

**D. H. LAWRENCE'S WORKS
IN RELATION TO HINDU THOUGHT**

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ABSTRACT

"D. H. Lawrence: A Study of Selected Works in Relation to Hindu Thought" by Andrea Mantell, M.A. I. A Thesis submitted in partial fulfillment of the requirements of the degree Master of Arts in English, McGill University, July, 1970.

It is the intention of this thesis to demonstrate that though Lawrence was not acquainted with Hinduism until late in his life, he had an intuitive understanding of the Hindu concepts and symbols much earlier. Lawrence's ultimate quest to achieve self-realization and an intimate connection with the cosmic sources of life is very similar to the Hindu's goal to achieve moksha, a state of supreme consciousness and oneness with the absolute. Though Lawrence was psychologically divided between his desires for sensual and spiritual truth, his philosophical world view, like the Hindus', was one of harmony and unity.

Lawrence's spiritual quest and the metaphysical implications of his thought have remained largely unexplored owing to his emphasis on the natural world and on blood- or phallic-consciousness. The evidence accounting for Lawrence's spirituality and affinity with Hinduism is presented in terms of source-readings, travels, and acquaintances, personal statements by friends, and an examination of parallelisms in Lawrence's work after 1915.

NOTE OF CAUTION TO THE READER

This dissertation on D. H. Lawrence's thought and works in relation to Hindu thought is limited to and by a consideration of the Neo-Vedanta school of Hinduism. Neo-Vedanta tends to synthesize, under a doctrine of pure monism, all aspects of varied Hindu thought. The reader should be aware that, according to a more scholarly view, Hinduism is a pluralistic collection of traditions, not a unified system as herein represented.

In a matter as extremely complex as Hinduism, wherein there are many different texts and viewpoints appearing over many regions and many centuries, strict scholarship would further limit some of the statements about, and claims made for, Hindu thought in this work. While the reader will find an acceptable account of D. H. Lawrence's works between 1916 and 1930 here, he will also find a novice's attempt at understanding Hinduism.

Nevertheless, the dissertation can be read both as a useful exercise in comparative thought and as a help in the study of D. H. Lawrence's works between 1916 and 1930.

D. H. LAWRENCE: A STUDY OF SELECTED WORKS
IN RELATION TO HINDU THOUGHT

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PREFACE

The metaphysical implications of D. H. Lawrence's religious "belief in the blood, the flesh, as being wiser than the intellect,"¹ and his mystical ideas on the sexual union, often have been neglected or overlooked by a majority of people who interpret him as a materialist or a physical "vitalist." My proposal is that Lawrence's quest, though confused and unfocused, was primarily a spiritual one. This thesis attempts to show how Lawrence's struggle for unity of being and his quest for supreme consciousness is like that of the Hindu's goal to reach moksha, a transcendence of all states of body and mind, of all dualities of time, space, and causation. According to the monistic doctrine of The Upanishads, the basic philosophical text of Hinduism, moksha is a state of total Self-realization² or bliss and oneness with Brahman, the all-pervading God.

I have chosen to limit this study to those works written after 1915 which exhibit the greatest tendencies in Hindu thought. I wish to demonstrate that Lawrence had an intuitive understanding of the Hindu concepts, of the greater reality emanating from the dark body within, which harmonized the instincts and the intellect, yet went beyond them both. I feel that had Lawrence been more familiar

¹For convenience, all notes are placed after the thesis and before the bibliography and are subdivided by chapters. For note 1 and all subsequent notes see pages 78-84.

with some of the basic tenets and guidelines of Hindu thought, he might have found some of the solutions to his own problems.

In spite of the fact that Lawrence was not well acquainted with Hindu philosophy, the similarities of thought are remarkable. Had Lawrence sought to organize his ideas clearly and consistently, they would closely parallel some of the ancient Hindu philosophies embodied in The Vedas, The Upanishads, and The Bhagavad-Gita, particularly those of the Yoga Sutras--Tantrik Yoga and Kundalini Yoga.

I wish to thank Prof. Alan Heuser for the many thought-provoking analyses presented during his seminar on Lawrence and for his help in the preparation of this thesis. My acknowledgements for much of the information concerning Yoga are due to the staff of the Sivananda Yoga Camp in Val Morin, Quebec for many enlightening conversations and lectures. I would also like to express my gratitude to Dr. Richard Birks for his helpful advice and sincere interest in my work. My deepest appreciation is due to John Seidel for giving me the patience and encouragement to complete this thesis.

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CHAPTER I: INTRODUCTION

Lawrence's close personal friends, Aldous Huxley, Earl Brewster, and Frederick Carter, all involved in spiritual pursuits of their own, account for Lawrence's deep sense of spirituality and sensitivity to the profound mysteries of life.

Huxley aptly described Lawrence as a "kind of mystical materialist" in his introduction to Lawrence's collected letters.¹ Lawrence harshly denounced pure materialism in all its gross manifestations--capