relationship with Anton. The most frequent method of exposing the situation of the characters, however, is through the interaction of minds as they try to comprehend what is happening to them or to come to a conscious awareness of their relative positions within the relationship as it is going through its various stages of development. The task of these characters becomes, then, more complex than that of either Tom or Lydia, who were much more readily able to accept the nature of the relationship and the direction of their lives as a result of the relationship, because they did

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not become involved so deeply in the search for comprehension of the meaning of human existence.

The lack of intellectual searching in the life of Tom was emphasized in the early description of him as a student; this side of Tom has led some critics to consider him as a failure since he is too directed towards the "blood-intimacy" and not enough towards the purposeful life of a man in the world. A comparison made by Goodheart between Tom and Will is indicative of this kind of reading of the older Brangwen's character and can serve as a point of departure for making the necessary contrast and comparison between the roles these two figures play which is called for by the thesis under discussion:

. . . Tom Brangwen, whose whole life was absorbed first by his wife Lydia and then by his daughter Anna, is drowned in the flood. The symbolic implication of the drowning is unmistakable, for it occurs when Tom is almost hypnotically drawn to the source of the raging river. The drowning is the punishment appropriate to one who has "faced inwards to the teeming life of creation." The failure of Will's relationship with Anna, on the other hand, stems from his wilful rejection of the nighttime life with Anna, his attempt on occasion to impose his will on her and his passion for spiritual transcendence climaxed by his mystical experience on his visit to Lincoln Cathedral.⁶¹

There are two points which must be disputed in Goodheart's

⁶¹Eugene Goodheart, The Utopian Vision of D. H. Lawrence (Chicago: University of Chicago Press, 1963) p. 120.

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statement in order to clarify the context within which the proper kind of comparison and contrast between the two characters can be made. First is the idea that the drowning of Tom represents a punishment for being the kind of man he was. The examination which has been made already of this part of the novel shows that there are a number of symbolic meanings built into the text, not the least of which is found in the Noah and Deluge scene, which Goodheart does not consider in his interpretation. To say that the passage means that Tom is being punished is simplistic. Tom is punished only in the sense that he does not adapt himself to the ways of the world which caused the canal to be built. Also it is clear from the previous analysis that Tom was not absorbed by Lydia and Anna, and, in fact, had to realize that he could not live by absorbing or by being absorbed by them. Lawrence, in a number of places, asserts his notion that men will differ, some being more prone to a transcendental concern whereas others may be more drawn to the physical reality about them. It is basic to his notions of man's political life not only to admit but to emphasize such differences:

In living life, we are all born with different powers, and different degrees of power; some higher, some lower. The only thing to do is honourably to accept it, and to live in the communion of power.⁶²

⁶²D. H. Lawrence, "Blessed Are the Powerful," *Phoenix II*, p. 41.

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And in another context, he states:

There is no such thing as equality. In the kingdom of heaven, . . . each soul that achieves a perfect relationship with the cosmos, from its own centre, is perfect, and incomparable. It has no superior. It is a conqueror, and incomparable.⁶³

That which Goodheart sees as causing Tom to be punished is that which is part of Tom's individuality; the notion which is being imputed to Lawrence's ideology does not fit into what Lawrence himself asserts time and time again. As for this notion being part of the meaning of the character of Tom in the novel, the position of Goodheart does not fit the meaning of the role of Tom as developed in the present study, and Goodheart does not offer any evidence but his own statement of the meaning of a single passage not dealt with in context to support his contention.

The role of Tom, then, does not stand in contrast to that of Will in order to show what, by comparison, Tom lacks in his character; nor should Will be judged as a failure for not being like Tom. Goodheart's statement about Will's failure is as dubious as the comment on Tom. First the basis of his interpretation is a contrast between Tom and Will, not according to their differing roles in the novel, but as individuals who are more or less successful in their lives

⁶³D. H. Lawrence, "Reflections on the Death of a Porcupine," Phoenix II, p. 473.

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due to the differences in their characters, and not due to the adjustments they make as men to the problems they face in striving for fullness of being. A second difficulty with the comment of Goodheart on Will is that he considers Will's relationship to Anna a failure on the basis of the development of the marriage up to the Lincoln Cathedral scene. This judgement ignores the later achievement of a relationship between the two which, while different from that of Tom and Lydia, has much in common with the kind of fulfillment seen in the lives of the earlier Brangwens. It is this development which will be traced in a discussion of the life of Will Brangwen in such a way as to show how the role of the younger man differs from the role of the older but yet carries forward the theme of man's search for fullness of being as it was established through the development of Tom's life. The threefold involvement, one wherein the meaning of the rainbow image, or of the "Holy Ghost," as it was examined earlier, is seen to pertain to the life of Will, cannot be achieved by the younger generation as it was by the older; but it can be achieved in a different way as Will's life shows. There will be greater difficulty for Will in his search for fullness, and the extent of the involvement of the mind will be a complication, but the achievement is made on the intimate level at least. Will's greatest problem after his ultimate arrival at a rather sound relationship

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with Anna will be his difficulties with the search for fulfillment beyond her as a man in the world. The field of Will's work as a man is, in fact, in the area which Lawrence frequently referred to as a central point of modern problems education.

There are five parts to the role of Will Brangwen which will be discussed here in order to show his significance in carrying forward that portion of the novel's theme which is being considered in this thesis, that is, the search of modern man for fullness of being which entails his finding a balance within himself of the two poles of his nature by finding a proper relationship with the world beyond himself, on the intimate level, on the level of his work in the world, and, ultimately, through the achievement of a balance in the first two spheres of his life, to find a relationship with the cosmos which makes his life meaningful in a transcendent way. The five parts of Will's role to be discussed are his background, as son of Alfred Brangwen, the episode with Anna in the fields, the development of his submission to Anna, the Lincoln Cathedral scene, and the sexual life of Will and Anna as it leads to the "passionate duel of sensual discovery"⁶⁴ in the tenth year

⁶⁴Spilka, Love Ethic of D. H. Lawrence, p. 99.

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of their marriage. The second, third, and fourth of these points have been discussed often by critics, but the first and last have been as often ignored. The excellence of Spilka's analysis of the role of Will gives testimony to the necessity to consider all these points as he does. This critic's commentary will serve as a helpful guide to the present consideration of the role of Will. Spilka describes the relationship between Will and Anna as it develops in the early years of their marriage:

Will brings together in imperfect union such family traits as "blood-intimacy" and religious aspiration. Anna performs her mother's former role: proud and independant by nature, she forces Will to an even more marked assertion of his separateness than his uncle's. All through the first years of their marriage, she resists the absorbing, willful quality of her husband's love. In the end she defeats him, and the home life continues on a matriarchal basis. She rules him, along with a growing brood of children, in the practical daytime world, and though she learns to love him at night, she fails to respect him.⁶⁵

The defeat of Will which Spilka notes is not a permanent defeat. However, the time it takes for him to come out of the attitude which allows such a defeat is longer than the length of time it took Tom to overcome his attitude towards Lydia. The difference between the ultimate results in the

⁶⁵Ibid., p. 98.

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two men, once the relationship is established, is that Will does attempt to find his life's work in the context of the modern world.

As the son of Alfred Brangwen, Will grew up in a world where the closeness to the earth of the life on the farm was unknown. The "traits of 'blood-intimacy' and religious aspiration" which he inherited from his Brangwen background do not find a direction or outlet through a sense of the proximity to the mysterious order of things in nature which Tom felt; Will tends towards a religious preoccupation, a thing of the mind in him, as a way of experiencing the world beyond his own being, a world which is made awesome and wonderful to him as it is symbolized by the things of religion, i.e., the buildings, music, and artifacts of the church. The direction of Will's concern with himself and the world about him comes from the dark, animal instincts of his nature; but his mind directs these instincts outward to the cosmos in such a way as to enable him to draw the world outside, especially in its mystery, into the inner world of his own being. Where Tom sought a bond with the outer world from which he felt excluded, a bond of his mind with the refinement of the world embodied by the Matlock people, Will draws the things of the outer world into himself. Tom rarely went to church; Will's life is centered in the church. This quality of his character is implied in the memories

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which Anna has of him at the time he is to come to Ilkeston to become an apprentice draughtsman in a lace factory:

She remembered her cousin Will. He had town clothes and was thin, with a curious head, black as jet, with hair like sleek, thin fur. It was a curious head: it reminded her she knew not of what: of some animal, some mysterious animal that lived in the darkness under the leaves and never came out, but which lived vividly, swift and intense. She always thought of him with that black, keen, blind head. And she considered him odd.
(p. 107)

Will represents a clear contrast to Tom in his physical appearance. Tom is robust, blue-eyed, and outgoing when he is with friends; Will is smaller, dark, and reserved with others. But there is something in common between them which derives from the Brangwen background of both: "But he sat very naturally in the Marsh living-room. He had some uncouthness, some natural self-possession of the Brangwens that made him at home there." There is in Will, as in Tom, a center of his being which, though not fulfilled through an achieved balance with the world outside of himself, has a potential for vital existence like that achieved by Tom. The vital manhood of the lives of the past Brangwens has flowed into the blood of Will. His father was never able to find the needed balance in his life, but the scene after the wedding shows his strength, perverted though it had become after he left the farm. Will has something of that estrangement from the world beyond his own being which his father's

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words to Tom show: "You've got to go on by yourself, if it's only to perdition. There's nobody going alongside even there." (p. 142) The outcome of Alfred's life has had an effect on the nature of Will; he is closed off from the immediate reality of the world about him, a fact that will become the focus of much of the impact of his relationship with Anna who is very aware of the immediate world. Will's attitude towards architecture is one of the central devices used to show his character:

He was interested in churches, in church architecture. The influence of Ruskin had stimulated him to a pleasure in the medieval forms. His talk was fragmentary, he was only half articulate. But listening to him, as he spoke of church after church, of nave and chancel and transept, of rood-screen and font, of hatchet-carving and moulding and tracery, speaking always with close passion of particular things, particular places, there gathered in her heart a pregnant hush of churches, a mystery, a ponderous significance of bowed stone, a dim-coloured light through which something took place obscurely, passing into darkness: a high, delighted framework of the mystic screen, and beyond in the furthest beyond, the altar. It was a very real experience. She was carried away. And the land seemed to be covered with a vast, mystic church, reserved in gloom, thrilled with an unknown Presence. (p. 113)

The kind of arch to which Will is drawn is the Gothic arch, with its thrust upward into the heavens, into the unknown. The delight he takes in the closed interior of the Gothic church will become the basis of the contrast between his attitude and that of Anna, her attitude being one derived from the influence of the openness of the farm world and the

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life of Tom and Lydia. Will is directed towards the dark, mysterious world inside himself, and the churches cause an echo to sound in him by their sweep upward into the darkness of the enclosure. The result in him of his talk about the churches is indicative of his character: "He was very much excited and filled with himself that afternoon. A flame kindled round him, making his experience passionate and glowing, burningly real." The impact on Anna of Will's talk is to draw her out of her own world on the farm into something new and unknown, and this excites her. The difference between Anna and Will as shown by their differing reactions to the encounter will play a large part in the development of their relationship. Anna comes from a world which has taught her to seek completion beyond herself; Will does not realize the importance of the world outside himself but will have to come to that realization eventually if he is not to end up somewhat as his father did:

He returned to his lodging at night treading quick, his eyes glittering, and his face shining darkly as if he came from some passionate, vital tryst.

The glow remained in him, the fire burned, his heart was fierce like a sun. He enjoyed his unknown life and his own self. And he was ready to go back to the Marsh.

Without knowing it, Anna was wanting him to come. In him she had escaped. In him the bounds of her experience were transgressed; he was a hole in the wall, beyond which the sunshine blazed on an outside world. (p. 114)

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The growth in Will of an attraction to Anna comes as a kind of shock for him, and he finds a battle inside of himself beginning. Will finds himself to his own wonder, "in an electric state of passion." (p. 115) He feels himself being moved out of the centers of his inner preoccupations towards the girl, and this development starts the process of his movement outward, towards the girl and towards the world beyond her, but the completion of this development will not come for a number of years:

And the youth went home with the stars in heaven
whirling fiercely about the blackness of his head,
and his heart fierce, insistent, but fierce as
if he felt something baulking him. He wanted to
smash through something. (p. 116)

What Will feels is the result of the isolated being he has formed in himself which must be balanced by the capacity to relate as a whole man to the woman he is growing to love.

The first wood-carving which Will makes for Anna is a butter-stamper containing the image of the phoenix, a symbol of resurrection, renewal of life. The meaning of the gift in this context is indicative of the nature of the relationship of Anna to Will; she is the provocation of a new life in him, a resurrection from the burial within himself which has become a way of life for Will. It is in the dairy where Anna has put the sign of the phoenix on the butter that they begin to experience the attraction to each other sexually.

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but Will feels something in himself holding him back:

She stood with her head bent, turned aside. He wanted to go near her. He had kissed her once. Again his eye rested on the round blocks of butter, where the emblematic bird lifted its breast from the shadow cast by the candle flame. What was restraining him? (p. 117)

When Will does make his advance at Anna, it is like a hawk. His movement is sudden and fierce: "She felt him flying into the dark space of her flames, like a brand, like a gleaming hawk." Will's coming to Anna is not done with an openness which accepts her as partner; it is done with the swiftness of a bird of prey. Will does not escape from his isolation. He reaches out from that isolation to take Anna, to devour her, without breaking through that barrier he feels in himself which holds him back from the new birth she can bring him to, as Tom found a new birth of himself in his early relationship with Lydia. Will needs to achieve that kind of relationship with Anna, but his separation from the world prevents him.

A second work of art which Will begins to make after he has known Anna is a carving of the "Creation of Eve":

Will Brangwen worked at his wood-carving. It was a passion for him to have the chisel under his grip. Verily the passion of his heart lifted the fine bit of steel. He was carving, as he had always wanted, the Creation of Eve. It was a panel in low relief, for a church. Adam lay asleep as if suffering, and God, a dim, large figure, stooped towards him, stretching forward His unveiled hand;

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and Eve, a small vivid, naked female shape, was issuing like a flame towards the hand of God, from the torn side of Adam.⁶⁶ (p. 120)

This carving will become a central device in the depiction of the course of the relationship of Anna and Will. It shows the kind of attitude Will has towards Anna. He sees her as the product issuing from himself, a process wherein he is acted upon by a sprititual force and not on his own, but the process involves his suffering in order for the female to be born out of him. The need for Will to find the female beyond himself is what produces the suffering, but at this stage of his development he does not recognize her as a **separate entity**. The passion of Will is directed to a spiritualized vision of the love he feels growing for the woman. The fact that Will can be identified with Adam, and Anna with Eve, is substantiated more completely by later references to this same carving, references which will be dealt with in due course. In the present context, the carving becomes very significant

⁶⁶The function of biblical (especially the use of the Noah story) and classical allusions represents one of the major unifying patterns of the novel. A separate study could be made of these patterns as they contribute to the working out of the theme and thereby of the organic unity of the work. Although close analysis of the function of these patterns does not fall within the scope of the present study, given the limitations set forth in the Introduction, their importance must be at least noted.

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in that it immediately precedes the description of the two lovers in the first passage to involve the extended use of images of nature, the night and the moon, and the corn harvest. The fact that Will's mind is caught by the notion of man and woman depicted in the carving, a notion which centers on his own role and a spiritualization of that role, foreshadows the attitude of worship which will lead him to become a servant of the female rather than a separate but related male in love. Will becomes so rooted in the internal, spiritual nature of his love that he will try to find his fulfillment in it alone; he will not seek anything beyond her as a man in the world until his love becomes earthbound.

The importance of the religious overtones of the images associated with the character of Will is that they show the transcendent direction of Will's personality, a point which contrasts with the very earthbound direction of Tom. In the scene centered around the gathering of the sheaves of corn by the two lovers, there is a quality of ritual about the actions of the two. One critic has described this quality as follows:

These scenes are "rituals" because they dramatize, frequently in solemn ceremonial gesture and in a ceremonious prose, the ultimate relation of the "essential" man or woman . . . to what Lawrence calls the "unknown." As such they are analogous with religious rites in which the relation of the human soul to God is celebrated. In these scenes

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"the old stable Ego" of the character shatters, and the individual becomes unrecognizable in his everyday aspect. "Daytime consciousness" is suspended; the individual is described as coming under the direct influence of irresistible forces of life.⁶⁷

The rhythmic movements of Anna and Will as they perform the ritual of the gathering of the sheaves of corn, which also convey the sexual intensity of the moment for both, are performed under the spell of the moon. The moon is a symbol of the feminine power flowing from Anna into the consciousness of Will. This power becomes something awesome and mysterious to him, so much so that he assumes an attitude of worship towards it, an attitude which he maintains through to the tenth year of marriage to Anna: "Then she turned towards the moon, which seemed glowingly to uncover her bosom every time she faced it. He went to the vague emptiness of the field opposite, dutifully." (p. 122) The achievement of a relationship with the embodiment of the mystery of the moon and the night becomes at this point for Will a preoccupation which will distract him for a number of years from any outside goal, any reality beyond her relationship to him at night:

He saw her hands glisten in the spray of grain.
And he dropped his sheaves and he trembled as he
took her in his arms. He had overtaken her, and
it was his privilege, to kiss her. She was sweet
and fresh with the night air, and sweet with the

⁶⁷Julian Moynahan, The Deed of Life (Princeton: Princeton University Press, 1963), p.62.

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scent of grain. And the whole rhythm of him beat into his kisses, and still he pursued her, in his kisses, and still she was not quite overcome. He wondered over the moonlight on her nose! All the moonlight upon her, all the darkness within her! All the night in his arms, darkness and shine, he possessed of it all! All the night for him now, to unfold, to venture within, all the mystery to be entered, all the discovery to be made. (p. 124)

Will is possessed by the spell of the female who is Anna, but she is not a person to him in this moment, she is a mystical, although sensually realized, being. Will seeks to draw her into himself, not as Tom sought to know Lydia in order to feel fulfilled through involvement in the kind of Matlock mystery by which he was captivated, but rather in a non-conceptual reduction of the distinctness of Anna as a person to a spiritual mystery grasped through the realization of her in sexual experience. Will does not seek beyond this mystery for anything to fulfill his role as a man in the world; Anna will lose her respect for him because of this, and Will then will lose his sense of manhood rooted in his love for Anna. Different though the cases of Tom and Will are, each does have the similar experience of not being able to accept the outcome of his attitude towards his wife which forces the women to fulfill a function the man must fulfill by finding a meaningful purpose in the world beyond the nighttime world of the love he has found. So Will also seeks a woman as Tom did and as his father did. The immediate result of the

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episode of the sheaf gathering is that Will proposes to Anna and she accepts, but the far reaching implications of the attitude he has shown in the scene are evinced in his reaction to the new stage of development in the relationship reached at this point:

She stopped in the field again and kissed him, clinging to him passionately, in a way he could not understand. He could not understand. But he left it all now, to marriage. That was the solution now, fixed ahead. He wanted her, he wanted to be married to her, he wanted to have her altogether, as his own for ever. And he waited, intent, for the accomplishment. But there was all the while a slight tension of irritation. (p. 125)

Where Tom had a notion developed in his conscious mind about the bond of knowledge which he wanted to share with Lydia, especially to share a knowledge and understanding of her foreign way of life, Will has a dark, unthinking drive to make Anna the completion of his mystical vision of life within himself. Tom was too preoccupied with a conception of Lydia as a person; Will is too preoccupied with a sense of the dark mystery of the female in Anna. Each in his own way has bypassed the relationship to a separate person beyond himself in his quest for a self-fulfillment which can only come by a transcending of the limits of the relationship while being impelled to that transcendence by the relationship itself.

Will does not understand the real role which Anna

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must perform in relationship to him, and the necessary involvement in her as something outside himself which he must have, because the important thing to him is the inner experience he has of Anna as the dark, spiritual mystery which quickens his blood and stirs his already developed inclination towards the mystery of the darkness within himself. Anna's interest in Will is much more physical and down to earth. She is interested in his presence as a man before her; Will feels the presence of Anna even though she is not physically with him. Anna sees Will as a center for life, whereas Will sees her as life itself:

She was much more alive. She wanted to enjoy courtship. He seemed to come and go like the wind, without asking why or whither. But she wanted to enjoy his presence. For her, he was the kernel of life, to touch him alone was bliss. But for him, she was the essence of life. She existed as much when he was at his carving in his lodging in Ilkeston, as when she sat looking at him in the Marsh kitchen. In himself, he knew her. But his outward faculties seemed suspended. He did not see her with his eyes, nor hear her with his voice. (p. 130)

Anna is the one who is actively interested in the relationship which the two lovers must have with the world about them. This interest fits the characteristic of her mind which has been developed in her family and school life thus far. She thinks about things rationally and realistically, although she is not abstract in her approach but rather practical. It will be her future husband's unthinking spiritualization of

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his experience, as embodied in his love of the things of the church, which will be the source of irritation for her. It is he "so keen and wonderful" who is "the only reality in her world." For Will the reality of Anna is something to consume him:

but to him, she was a flame that consumed him.
the flame flowed up his limbs, flowed through him,
till he was consumed, till he existed only as an
unconscious, dark transit of flame, deriving from
her. (p. 130)

In the darkness, Will and Anna are able to overcome the barrier of their isolation from each other because for Anna he becomes a physically present reality in the touching of their bodies together, and for Will she becomes united physically with the darkness of her meaning to him:

Sometimes, when it was cold, they stood to be lovers in the stables, where the air was warm and sharp with ammonia. And during these dark vigils, he learned to know her, her body against his, they drew nearer and nearer together, the kisses came more subtly close and fitting. So when in the thick darkness a horse suddenly scrambled to its feet, with a dull, thunderous sound, they listened as one person....they were conscious of the horse. (p. 130)

In the light of day the two are separated by all that stands between them, and the bond between them is strained, and will become more strained until Will has achieved a sense of meaning as a man in the daytime world. At night, they join, but only for reasons which fit their separate directions as individuals; they do not meet as did Tom and Lydia after the older couple was able to see and accept each other for what

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they were as man and woman joined by a bond of love that flowed between them without subverting the integrity of either.

The direction of the narrative of the first years of the married life of Anna and Will is implied in the final scene of the wedding chapter, and the development takes place through the long following chapter which culminates in the "victory" of Anna over her husband's dominance. The scene of Anna and Will listening to the voices of their parents outside their windows as the lovers become gradually oblivious of the external world, which their fathers represent, shows their separation from the world:

She listened still. But she was sure. She sank down again into bed, into his arms. He held her very close, kissing her. The hymn rambled on outside, all the men singing their best, having forgotten everything else under the spell of the fiddles and the tune. The firelight glowed against the darkness in the room. Anna could hear her father singing with gusto.

"Aren't they silly," she whispered.

And they crept closer, closer together, hearts beating to one another. And even as the hymn rolled on, they ceased to hear it. (p. 143)

The irony of the hymn, which refers to the farm world of Tom Brangwen in a religious context, is that the world from which the lovers are separated is the one where the older generations of Brangwens found the fulfillment which Will does not have and will not find in the same way ever. This new generation is part of a new way of life, but the purpose which it seeks as human will not be found in such a context unless it is able to build a new way of relating to the

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universe in blood and spirit rather than in mind functioning only as analytic machine.

In the first weeks of the marriage, the pattern becomes clear which will characterize the first ten years of life Anna and Will have together:

It was all very well at night, when the doors were locked and the darkness drawn round the two of them. Then they were the only inhabitants of the visible earth, the rest were under the flood. And being alone in the world, they were a law unto themselves, they could enjoy and squander and waste like conscienceless gods. (p. 144)

The night is the time of meeting of man and woman in a love which should produce a renewal of both for the tasks they must face up to during the day, tasks which give to their lives the transcendent meaning referred to in the explanation of the life of Tom and Lydia as they achieved a fullness of being as individuals related as lovers. But for Will the day does not offer a challenge. He lives within himself except for the mystery of the love he feels for Anna. There is no further purpose in his life than to live out the experience of this love as it deepens his awareness of the inner darkness of his being. There is a dissatisfaction even in these early days, however:

But in the morning, as the carts clanked by, and children shouted down the lane; as the hucksters came calling their wares, and the church clock struck eleven, and he and she had not got up yet, even to breakfast, he could not help feeling guilty, as if he were committing a breach of the law - ashamed that he was not up and doing. (p. 144)

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There is a constant reiteration of the shifting of the focus of the life of the two lovers between the isolation of their nighttime harmony and the intrusion of the reality of the daytime world which disturbs the harmony. The night is figured as a time of unity when the lovers reach the "heart of eternity." They are "complete and beyond touch of time or change," as if "they were at the very centre of all the slow wheeling of space and the rapid agitation of life, deep, deep inside them all, at the centre where there is utter radiance, and eternal being, and the silence absorbed in praise" In this state the two are divorced from the here and now, "whilst time roared far off, forever far off, towards the rim." (p. 145) Into this nighttime world the light of day comes as a disturbance; "Then gradually they were passed away from the supreme centre, down the circles of praise and joy and gladness, farther and farther out, towards the noise and the friction." (p. 145)

Of the two, it is Anna who first becomes aware of the need to live in the immediacy of the real world during the light of day. Will has the effect on her of transporting her from the real world into a realm of pure spirit, an effect which she delights in up to the point when the light comes. Then she wishes to come to earth, and his reluctance to turn his attention to the present stirs her against him (see p. 146). When Will does become aware of the world, he is uneasy:

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But when he unbolted the door, and half-dressed, looked out, he felt furtive and guilty. The world was there, after all. And he felt so secure, as though this house were the Ark in the flood, and all the rest were drowned. The world was there; and it was afternoon. The morning had vanished and gone by, the day was growing old. Where was the bright, fresh morning? He was accused. Was the morning gone, and he had lain with the blinds drawn, let it pass unnoticed? (p.147)

The accusation Will feels is from within himself, an accusation that he has lost the opportunity to become in some meaningful way fulfilled as a man in the world, to have filled his day with activity worthy of him as a man. The accusation is also conveyed through Anna who resents his desire to isolate himself with her and to reduce the whole of reality to the four walls of the bedroom in which they experience the mystery of each other to the exclusion of reality beyond them. What Will is doing to himself and to Anna is described by Lawrence elsewhere as follows:

The bond of love! What worse bondage can we conceive than the bond of love? It is an attempt to wall in the high tide; it is a will to arrest the spring, never to let May dissolve into June, never to let the hawthorne petal fall for berrying.⁶⁸

The image of the Ark and of the flood, the images to be used in narrating the story of Tom's death, a man who did not walk in time but who walked into the flood, and into the immortality of his death as described by his wife's reaction to his

⁶⁸D. H. Lawrence, "Love," Phoenix II, p. 152.

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drowning, is the very imagery used to show the attempt of Will to defy time and the necessity of his going out to find a purpose for himself beyond Anna. In arriving at the goal of love, Will wants to stop, to find all in his union with Anna: "But if all be united in one bond of love, then there is no more love For in arriving one passes beyond love, or, rather, one encompasses love in a new transcendence."⁶⁹ The encompassing of love "in a new transcendence" is precisely what Will is shown not to do, and he does not develop in this way until he has undergone several changes brought about by the way in which Anna's attitude develops towards him. In Fantasia of the Unconscious Lawrence describes the situation of the man in words which sharply contrast with the attitude of Will towards his daytime responsibility:

If a man has no purpose for his days, then to the woman alone remains the goal of his nights: the great sex goal. And this goal is no goal, but always cries for something beyond: for the rising in the morning and the going forth beyond, the man disappearing ahead into the distance of futurity, that which his purpose stands for, the future.⁷⁰

And Will's reaction to the disquiet he feels in the realization of the waste of the day is the opposite of that which

⁶⁹Ibid., p. 151.

⁷⁰D. H. Lawrence, Fantasia of the Unconscious, p. 220.

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Lawrence says it must be:

Let the day and the daylight drop out, let it go by unseen. He did not care. What did one day more or less matter to him? It could fall into oblivion unspent if it liked, this one course of daylight.
(p. 147)

The importance for the man of the balance between the life he finds in the night with the woman he loves and the purpose he finds for his days is intrinsic to his achieving an ultimate sense of his meaning as a man in the context of the fullness of the universe he lives in.

The idea of Will's rejection of a responsibility to be a man at work during the day is repeated several times, for example, where the same disquiet felt in the passage quoted above is repeated later in the same day, and the response to the disturbance is the same; it is here that Will's attitude is specifically referred to as unmanly: "One bright transit of daylight gone by unacknowledged! There was something unmanly, recusant in it." (pp. 147-148) The statement goes on to point out Will's realization that he should "go out quickly into the daylight, and work or spend himself energetically in the open air of the afternoon"

But Will follows the lead of Anna, as he sees it, because he likes her taking of responsibilities lightly, not seeing that she does not have the kind of responsibility to go out of the home as he must. Anna is the sunlight for Will, the substitute for his real need to find a purpose beyond her:

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Her heart beating seemed like sunlight upon him. In her was a more real day than the day could give; so warm and steady and restoring

To him, turned towards her heart-pulse, all was very still and very warm and very close, like noon-tide. He was glad to know this warm, full noon. It ripened him and took away his responsibility, some of his conscience. (p. 148)

The use of Anna to fill the desire of Will for completeness is the root of the difficulty which will bring her to lose respect for him and which will lead Will to the state of misery which later drives him to another woman, in a development analogous to Tom's fascination for the mistress of his brother. Tom's attempt to make Lydia provide the scope of an external world from which he felt excluded had the result which Will experiences later in his marriage, but the cause in Will is an attempt to exclude the external world from his life. That portion of conscience not taken away by his use of Anna as a substitute will lead to a realization in her husband that he needs more than what she provides him at night. Until that time comes, however, Will is satisfied to allow her to "do as she likes with him." (p. 149) Once again the carving of Eve is used as a means of showing the attitude of Will. He thinks of the Eve figure as something to "labour over . . . in a silent passion of creation." And Adam "should be tense as if in a dream of immortality." The immortality which Lydia felt part of in the death of Tom is quite different from the dream of Will. The younger Brangwen is seeking his end in the love rather than moving beyond into

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a purposeful work in the world to achieve a fulfillment of himself through the balance within of the nighttime life with Anna and the daytime life he leads outside of the home.

In the early stages of the marriage of Will and Anna, it is the woman who takes the lead, who assumes the positive formative role in the relationship. Will looks to her for his direction and finds himself resisting the impulse of his maleness to go out into the world to find a relevance for himself in his relationship to the life immediately about him and thereby to find a sense of his place in the cosmos. Instead he looks to his wife as a model and follows her, making the center of his own world revolve around the spiritualized conception of the woman as represented by Eve in the carving. This attitude follows from Will's tendency to draw all things into himself in order to feel the dark mystery of the inner life he has led all along; he has fitted Anna into the enclosed darkness represented by his response to churches and the objects of religious significance which embody the mystery of the unknown for him:

It was as if the surface of the world had been broken away entire: Ilkeston, streets, church, people, work, rule-of-the-day, all intact; and yet peeled away into unreality: one's own being, strange feelings and passions and yearnings and beliefs and aspirations, suddenly become present, revealed, the permanent bed-rock, knitted one rock with the woman he loved. It was confounding. Things are not what they seem! (p. 150)

The irony for Will is that things are not what they seem to

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be to him, and this disparity will be the seed of his discontent later in his marriage.

Will's destruction of the reality of the external world begins to bring discontent early in the development of the marriage relationship. In fact, when Anna decides to have a tea party in order to begin the social life they have been avoiding, because she is "sooner ready to enjoy again a return to the outside world," Will is disappointed. He wants "to have done with the outside world, to declare it finished for ever." (p. 150) The conflict between the two lovers is established at this point, a conflict which will end in the victory of Anna for ten years. Will's anger is provoked by his "desire for her to stay with him, and shame at his own dependence on her." (p. 151) This anger, which ebbs and flows with the shifting of night and day, the day bringing to the surface the discontent, disturbs and tortures Anna:

It was his negative insensitiveness to her that she could not bear, something clayey and ugly. His intelligence was self-absorbed. How unnatural it was to sit with a self-absorbed creature, like something negative ensconced opposite one. Nothing could touch him - he could only absorb things into his own self. (p. 154)

The self-absorption of Will is the reason for his anger at Anna, and it will be the basis of her failure to respect him. He does not win the respect of the woman by leading the way for her because of his sense of purpose as a man.

Accentuation of the attitude of Will towards himself

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and his relationship to the world is provided by the several episodes which contrast the attitude of Anna toward the church and that of Will. Each of these episodes is preliminary to the central scene of Anna and Will at Lincoln Cathedral two years after their marriage. Anna is much more directed towards a conscious consideration of the problems of the spiritual life, such as the questions of man's moral behavior or questions regarding the existence of God and the nature of such a being. But the approach to these problems which she found in the church of her childhood left her alienated, uninterested in the kind of religion which deals in abstract answers, answers which could not involve her in an intimate and vital way. Her concern is not with "social duty" but with "her self." Anna wishes to feel a vital connection between the world about her and her self, a connection which culminates in conscious awareness of her worth and vitality as a woman. This kind of awareness begins in her with her relationship to Will, but his attempt to cut out the world leads to frustration for her and, in response to her frustration, anger for Will. His sense of connection with the ultimate mystery of the world, a mystery which belongs to him and not to the real world of affairs to which he belongs, arouses in Anna a need to fight the barrier in Will which his attitude builds between them:

He was not interested in the thought of himself or of her: oh, and how that irritated her! He ignored

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the sermon, he ignored the greatness of mankind, he did not admit the immediate importance of mankind. He did not care about himself as a human being. He did not attach any vital importance to his life in the drafting office, or his life among men. That was just the margin to the text. The verity was his connexion with Anna and his connexion with the Church, his real being lay in his dark emotional experience of the Infinite, of the Absolute. And the great mysterious, illuminated capitals to the text, were his feelings with the Church. (p. 158)

This passage illuminates the meaning of a later statement of a realization Anna comes to:

. . . as time went on she began to realize more and more that he did not alter, that he was something dark, alien to herself. She had thought him just the bright reflex of herself. As the weeks and months went by she realized that he was a dark opposite to her, that they were opposites, not complements. (p. 169)

Anna's concern is always with understanding in intellectual terms the situation in which she lives. This tendency, added to the opposite direction of Will's concern, brings the conflict between them into an open confrontation, Anna seeking to break Will's domination of her which tends to reduce her to a reflex of himself, and Will's desire to make Anna the completion of his life, to the exclusion of all other reality in their lives. Where Anna sees Will as a reflex of herself, it is the tendency of her mind to measure everything in terms of her conscious awareness of her own being that moves her. Will does not fit into that mold; rather he tends to make her something unreal, disembodied except at the night meetings where she becomes sexually real

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to him, not as her self but as the mystery of woman:

He did not alter, he remained separately himself, and he seemed to expect her to be part of himself, the extension of his will. She felt him trying to gain power over her. What did he want? Was he trying to bully her? (p. 170)

Anna is a modern woman to the extent that she fights consciously against what she fears will mean her subjugation to a man. But Will does not offer any valid direction of purpose for this woman to follow him as his wife, fulfilling the balance which would make their opposition form an equilibrium rather than an opposition. Will does not find any fulfillment in the job he performs, as has been indicated by the attitude he has in which he fails to see ultimate value in "week-day stuff." (p. 158) His only fulfillment is in the experience of the Church, Anna, or the art works he sees. In his trip to Nottingham, a trip made to his home after a scene with Anna which ends in his rage, Will finds "a passion of fulfillment" in the art objects he sees there. They seem to be "so shapen to his soul! How undiscovered the world was, how it revealed itself to his soul!" Anna's attitude leaves "a steady bruise at the bottom of his soul." (p. 165) So her effect on him is to hurt him inwardly, as his effect on her is to suffocate her in darkness. Each is an extreme in his and her own way, and the balance between them will not be achieved until both of them stop looking for the goal of their own fulfillment in the other, totally.

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Only when they are able to accept themselves according to the proper nature of their relationship will they find themselves able to move beyond to a larger kind of self-completion.

But the first point of frustration in the relationship remains the desire of Will to find the life with Anna as the limit to his and her world. As long as this situation remains unchanged the needed sense of purpose in the man which will give the lead to the direction of the marriage cannot be found. So he becomes something of a fool in his attempt as a man to lead the two of them:

He knew himself what a fool he was, and he was flayed by the knowledge. Yet he went on trying to steer the ship of their dual life. He asserted his position as the captain of the ship. And the captain and the ship bored her. He wanted to loom important as the master of one of the innumerable domestic craft that make up the great fleet of society. It seemed to her a ridiculous armada of tubs jostling in futility. She had no belief in it. She jeered at him as master of the house, master of their dual life. And he was black with shame and rage. He knew, with shame, how her father had been a man without arrogating any authority. (p. 174)

The contrast between Tom and Will at this point is very significant since it draws into sharp definition the crux of the problem facing Will. Until Tom had become a man with a purpose beyond Lydia but rooted in his relationship to her, he did not have the power of command over the family which he later achieved, not by demanding it but by being the natural leader in the relationship between himself and Lydia. Will

tries to exert the role of leader before he has found a direction to lead himself and Anna into the future, as the passage in the Fantasia of the Unconscious quoted above describes this part of the man's proper role. Will is confined by his inner-directed preoccupation with the dark, spiritual mystery he experiences in this life he has with Anna.

The outcome of the conflict in the early stages of the marriage is that Anna wins a victory over Will. Her scornful laughter at his attempts to act the part of the leader, as the man whose "male pride of being" drives him "to fulfill the hidden passion of his spirit," brings him to feel failure in his attempt to complete the Eve carving: "In a rage one day, after trying to work on the board, and failing, so that his belly was a flame of nausea, he chopped up the whole panel and put it on the fire." (p. 174) Anna's reaction upon learning of the destruction of the carving is regret and the kindling of a "new, fragile flame of love." (p. 175) Also at this point Anna learns that she is to have a child. The junction of these two events results in the temporary resolution on the conflict in the form of Anna's victory. Will's reaction to the news of the child's coming is a renewal of his warmth of feeling for Anna, but he now realizes his separateness from her:

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They continued without saying any more, walking along opposite horizons, hand in hand across the intervening space, two separate people. And he trembled as if a wind blew on to him in strong gusts, out of the unseen. He was afraid. He was afraid to know he was alone. For she seemed fulfilled and separate and sufficient in her half of the world. He could not bear to know that he was cut off. (p.179)

Will is alone, but Anna has the child. Will is a man in an alien world, a world not made for such as he to build something which completes him beyond what he has with his wife. But she is not satisfied with him as a man without purpose, so he cannot find peace with her. She accepts him as a separate being only related to her during the night, and with the coming of the child she does not need him at night as much as he needs her. She sends him to sleep by himself, accepting him on occasion with a kind of pity. Will is helpless; he cannot live apart from her, so he must live according to her rules:

And she was indeed Anna Victrix. He could not combat her any more. He was out in the wilderness, alone with her

And yet, for his own part, for his private being, Brangwen felt that the whole of the man's world was exterior and extraneous to his own life with Anna. Sweep away the whole monstrous superstructure of the world of today, cities and industries and civilization, leave only the bare earth with plants growing and waters running, and he would not mind, so long as he were whole, had Anna and the child and the new, strange certainty in his soul. Then, if he were naked, he would find clothing somewhere, he would make a shelter and bring food to his wife. (p. 193)

Will dreams of the kind of life which the primitive man

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lived as the way of life in which he would have a purpose, not seeing that he must find his purpose despite the kind of world he is living in. The condition of Will is that of the modern man described by Lawrence in an essay, "Pan in America," which concludes with a statement relevant to the explanation of the situation of Will:

And whether we are a store-clerk or a bus-conductor, we can choose between the living universe of Pan, and the mechanical universe of a modern humanity. The machine has no windows. But even the most mechanized human being has only got his windows nailed up, or bricked in.⁷¹

Will knows that he is not a man in the way he should be, and the conditions of the world he lives in make it impossible for him, as he sees it, so the surrender to the mind of Anna is made.

Anna, however, is not absolutely content in her way of life, even though the child has brought her new satisfaction:

Something she had not, something she did not grasp, could not arrive at. There was something beyond her. But why must she start on the journey? She stood so safely on the Pisgah mountain. (p. 195)

The Pisgah mountain, from which the promised land can be seen, is the safe prospect of the home in Cossethay as it has come to be thus far in the marriage of Anna and Will.

⁷¹D. H. Lawrence, "Pan In America," Phoenix II, p. 31.

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The promise of fulfillment is there, but the need to move from the mountain into the new land means a challenge to the state of things as they are. Anna is not sure what this means or how to achieve the goal. She can see the new land in the span of the arch of the day:

In the winter, when she rose with the sunrise, and out of the back windows saw the east flaming yellow and orange above the green, glowing grass, while the great pear-tree in between stood dark and magnificent as an idol, . . . she said, "It is here." And when, at evening, the sunset came in a red glare through the big opening in the clouds, she said again, "It is beyond."

Dawn and sunset were the feet of the rainbow that spanned the day, and she saw the hope, the promise. Why should she travel any farther? (pp.195-196)

She does not look to Will to lead her on the journey, so she does not want to go any farther. She does feel sure of him as she needs him, but not as a man to lead her and the child into the unknown. She is safe in the known security of the home as it is, and that is as she wants it now:

She does not turn to her husband, for him to lead her. He was apart from her, with her, according to her different conceptions of him. (p. 196)

The failure of Will to provide the leadership in the marriage in the early stages of its development, and his desire to confine the limits of his life to the world of himself and his experience of Anna, has enabled the will of Anna to take over and give direction to the relationship. The result of the vacuum left by Will is that the tendency of Anna to reduce things to the immediate and the physical,

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and to conceptualize the whole of the relationship in terms of the home and child wherein Will occupies the place of a necessary adjunct to her life, not an intimate part of it, becomes the directing force in the family.

Although the character of Will in the relationship between man and woman is the central concern of the present study, analysis of Anna's role is necessary to clarify the position of Will, especially the part she has played in making the state of affairs in the marriage up to the Lincoln Cathedral scene. Her attitude has been rooted in the effects of her life with Tom and Lydia, which has made her very aware of the immediate world about her, and of the influence of her education, which has led her to seek conscious knowledge of herself and the immediate world of social relationships about her. Will's immersion in a dark inner life fascinates her but also irritates her because it is so counter to the known and knowable world. The fact that Will did not lead her to an awareness of the place the two of them have in the world by pursuing a purpose beyond them which could bring transcendence to the relationship left the gap which her sense of practical purpose has filled, especially with the advent of the child. In assuming the role of leader, Anna has caused the imbalance in the relationship to become even greater.

The use of the Pisgah mountain reference in the

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description of Anna's view of the "promised land," which she sees but does not travel to as yet, is more than a casual reference when seen as the basis of comparison between the role of Moses in leading the Chosen People to the land of Canaan and her role in the marriage. Moses committed a sin when he doubted the promise of God that the rod of Aaron (a phallic symbol used by Lawrence in Aaron's Rod) would bring forth life sustaining waters for the Israelites. The punishment for this sin was that Moses could not go into the new land but could only see it from the prospect of the mountain. In the analogy Anna is the one who sees but cannot lead into this new life. The transgression of Anna is her failure to accept the new life which she would find by following Will; she has doubted Will because she cannot accept the purpose he offers of the dark life of the mysterious and the unknown. If Will could lead her through a transcending purpose, through his own sense of worth as a man, perhaps she might have followed. The fault is not hers alone, or even primarily. But she cannot lead the family into a transcendence herself, and her husband is rejected as being worthy or capable of such leadership. Had Anna forced the issue in some way comparable to the way Lydia did, by challenging Tom to be a man, then the development might have been different. As it is, Anna challenges the mind of Will and breaks his hold on the dream which the church represents,

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by holding him up to ridicule. Her approach is dialectical rather than *passional*, and the dark life of Will is opened to the real world but not without cheating him of something which he needs, his sense of "blood-intimacy." Until Will becomes the leader, a new Aaron, no one will reach the "promised land." Anna's attack on Will's enclosed life to the point of the promise of a new life, but only his assertion of a purposeful awareness of his manhood in the relationship can bring about the arrival. He must first accept her as a person, his wife, rather than as his "Eve," the mystical symbol of the female mystery. When this moment comes, as it does later on, the nature of Will's attitude towards her will be seen to change drastically. As of now, the blind force of will, the reason for the name given the second Brangwen man, drives towards the unknown inner world to be realized, and the mind's awareness is not involved, which is what Anna cannot grasp. The world beyond Will is now only a focal point for bringing this inner world alive in its mysterious, unknowable vitality, unknowable but felt deeply as a wondrous thing. So Anna looks to the world beyond and has taken the lead in the movement of the family out of itself, and Will looks to the dark inner life of "blood-consciousness," negating the relation of this inner world to the outer. When Will's felt awareness of things within the enclosed wonder of the darkness of himself is

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broken, especially after the Lincoln Cathedral episode, he is left drifting aimlessly in a void, having only the nights with Anna to give him something to hold to.

The Lincoln Cathedral episode begins with a trip to visit friends of Lydia, the Skrebenskys. This visit is an important prelude to what occurs at the cathedral. First of all this family is associated with the past of Lydia, with the lost aristocracy from which she came, and the void which she fled from before she met Tom. The Baron is a figure cast in the mold of the strange man at Matlock and of the younger Brangwen, men who have been twisted by the modern world into a cold aloofness from life:

He was something separate and interesting; his hard, intrinsic being, whittled down by age to an essentiality and a directness almost death-like, cruel, was yet so unswervingly sure in its action, so distinct in its surety, that she was attracted to him. She watched his cool, hard separate fire, fascinated by it. Would she rather have it than her husband's diffuse heat, than his blind hot youth?

She seemed to be breathing high, sharp air, as if she had just come out of a hot room. These strange Skrebenskys made her aware of another, freer element, in which each person was detached, isolated. Was not this her natural element? Was not the close Brangwen life stifling to her? (p. 199)

Anna's reaction to the Baron is to see the contrast between his cold sophistication and her husband's enclosing "blood-consciousness." Isolation, separateness: these are the qualities she does not have in her husband, and therefore

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qualities which their relationship lacks. Will does not allow Anna or himself to exist in their separateness, at least not if they were to live his way. But the alternative Anna sees in the Baron is a "death-like" existence because it is cold and isolated entirely, lacking the balance of what Will and Anna possess. The mind in Anna does not recognize the frigidity of the Skrebensky way for she sees in it only that which she lacks. She is here reacting in a way similar to Tom's response to the Matlock people, a feeling growing from the sense of a similarly unfulfilled life, of a journey not completed. Anna, like Tom, is afraid of the unknown. She wants to find her fullness in the immediate world of her experience, and the need for realization beyond the family which Will's role should provide is what she sees the life of these strangers offering:

Anna realized how different her own life might have been, how different her own living. Her soul stirred, she became another person. Her intimacy with her husband passed away, the curious enveloping Brangwen intimacy, so warm, so close, so stifling, when one seemed always to be in contact with the other person, like a blood-relation, was annulled. She denied it, this close relation with her young husband. He and she were not one. His heat was not always to suffuse her, suffuse her through her mind and her individuality, till she was of one heat with him, till she had not her own self apart. She wanted her own life. He seemed to lap her and suffuse her, with his being, his hot life, till she did not know whether she were herself, or whether she were another creature, united with him in a world of close blood-intimacy that closed over her and excluded her from all the cool outside. (p. 200)

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The irritation which Anna felt early in the relationship with her husband has now become a suffocating thing to her. The outside world offers relief from the strain of so much of the intense inner life she feels in her husband. The visit to the cathedral will focus this resistance on the attitude of Will towards the church, and it will provide Anna with the means for destroying the trap of Will's enclosed life for the rest of their days. The Skrebensky visit is the frame provided for the crucial battle at the church, a battle of words, of minds, where Will is defenceless because of his unthinking attitude towards life as opposed to Anna's analytic and pragmatic mind. It is a battle set in the context of the modern, sterile world which Will has withdrawn from but to which Anna is drawn and has been drawn since her early days at school. The modern mind will defeat the mindless attraction of the unknown, the mysterious. Only Will's failure to find an outer direction for balancing his inner life, a direction to give purpose to him as a man so that he is not dependent on Anna but rather that she is dependent on him, is the cause of this sense of suffocation in Anna. In this sense the action of Anna and its impact on Will is necessary to form the basis for him to find a release from himself so that he can look at the world not only for its mystery but also for its immediate meaning. Will must be able to relate to Anna as a separate person, and she must be able to exist separately, before the

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span of the arch of the rainbow can unite them in a full relationship as man and woman.

The cathedral scene itself is one of the episodes much discussed by critics of Lawrence. Some see it is a high point in the development of Anna and Will,⁷² and others as a defeat.⁷³ Most consider this episode to be the end of the development of the marriage. Here the episode is seen as the culmination of what has gone before, and as the turning point for both people. Anna breaks down Will's resistance to the outside world by making him see the "sly little faces" of the carved figures which she contrasts with the sweep of the spiritual thrust upward into the enclosed darkness of the great roof overhead:

These sly little faces peeped out of the grand tide of the cathedral like something that knew better. They knew quite well, these little imps that retorted on man's own illusion, that the cathedral was not absolute. They winked and leered, giving suggestion of the many things that had been left out of the great concept of the church. "However much there is inside here, there's a good deal they haven't got in," the little faces mocked. (p. 204)

Up to this point Will has felt the church to be the embodiment of all the values of the universe, to the exclusion of the sky and the sunlight of the day outside. Anna, who has also felt the attraction of the church but who has resisted the impulse to soar into the Infinite and Eternal as does Will, sees the faces of the carvings as a way of keeping in touch with the earth. Her attack on Will's absorption by

⁷²See Draper, D. H. Lawrence, p. 69.

⁷³See Leavis, D. H. Lawrence. Novelist, p. 127.

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the enclosed Infinite of the church succeeds in opening his eyes to the faces also, but with anger in his heart for the destruction of the illusion which the faces mock:

She got free from the cathedral, she even destroyed the passion he had. She was glad. He was bitterly angry. Strive as he would, he could not keep the cathedral wonderful to him. He was disillusioned. That which had been his absolute, containing all heaven and earth, was become to him as to her, a shapely heap of dead matter, - but dead, dead.
(p. 205)

So Will has something ended for him, but the result is also a beginning for him, and for Anna too. She has felt the awe which the cathedral could evoke, and he has come to realize the truth which the faces spoke: "Yet somewhere in him he responded more deeply to the sly little faces that knew better, than he had done before to the perfect surge of his cathedral." Will has been made aware of the outside, of the rainbow of nature which is more real than his mystical rainbow of the "jewelled gloom" which "folded music upon silence."

(p. 201) There has been an identification of the cathedral by Will with the feminine. He called it "she," a fact that stirred Anna to her attack as they came to the church.

(p. 201) Also he felt that she "was spoiling his passionate intercourse with the cathedral" when she sounded jeering. In keeping with the spirit of the "Eve" carving, Will has always mystified the feminine and associated the feminine with the dark unknown to which he attached himself. It was

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this that led him to be so dependent on Anna in the beginning for she became the physical fulfillment of this meaning for him. It was through this mystification of Anna's meaning that he was able to incorporate her into his inner world, Anna's sensing of the enclosure of her self, of the losing of her self in the church and therefore her rebellion against Will's reaction to the cathedral, is here fully made understandable. But her mode of rebellion is to drive Will out of himself through her intellectual triumph rather than through her passional role as his wife. For this reason Will is driven out into a void, for the world of the modern mind offers him no direction in which to go:

His mouth was full of ash, his soul furious.
He hated her for having destroyed another of
his vital illusions. Soon he would be stark,
stark, without one place wherein to stand,
without one belief in which to rest. (p. 205)

Although he has recognized the truth the faces revealed, Will is left standing alone and stripped of all the protection he built during his life as a youth in the family of his father, which had given his life the reality of its inner mystery. Now he has nothing, and Anna's rejection of him as the man to lead her into the unknown, the promised land, her failure to challenge him in her role as a woman rather than with her mind, leaves Will in utter isolation, except for the times when she accepts him as a man in the night:

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In the house, he served his wife and the little matriarchy. She loved him because he was the father of her children. And she always had a physical passion for him. So he gave up trying to have the spiritual superiority and control, or even her respect for his conscious or public life. He lived simply by her physical love for him. And he served the little matriarchy, nursing the child and helping with the housework, indifferent any more of his dignity and importance. But his abandoning of claims, his living isolated upon his own interest, made him seem unreal, unimportant. (p. 208)

But Will's submission to Anna is not the end of his suffering nor of his development. He has lost his self-respect and she does not think of him as a "manly man." Anna learns to accept his rages and to tolerate him because she wants him at night. But he lives with a growing awareness of his own lack of manhood, of fulfillment, and this awareness will eventually grow into a change of direction in him. He will begin to seek a new center for himself outside of Anna:

He was aware of some limit of himself, of something unformed in his very being, of some buds which were not ripe in him, some folded centers of darkness which would never develop and unfold whilst he was alive in the body. He was unready for fulfillment. Something undeveloped in him limited him, there was a darkness in him which he could not unfold, which would never unfold in him. (p. 210)

The darkness not unfolded in him is the darkness of a balanced "blood-intimacy" with a woman which he cannot find without her. It is that kind of sexual life which Tom and Lydia found after Tom began to look at his brother's mistress and his wife challenged him to find her in her physical reality

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as a woman. Will is wrong when he thinks all is over, that he will never unfold those unripe buds, and the next major episode in his life, which comes seven years after the cathedral scene, will prove him wrong.

After the fixing of the positions of Anna and Will which the confrontation at the cathedral achieved, the next event to affect the life of Will is his turning to his first daughter for the fulfillment of the need for a sense of purpose as a man. In a pattern of relationships parallel to the pattern already seen in the life of Tom Brangwen, Will develops a feeling for his daughter which becomes the actual first step he takes outside himself following the effect of the destruction of his dark inner isolation by Anna. The way in which he sees her echoes the way in which he saw the carved heads in the cathedral in that, as he was so conscious of the details of the heads themselves, so, too, is he conscious of the physical reality of his daughter:

He learned to know the little hands and feet, the strange, unseeing, golden-brown eyes, the mouth that opened only to cry, or to suck, or to show a queer, toothless laugh. He could almost understand even the dangling legs, which at first had created in him a feeling of aversion. They could kick in their queer little way, they had their own softness. (pp.211-212)

The aversion Will felt at first was to the impersonality of the child in her separateness from him. His recognition of her does become a recognition of her otherness. He sees the

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legs of the child as they "kick in their queer little way" and as they possess "their own softness." He sees her in her separateness but also in her relatedness to him:

It had a separate being, but it was his own child. His flesh and blood vibrated to it. He caught the baby to his breast with his passionate, clapping laugh. And the infant knew him. (p. 212)

Will is beginning to change, but slowly. He still wants to hold the child to himself, but the fact that it knows him is a relief to the isolation he has developed through his subjugation to Anna and the denial of his male purpose.

The attitude of Will towards the child, Ursula, makes her a substitute for his unfulfilled search for the beyond, needed to satisfy his sense of adventure, of leading his wife and family into the unknown: "She was the little blossom, he was the sun." (p. 213) With Anna he has a role to play at night which, outside of the child, is his only reason for living:

In the light, he seemed to sleep, unknowing. Only she knew him when the darkness set him free, and he could see with his gold-glowing eyes his intention and his desires in the dark. Then she was in a spell, then she answered his harsh, penetrating call with a soft leap of her soul, the darkness woke up, electric, bristling with an unknown, overwhelming insinuation.

By now they knew each other; she was the daytime, the daylight, he was the shadow; put aside, but in the darkness potent with an overwhelming voluptuousness. (p. 216)

The roles of man and woman as Lawrence described them in the Fantasia of the Unconscious (see especially p. 219) are

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reversed in the lives of Will and Anna because the man did not "fight very hard to make a woman yield her goal" because he was not "filled with a profound and absolutely inalterable purpose, that will yield to nothing, least of all to her."⁷⁴

But during the day, Will begins to find an interest in living when the child is with him: "But he loved to have the child near him, playing by his feet. She was a piece of light that really belonged to him, that played with his darkness." (p. 217) As Ursula grows into childhood, she becomes an important part of the daytime life of Will, but he does not always treat her with the love usually expected of a father. In his "hot youth" he begins to use the child to find an outlet for his frustrated desire to live the adventure of manhood. He teaches her how to swim, and then dives with her on his back from the parapet of the canal bridge, almost in retaliation for her "own violent will" to maintain "her own separate world of herself." (p. 225) But there is even more to this behavior than the "curious fight between their two wills." Will, for whom recognition as a man came first from the child and for whom the child was the first person he saw as having a separate yet related being, begins to dare death when he is joined to the child in the

⁷⁴D. H. Lawrence, Fantasia of the Unconscious, p. 219.

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physical intimacy of their association during the daytime. The canal, which will shortly be so completely involved in the death of the older Brangwen man, Tom, is the place where Will challenges death with the child:

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

The love which Will has for Anna, since it is an end rather than a traveling as long as he lacks a sense of his purpose, is, as Lawrence said, a death not a life force for him. The buried manhood seeks an escape, even if it means death. And Ursula is involved since she has been the force in his life to become the focus of his male consciousness during the purposeless daytime hours. The choice of the canal bridge is symbolic of the alienation Will feels in the world symbolized throughout the novel by this waterway. As he said earlier, he wished he could live during the day in order to provide food and shelter and protection for his family, not as a lace designer in a factory.

Will wants to soar as a man into the unknown, but he does not have the direction in him to find a way to accomplish such a change in his life; he still does not know how or where to look outside of his inner world, except through the very limited outlet provided by the child. At a fair,

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Will takes his daughter onto the swingboat ride: "He took her, and standing up in the boat, holding on to the irons, began to drive higher, perilously higher." Again Will becomes senselessly caught in the daring of a dangerous action involving himself and his child:

He sent the swingboat sweeping through the air in a great semicircle, till it jerked and swayed at the high horizontal. The child clung on, pale, her eyes fixed on him The jerk at the top had almost shaken them both out. (p. 226)

Ursula becomes sick after the ride is over, but she had been caught throughout by "his face evil and beautiful to her."

The evil refers to his flirting with death for both of them and finding a kind of perverse satisfaction in the feat.

For the child, he is the embodiment of masculine darkness and fury. She sees beauty in his fierce daring as it appears on his face. When Anna finds out about the incident, she is furious. Will reacts to her with "a strange, cruel little smile." (p. 226) This smile reveals to Ursula the unnaturalness of her father's attitude. He is not manly in his reaction, but he is cruel and cold. The child, because of what she sees, changes her attitude towards her father: "And as the child watched him, for the first time in her life a disillusion came over her, something cold and isolating.

She went over to her mother. Her soul was dead towards him."

(p. 226) Will has begun to change from the hot youth whose fire burns diffusely into a hard, isolated man, aloof and

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alienated from the outside world, a situation comparable to that of his father and the other figures of dark alienation which have appeared before in the novel. Even for Anna he begins to have a strangeness somewhat like the strangeness of the Matlock man whom Tom met:

He was at this time, when he was about twenty-eight years old, strange and violent in his being, sensual. He acquired some power over Anna, over everybody he came into contact with. (pp. 226-227)

Will is twenty-eight. He is the same age as was Tom when he met Lydia. Although Will married sooner than Tom, he is at a stage of development which demands notice of the comparisons and contrasts between the two be taken at this point in his life. He has been married for eight years, and it has been seven years since the birth of Ursula. He started his life with Anna caught in the interior life which excluded the outside world, or rather made the outside serve to awaken his blood-consciousness in such a way that he lived in touch with an inner spiritual mystery isolated from the daytime reality of his life as a man. Tom's struggle was to find some awareness of himself, of his inner being which had been undermined by his experience with the world outside the farm. He had to find a way to come to peace with himself as a man in a world which fascinated him but to which he could not relate. He had tried to make Lydia satisfy his misconceived need to feel part of the mystery of the foreign

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world he saw at Matlock. Only when he reached out to his wife with recognition of her separate but related being did he find himself free to live as a man and to lead his wife into the "promised land" spanned by the rainbow. Will's starting point was different. He began with a deep sense of the meaning of his own being insofar as this dark life within was awakened by the spiritual world he lived with in the church and with Anna during the first two years of their marriage. But Will had no interest in the world around him of people and daytime work. Tom's discovery through Lydia's love was of his own separate but related being. Will must discover the world outside himself through finding Anna as a separate but related being. He will start to lead Anna into the "promised land" if he can find his place as a man in the world, but he must first be free to search for that purpose by starting to move through but beyond his relationship to his wife. In a sense, Will is at the same point now that Tom was at just before he met Lydia, but he has arrived here having traveled from the opposite direction.

Another event in Will's life which calls to mind the development of Tom is the fact that Will also begins to look at another woman because of his frustration at home. The reasons for the frustration of Tom were not the same as those for Will, because of the different starting points they had in their journeys in search of fullness of being,

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but for each man the imbalance in their lives drives them out into the world to look for something to resolve their conflicts as men. Will has begun to change, and the alienation from Ursula after she has brought him to awareness of his individual self, so that he is no longer absorbed in his unthinking "blood-consciousness," causes the change to move more rapidly:

For years he had gone on beside her [Anna], never really encroaching on her. Then gradually another self seemed to assert its being within him. He was still silent and separate. But she could feel him all the while coming near upon her, as if his breast and his body were threatening her, and he was always coming closer. Gradually he became indifferent of responsibility. He would do what pleased him, and no more. (p. 227)

Will begins to go out from the home, to the football matches and to the Empire tavern. He does not drink as Tom did however. He sits and watches, always alone, "watching, in readiness." He is looking for something, and he finds what he wants when he sees a girl who is sexually appealing to him and who he knows is attracted to him; "Should he begin with her to live the other, the unadmitted life of his desire?

. . . He wanted the other life. His own was barren, not enough. He wanted the other." The other life is that of the senses, the physical passion of the body which he only has known as a prelude or avenue to the ecstasy of the dark mystery he looks for through his wife. He wants the awareness of the physical, sexual otherness of the woman in which to satiate

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himself sensually. Will's approach to the girl is opposite to that of Tom in the Matlock episode. Will is the seducer here; he is the one ready to use the other person for his own deliberate and conscious purpose: "About the girl herself, who or what she was, he cared nothing, he was quite unaware that she was anybody. She was just the sensual object of his attention." (p. 229) Will is closer here to being like the man at Matlock than he is to Tom; the man thought women to be just "pleasing animals." (p. 24) Will goes about working towards his objective with cold calculation:

But he was patiently working for her relaxation, patiently, his whole being fixed in the smile of latent gratification, his whole body electric with a subtle, powerful, reducing force upon her. So he came at length to kiss her, and she was almost betrayed by his insidious kiss. Her open mouth was too helpless and unguarded. He knew this, and his first kiss was very gentle, and soft, and assuring, so assuring. So that her soft, defenseless mouth became assured, even bold, seeking upon his mouth. And he answered her gradually, gradually, his soft kiss sinking in softly, softly, but ever more heavily, more heavily yet, till it was too heavy for her to meet, and she began to sink under it. She was sinking, sinking, his smile of latent gratification was becoming more tense, he was sure of her. He let the whole force of his will sink upon her to sweep her away. But it was too great a shock for her. With a sudden horrible movement she ruptured the state that contained them both. (p. 231)

This passage could be considered to be a tentative attempt by Lawrence to depict the act of intercourse because the description of Will's kiss, as he presses "heavily," "sinking

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in softly," is so suggestive of a more intimate sexual act than the kiss itself. But the function of the failure of Will to complete the seduction does relate to what will immediately follow in his relationship to Anna. His attitude towards the failure is not disappointment; he shows a cold lack of feeling about the girl and the incident: "So he left her. He did not know her name. He caught a train and went home." (p. 234) When Tom left Matlock, he thought of the man and woman, realizing he did not know their names (see p. 25). He was keenly aware of them as they had affected him. Will does not think of the girl as anything more than an object. Again the different situation of the two Brangwens, one striving for inner realization who is very aware of the outside world, and the other striving to relate to the outside who is aware of himself in isolation, provides the basis on which an evaluation of the meaning of Will's behavior can be made. The girl is a substitute for Will for the woman who can help him to free himself from the dark isolation of his self, and she is his focus of attention on the outer world when he has lost his first substitute, Ursula. The girl as a person is meaningless; she is really only an external object being used to alleviate the turmoil in Will's distorted world. In the long run, the girl will become just the prelude to the scenes between Anna and Will which will follow as the result of Anna's reaction to the

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change in her husband's attitude towards her.

When Will arrives home, he impresses Anna with his aloofness from her. He shows that his old dependence on her is not the same any more, that he is not the same man she has come to take for granted: "She saw the queer, absolved look on his face, a sort of latent, almost sinister smile, as if he were absolved from his 'good' ties." (p. 234)

Will is on the brink of leaving his wife and family, at least to the extent of not accepting anything more than a superficial relationship to a home where he means nothing as a man during the day, in order to search coldly for satisfaction through illicit associations with nameless women, to gratify animal desire.

The immediate response of Anna to the new Will is to feel a challenge to her established position in relationship to him:

For Anna the moment was critical. She kept herself aloof, and watched him. He talked to her, but with a little indifference, since he was scarcely aware of her. So, then she did not affect him? Here was a new turn of affairs! He was rather attractive, nevertheless. She liked him better than the ordinary mute, half-effaced, half-subdued man she usually knew him to be. So, he was blossoming out into his real self! It piqued her. Very good, let him blossom! She liked a new turn of affairs. He was a strange man come home to her. Glancing at him, she saw that she could not reduce him to what he had been before. In an instant she gave it up. Yet not without a pang of rage, which would insist on their old, beloved old, their old, accustomed intimacy and her old, established supremacy. She almost rose up to fight for them. And

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looking at him, and remembering his father, she was wary. This was the new turn of affairs! (p. 234)

Anna is aroused out of her trance of motherhood by the strangeness of Will after his return from the episode with the girl. The comparison between Will and his father which occurs to Anna at this moment is a mark of her awareness of the direction that Will could go in if she does not react to him as a woman. Anna must rise to the challenge in a positive way, as a woman, or else she stands to lose her husband to the kind of alienated existence which his father lived. The judgement which Will had made after Anna's victory, that there was something in him which would never blossom, is contradicted implicitly by Anna's recognition in the present scene of a "blossoming" of Will as a man. Will's isolation from his family, coming after the opening of his awareness of the world outside him for what it is in itself, has brought him to a crossroad. He can go in the direction of his father and of the man at Matlock, both of whom lost their wholeness as men in a society which destroys the meaning of the individual and his relationship to the world and his sense of place in the cosmos; or he can, through the response of Anna to him, find himself ready to seek his meaning in the world and his place in the cosmos because he has found a balance within himself through an achieved balance in his life with Anna. Anna's choice of a course of action is crucial:

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Very good, if she could not influence him in the old way, she would be level with him in the new. Her old defiant hostility came up. Very good, she too was out on her own adventure. Her voice, her manner changed, she was ready for the game. Something was liberated in her. She liked him. She liked this strange man come home to her. He was very welcome, indeed! She was very glad to welcome a stranger. She had been bored by the old husband. To his latent, cruel smile she replied with brilliant challenge. He expected her to keep the moral fortress. Not she! It was much too dull a part. She challenged him back with a sort of radiance, very bright and free, opposite to him. He looked at her, and his eyes glinted. She too was out in the field. (pp.234-235)

The two individuals meet as separate beings on a field of battle. The previous battle in their marriage had been for supremacy, wherein the denial of the individual by Will lost to Anna's strong female individuality, her female drive to assert control which should have been overcome by Will's male individuality. This fight, the new one, follows the direction Lawrence gives as the right one in the Fantasia:

But fight for your life men. Fight your wife out of her own self-conscious preoccupation with herself. Batter her out of it till she's stunned. Drive her back into her own true mode. Rip all her nice superimposed modern-woman and wonderful-creature garb off her. Reduce her once more to a naked Eve, and send the apple flying.

Make her yield to her own unconscious self, and absolutely stamp on the self that she's got in her head. Drive her forcibly back, back into her own true unconsciousness.⁷⁵

⁷⁵D. H. Lawrence, Fantasia of the Unconscious, p. 218.

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Only when the two individuals meet to form a relationship which retains their separateness yet builds a bond between them making them full through the balance they achieve as man and woman, can the movement beyond their love bring meaning to them as part of the cosmic mystery.

The impact of Anna's challenging response to Will's new "blossoming" is to arouse him out of himself into a sensual exploration of the woman, the first step in the final process of his release from the bondage which has tortured him for so long as a man:

He was quite ousted from himself, and sensually transported by that which he discovered in her. He was another man reveling over her. There was no tenderness, no love between them any more, only the maddening, sensuous lust for discovery and the insatiable, exorbitant gratification in the sensual beauties of her body. (p. 236)

The discovery of physical beauty brings Will to a new "Absolute." Where before he had been caught by the mystery of a spiritual Absolute, he is now drawn out of himself by the physical beauty of his wife's body:

Their children became mere offspring to them, they lived in the darkness and death of their own sensual activities. Sometimes he felt he was going mad with a sense of Absolute Beauty, perceived by him in her through his senses. It was something too much for him. And in everything, was this same, almost sinister, terrifying beauty. But in the revelations of her body, through contact with his body, was the ultimate beauty, to know which was almost death in itself, and for the knowledge of which he would have undergone endless torture. He would have forfeited anything, anything, rather than forego his right even to the instep of her foot, and the place from which the toes radiated out, the little, miraculous white

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plain from which ran the little hillocks of the toes and the folded, dimpling hollows between the toes. He felt he would have died rather than forfeit this. (p. 237)

Anna's life has been, up to this new development, centered in her children. Now they have become second in importance to the life she has with her husband, a sensual search and discovery of a new world growing between them. The "absolute beauty of the rounded arch" is now in the place of the "Gothic form, which always asserted the broken desire of mankind in its pointed arches." (p. 237) Will has changed and so has Anna's attitude towards him:

They accepted shame, and were one with it in their most unlicensed pleasures. It was incorporated. It was a bud that blossomed into beauty and heavy, fundamental gratification.

Their outward life went on much the same, but the inward life was revolutionized. The children became less important, the parents were absorbed in their own living. (p. 238)

The fulfillment which Will had once felt would never come for him (see p. 211) has come; the blossoming has been made possible by his break from isolation and by Anna's challenge rising to meet the challenge of the new man her husband has become. The result for Will of the period of sensual exploration is that he does become released to go out into the world to find his accomplishment as a man:

And gradually, Brangwen began to find himself free to attend to the outside life as well.

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His intimate life was so violently active, that it set another man in him free. And this new man turned with interest to public life, to see what part he could take in it. This would give him scope for new activity, activity of a kind for which he was now created and released. He wanted to be unanimous with the whole of purposive mankind. (p. 238)

Will "embraced sincerely the idea of handwork in schools."

He begins to take an interest in public affairs for the first time in his life. Finally, "from the profound sensual activity," he "developed a real purposive self." Thus Will has come through a radical process of change to the point of having found a balance in himself through the balance between his nighttime life with Anna and his purposive life as a man in the world.

The choice which offers itself to Will of a way of working in the context of the kind of society he lives in is in the field of education, and Will proceeds to follow the course which this choice sets before him. He is successful as a teacher, as evinced by his later appointment to be "Art and Handwork Instructor for the County of Nottingham." (p. 418) But there is always the sense of something inadequate in the life which Will succeeds in, a fact which his own experience and that of his daughter when she becomes a teacher give sufficient reason to explain. The age at which Will is able to start working as a man in the world is approximately the same as was Tom's when he found his

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proper relationship with Lydia; both men arrive at a balance with their wives at about the age of thirty. Will is thirty when he starts his night classes in wood work. From this point on the center of the story is the life of the daughter of Anna and Will, Ursula.

A final important development in Will's life, ten years after his resolution of his problems with Anna, is his return to his art work:

Brangwen himself was in one of his states of flux. After all these years, he began to see a loophole of freedom. For twenty years he had gone on at his office as a draughtsman, doing work in which he had no interest, because it seemed his allotted work. The growing up of his daughters, their developing rejection of old forms set him also free. (p. 355)

The freedom Will feels now is the freedom to create; he turns to his wood-carving once again, after twenty years away from it. But the difficulty of Will in discovering new things to make through his now vitalized desire to be in contact with the world is itself frustrated, not by any lack in his relationship with Anna, but through his burial in the way of the modern world, in his job and in the limited purpose he can find through an involvement in education:

He was a man of ceaseless activity. Blindly, like a mole, he pushed his way out of the earth that covered him, working always away from the physical element in which his life was captured. Slowly, blindly, gropingly, with what initiative was left to him, he made his way towards individual expression and individual form. (p. 355)

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In this whole section of the life of Will, the problem he faces is not related to Anna but to his life in the world. He does have a sense of purpose both as an artist and as a teacher, but not as a draughtsman. The earth covering him is the effect of his own past isolation from the world and his position in the modern society he lives and works in:

At last, after twenty years, he came back to his woodcarving, almost to the point where he had left off his Adam and Eve panel, when he was courting. But now he had knowledge and skill without vision. He saw the puerility of his young conceptions, he saw the unreal world in which they had been conceived. He now had a new strength in his sense of reality. He felt as if he were real, as if he handled real things. He had worked for many years at Cossethay, building the organ for the church, restoring the wood-work, gradually coming to a knowledge of beauty in the plain labours. Now he wanted again to carve things that were utterances of himself.

But he could not quite hitch on - always was too busy, too uncertain, confused. (p. 355)

The vision of Will's youth had been too unreal, and he is never quite able to find another vision to replace it, because his life in the world is too filled with the distractions of modern life. The final position of Will is as a teacher; he is able to leave the office which so suffocates him. But the picture of dehumanization which the story of Ursula's experiences as a teacher gives hardly contributes to any notion that a man like Will can find a sense of oneness with a cosmic order through his work in the field of education. So Will lives a life of purpose but with that purpose only partially able to give him a sense of ultimate

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wholeness, of fullness of being as Tom felt it. Will, like Tom, lives his most vital existence apart from the larger world of his own time; but Will is not so untouched by that world as was Tom on the farm:

All this time his only connection with the real outer world was through his winter evening classes, which brought him into contact with state education. About all the rest, he was oblivious, and entirely indifferent - even about the war. (p. 356)

When Will does become a teacher for the town of Nottingham he becomes, along with Anna, a comfortable middle-class man whose married life is happy, but who succeeds in little else.

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The lives of Tom and Will Brangwen as traced in this study have presented the struggle of man in the growing complexity and dehumanization of an industrialized society to find peace and meaning as individuals and as men in relationship with their wives and the world about them. They have been seen in their search for a larger meaning and fulfillment than that which their contemporary surroundings seem to offer, or in which they, as individuals, have a place in the universe which makes coherent the purpose they have for living and loving during a routine of daily work and nights of coming to their women for sexual satisfaction. If the daytime is empty either because it offers nothing which gives a vital context for work or is shunned because it lacks the power to satisfy the search for the unknown mystery of the cosmos, then work in the world becomes frustration or meaninglessness. If the nighttime does not give sexual love a context for two to meet as individuals in a relationship which forms an arch of unity spanning the two, preserving the integrity of both individuals but allowing them to feel connected through the dark, vital power of love, then sex

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becomes a kind of living death. When the love of the individuals does become fixed in the form of "the Absolute beauty of the rounded arch" (p. 237) and the daytime offers some goal to pursue, then, for the individual, the "promised land" can be seen and can be sought after. For both Tom and Will Brangwen, the result of their struggles before and during marriage is the achievement of a movement beyond the marital relationship towards a larger fulfillment of man's destiny, although Tom does find a fuller measure of success in the journey by the time of his death. For Will the achievement may be lesser than Tom's but his life was more fully in touch with the new society which raised larger barriers for him to climb over.

As the story of these two men progressed through the novel, other Brangwen men have been noted as they relate to the development of the two major male figures in the story. One man who has been referred to briefly already whose role offers a striking contrast to the Brangwen heritage carried on by Tom and Will is the younger Tom Brangwen. Of the several city dwelling Brangwens, whose lack of success in working out their lives has been already referred to, Tom Brangwen, junior, is the one who is most clearly shown in the progress he makes towards degradation. When he first is introduced, young Tom is described as "dark-skinned and dark-

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haired, like the mother." (p. 84) He is linked to the dark, "blood-conscious" life of the Brangwens; in appearance he is like Will more than Tom. The Polish blood in him is strong, which links him also to the heritage of Lydia and the Skrebenskys, who have already been shown to represent, in the person of the Baron, a modern mutation of the old aristocracy, devoid of any manhood other than that of the cold, isolated aloofness of the man at Matlock. Tom's growth shows him to be effeminate, in his watching over his young brother "with a woman's poignant attention and selfless care." (p. 241) He also kept the connection between the farm and the Skrebenskys alive. From his youth he is aloof and strange:

It was young Tom Brangwen, with his dark lashes and beautiful colouring, his soft, inscrutable nature, his strange repose and informed air, added to his position in London, who seemed to emphasize the superior foreign element in the Marsh. When he appeared, perfectly dressed, as if soft and affable, and yet quite removed from everybody, he created an uneasiness in people, he was reserved in the minds of the Cossethay and Ilkeston acquaintances to a different, remote world. (p. 241)

The darkness of the new Tom Brangwen is a sensual darkness, not the darkness of the spirit of Will. In Lawrence, the dual poles of man's nature, the outward moving to what is other than the self, and the indwelling self, each has its dark and light sides. Will's problem was that all his concern was for the dark self, and his movement out was through his awareness of the dark sensual appeal of his wife when

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once he could accept her as something other than himself. The perversion of Tom is that he never moves out of himself. He starts as a sensual man and ends as a cynical intellectual still centered in self. But this self is something he hates for what it is, and so he takes refuge in the mechanical "other-than-self" world about him in the society rather than in the human relationships which are the normal, human road to fulfillment. This Tom Brangwen will never form a relationship with anyone or anything which will require him to go beyond himself to any degree. He is the opposite of a man like Anton Skrebensky, who will not be able to find himself, as did his nearest counterpart, the older Tom.

Anton denies himself in his dedication to an abstract "nation" which he serves as a soldier. Anton, it will be seen, seeks to annihilate all individuality in service to modern society.

The explanation of the younger Tom's development during his early manhood comes at the time of the death of the older Brangwen, presenting the role of the young man in a context which draws attention to the contrasts between the two men. Also the development of Will's relationship to Anna has just come into its own at the end of the previous chapter, allowing contrast to be made between Will and young Tom. The connection of Tom, the younger, to the Skrebensky family, the family of Anton who will be the first love of Ursula, links

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the young Brangwen also to the third generation. The pattern, which all of these connections centered around Tom Brangwen, the younger, form, gives to his role a special significance. The portrayal of the fall into perversity of this man during the last part of the novel contrasts with the fulfillment seen in the lives of the other Brangwen men, Tom and Will. The connection which his father sought as a young man with the refinement of the Polish heritage of his wife has been fulfilled in the son, but the fulfillment of that heritage means his death as a man. When Ursula arranges the marriage of her uncle, a man whom she had seen at the burial of her grandfather, when he was in the midst of "the black depths of disintegration," (p. 253) and in whom she has seen "the bestial, frightening side" which she would never forget (p. 252), to the lesbian teacher who had formed a relationship which had caught the young girl in "terrible, outcast, almost poisonous despair," (p. 343) it is in order to seal the bond of depravity which the two victims of a surrender to the machine represent:

But her Uncle Tom and her mistress remained there among the horde, cynically reviling the monstrous state and yet adhering to it, like a man who reviles his mistress, yet who is in love with her. She knew her Uncle Tom perceived what was going on. But she knew moreover that in spite of his criticism and condemnation, he still wanted the great machine. His only happy moments, his only moments of pure freedom were when he was serving the machine. Then, and then only, when the

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machine caught him up, was he free from the hatred of himself, could he act wholly, without cynicism and unreality.

His real mistress was the machine, and the real mistress of Winifred was the machine. She too, Winifred, worshipped the impure abstraction, the mechanisms of matter. There, there, in the machine, in service of the machine, was she free from the clog and degradation of human feeling. There, in the monstrous mechanism that held all matter, living or dead, in its service, did she achieve her consummation and her perfect unison, her immortality.(p. 350)

The thought of Winifred exhibited here reveals the extent to which she has been influenced by scientific determinism, a way of viewing human life which destroys the meaning of human life. The journey of both Winifred and the younger Tom Brangwen has ended in a kind of death for them as human beings.

Tom Brangwen, the younger, has become, by the time that Ursula takes over the center of the attention in the novel, a character who epitomizes the meaning which such characters as the man at Matlock and the father of Will have represented throughout the development of the main male characters in the story. He has linked the lives of the Skrebensky family to that of the Brangwens in such a way as to show the opposite kind of human development which man in the modern world can follow. The role of the most significant Skrebensky, Anton, is thus prepared for throughout the narrative so that his function in the development of Ursula,

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and in showing the thematic meaning of the male characters in the novel, is clear. Anton does not become the conscious servant of the machine; he becomes the servant of an abstract ideal which produces the same dehumanization as seen in the role of young Tom, but with a different point of view forming the basis of his failure as a man. Anton serves the nation, the common good, and he does not accept himself as having any meaning except as he acquires meaning by his service to an abstraction. He is a soldier, and Ursula's question, "What do you fight for?" is answered by his abstract "I would fight for the nation." (p. 311) At this early point in the development of their relationship, the attitude of Anton towards himself is evidence of the inevitable result of his attempt to become the husband of Ursula, which will be his destruction as a man.

In the first episode in their love affair, the weakness of Anton is revealed by his failure to burn through the hard feminine will of Ursula:

But hard and fierce she had fastened upon him, cold as the moon and burning as a fierce salt. Till gradually his warm, soft iron yielded, yielded, and she was there fierce, corrosive, seething with his destruction, seething like some cruel, corrosive salt around the last substance of his being, destroying him, destroying him in the kiss. And her soul crystallized with triumph, and his soul was dissolved with agony and annihilation. So she held him there, the victim, consumed, annihilated. She had triumphed: he was not any more. (p. 322)

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The result for Anton of his love for Ursula, his love which makes him want to be consumed by her, is his surrender of what little there is of his individual manhood to the force of the woman's will:

At the bottom of his heart his self, the soul that aspired and had true hope of self-effectuation lay as dead, still born, a dead weight in his womb. Who was he, to hold important his personal connexion? What did a man matter personally? He was just a brick in the whole great social fabric, the nation, the modern humanity. His personal movements were small, and entirely subsidiary. The whole form must be ensured, not ruptured, for any personal reason whatsoever, since no personal reason could justify such a breaking. What did personal intimacy matter? One had to fill one's place in the Whole, the great scheme of man's elaborate civilization, that was all. The Whole mattered - but the unit, the person, had no importance, except as he represented the Whole. (p. 328)

Anton's position is comparable to that of the older Tom in that it is based on the conception of the outer world to which he wishes to be related. Tom differs in that he sought to find himself in the mistaken notion he had of the value of the world from which he was estranged. Anton accepts that world to the denial of himself as an individual, and this denial is his refuge from the fact that he cannot be a man in his relationship to Ursula.

For him, the greatest good of the greatest number is the most important principle to guide him in his life. The reduction of man's significance to the Utilitarian ideal of John Stuart Mill and to the abstraction of an

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humanitarianism which rejects the value of the individual in favor of "society" is Anton's answer to the lack of fulfillment he knows he does not have and will never achieve:

No highest good of the community, however, would give him the vital fulfillment of his soul. He knew this. But he did not consider the soul of the individual sufficiently important. He believed man was important insofar as he represented all humanity. (p. 328)

The final destruction of Anton comes in the second phase of his affair with Ursula, after his return from South Africa. For Ursula, who has gone through the nullity of her experience with Winifred in the interim, and who has built a dream vision of the love she thinks she feels for Anton, looks to a renewal of their relationship as an escape from the misery of her life in a barren modern world. But very soon the situation develops into a kind of living death for both of them:

But it all contained a developing germ of death. After each contact, her anguished desire for him or for that which she never had from him was stronger, her love was more helpless. After each contact his mad dependence on her was deepened, his hope of standing strong and taking her in his own strength was weakened. He felt himself a mere attribute of her. (p463)

At the crucial point in the affair just before the two go their separate ways, another incidental figure appears for a moment to stand in contrast to Anton, pointing up what he lacks as a man, the capacity to achieve a "blood-intimacy" with Ursula. A taxi driver picks them up in London, and the

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dark, animal power of this man affects Ursula in a strange way:

She saw the driver salute as he received his tip, and then, before he set the car in motion, turn and look at her, with his quick, powerful, animal look, his eyes very concentrated and the whites of his eyes flickering. Then he drove away into the crowd. He had let her go. She had been afraid. (p. 470)

The dark man has the power to draw Ursula, to control her will, and she fears this power. Yet it is this very power she misses and wants in Anton. The final scene of love-making between them represents Ursula's challenge to Anton to do what Lawrence described in the Fantasia, a challenge for him to fight her female will which controls him and to which he has become subservient: it is his failure to meet the challenge with his male power which causes his destruction for the rest of his life:

She lay motionless, with wide-open eyes looking at the moon. He came direct to her, without preliminaries. She held him pinned down at the chest, awful. The fight, the struggle for consummation was terrible. It lasted till it was agony to his soul, till he succumbed, till he gave away as if dead, and lay with his face buried, partly in her hair, partly in the sand, motionless, as if he would be motionless now for ever, hidden away in the dark, buried, only buried, he wanted to be buried in the godly darkness, only that, and no more.

He seemed to swoon. It was a long time before he came to himself. He was aware of an unusual motion of her breast. He looked up. Her face lay like an image in the moonlight, the eyes wide open, rigid. But out of the eyes, slowly, there rolled a tear, that glittered in the moonlight as it ran down her cheek.

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He felt as if the knife were being pushed into his already dead body. (p. 480)

It has been a bitter victory for Ursula, a victory which has destroyed the man she thought she loved and whom she thought would bring her out of the coldness of her being since the impact of the Winifred episode had damaged her. Anton's emptiness as an individual has enabled her to dominate and destroy him.

The roles of young Tom Brangwen and Anton Skrebensky are the negative counterparts of the roles of Will and the older Tom Brangwen. While each character does differ from the others according to the particular makeup and circumstances which shape their actions, they all represent the struggle of the male drive to achieve fulfillment in a world which makes that fulfillment difficult because that world itself does not provide a context of purposeful meaning in human life. On the contrary, it sets up goals and directions for men which tend to deny individual significance to the work of the person as a man in the world. The problem for these men is to find a balance within themselves which will make them consciously aware in both blood and spirit of their own worth, so that they can feel within themselves their relationship to the world outside without denying their individuality. The mind and the body must be held in balance, and the inner world of mind and body must be related

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to the outer reality both spiritual and physical which forms the total cosmic context within which the human being lives, loves, and works out his destiny. The "Holy Ghost" of Lawrence is the relationship itself which is the balance within the man because he is in a balanced relationship with the whole cosmic order outside of himself.

The first Tom Brangwen was a man preoccupied in his search with the world outside, to the detriment of his own inner worth, at least insofar as he was not aware of his worth. The power of the Brangwen "blood-consciousness" was, in him, directed toward his individual relationship with the world outside, and his mind was fixed on the dream of a vital connection to that world as he saw it in the world at Matlock. Lydia's challenge to him to meet her as an individual rather than as representative of that mystery to him forced him to relate to her on an intimate "blood-conscious" level, thereby releasing him to go forward as a man without the false goal by which he had been deceived since his earliest years. Anton Skrebensky was also preoccupied with the world outside, but he did not have in him the capacity to respond to Ursula as an individual man because he was incapable of a "blood-consciousness" in his intimate relationship with Ursula and he did not accept with his mind the fact of his own individual worth as a man.

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Will Brangwen was only concerned with the dark inner mystery of the unknown, and this led him to ignore the outside world in favor of his spiritual vision of the enclosed darkness of his own being. All things for Will were used by him to bring him in touch with this spiritual mystery including his wife. Anna first forced him to see the outside, the world not enclosed by the Gothic arch, and then challenged him to know her as a physical thing of beauty. This knowledge finally freed Will to allow him to partake as a man with a sense of himself as an individual in the work he became involved in as a teacher. Young Tom Brangwen also was caught in the dark world of his own inner being, but his fixation was on the sensual darkness of himself, a thing he came to hate. In surrendering to the machine, he escaped the emptiness of himself, but destroyed himself as a man.

The difference between the first Tom Brangwen and his son was that, while like his son he was preoccupied with himself, he was able to achieve "blood-conscious" relationship with the world outside. His son could not. Will Brangwen, although not conscious of his individuality like Anton Skrebensky, did find his self-awareness through his relationship with Anna. Anton's relationship with Ursula destroyed what little self worth Anton had before he met her

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because he could not accept his role as a man in his intimate relationship to her. The positive achievement of both Tom and Will Brangwen as men gives their roles in the novel an affirmative significance in the part they played in the working out of the theme of the story; human life in the context of the modern world may begin in the frustration of that world's denial of the essential meaning of human existence, but the achieved balance within the self of a relationship with the world, rooted in a balanced intimate relationship, can bring man to see his place in the cosmos, to see the rainbow, the "promised land." Despite the barriers to full human life man faces, he is not shut off from his destiny: "Even the most mechanized human being has only got his windows nailed up, or bricked in."⁷⁶

⁷⁶D.H. Lawrence, "Pan in America," Phoenix II, p. 31.

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ABSTRACT OF

Brangwen Men in The Rainbow: A Study of
the Function of Two Major Male Characters

The subject of this thesis is the function of the roles of the major male Brangwen men, Tom and Will, in D.H. Lawrence's The Rainbow. The development of each of these characters is considered in detail to demonstrate the processes of their growth as men insofar as their growth reveals the controlling conception in the novel of fulfillment in the modern world for men despite the difficulties which modern civilization imposes. The point made about the function of Tom and Will is that each man must find a balance within himself between his individuated self and his life as a part of the world he lives in, both as he immediately experiences it and as he exists as part of the cosmos. Each man is seen to live within himself and in relationship to the world, and his conflict arises out of the need to find a balance between these two directions of his life as a man which, when achieved, brings him wholeness as a man. Each man shows two sides to his nature, the "dark" and the "light." Within himself he has the flow of "blood-consciousness" and of "spirit." In relationship to the world he has a conscious mind and the desires of his flesh. In

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struggling for a balanced life in the world, each man must establish an equilibrium between spirit and mind, blood and flesh, and between blood and spirit, mind and flesh. The wholeness is achieved when the powers of "darkness" and "light" within the self, i.e. "blood-consciousness" and "spirit," are neither overcome by nor overcome conscious mind and body in their relatedness to the world. This is the condition of the "rainbow."

The first consideration of the novel given is of the background and early life of Tom Brangwen, which shows the development of the situation of man in the modern world, the situation which will cause Tom and Will to have to face the problems which develop because of modern civilization. This portion of the novel represents an indispensable frame of reference for the consideration of the developments in the lives of Tom and Will. The earlier generations of Brangwens lived in an uncluttered world, one in which they could work as farmers with a sense of purposeful meaning to their daytime lives as men. At night they could come home to their wives and find renewal in their nighttime lives with their women. As time progressed, the realities of modern life began to surround the Marsh farm and to destroy the harmony of the Brangwen way of life. By the time Tom is born the women are already being drawn by the fascination of a new way of life in the town away from the

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contentment of the traditional life of the farmer. Tom's mother builds into her son a desire for the refinement of the city-dweller, but he is completely unsuited for that way of life. The mind of Tom is drawn to the unknown life he knows he cannot be a part of, and he loses his belief in his own inner worth. Through his relationship with Lydia, his wife, he discovers his worth, but only after he stops trying to make her be for him a way of becoming part of the world he has been preoccupied with since his youth. Once Tom no longer tries to absorb Lydia into his own mind as an object to know so he can participate through her in the "refined" life she once knew, he is freed to go on as a man knowing his worth and valuing his work on the farm as husband and father, leader of a family. Rooted in his relationship to Lydia, Tom is able to move beyond just that relationship into a full life as a man in the world with a sense of his place in the cosmos.

Will Brangwen begins in the novel as a man isolated in himself, valuing the inner mystery of his own being, and drawing all things which he relates to himself, especially the things of religion, into his mystical inner experience of life as he envisions it. His wife, Anna, stepdaughter of Tom, becomes the same kind of thing for him. He wishes to have her live only as a part of the mystery he feels within himself, as a tool for awakening feelings of wonder

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in him. His life during the daylight as a man means nothing to him. Anna succeeds in destroying this inner world for Will and awakening in him an awareness of the world outside himself. But her victory brings Will to a position of subservience to her rather than to a position of leadership in the relationship. It is only after Will begins, first through his daughter, Ursula, to relate to the world outside, and ultimately to begin to look for women with whom he could have an earthbound sexual relationship, rather than the spiritualized sexuality of his life with Anna, that Anna challenges him to take her as a being separate from himself but related to him. After the relationship develops to the point where both recognize each other as separate but related beings, Will is free to begin his purposive life as a man in the world, i.e., as a teacher.

The process through which each man goes in achieving some measure of fullness of being is threefold: first there is the need to find a balance within the self through a relationship to a woman in which each person is separate but rooted in the relationship on the intimate level; second, there is the need to move out into the world, rooted in the relationship to a woman but moving beyond it into purposeful work in the world; third, there is the achievement, through a balance between the self and what is other than the self,

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of a sense of one's meaningful place in the cosmos.

The final portion of the thesis is devoted to a brief consideration of the younger Tom Brangwen and Anton Skrebensky insofar as these characters show the alternative kind of development which modern men might follow. These men represent the failure to achieve fulfillment as individuals in themselves and in their lives in the world.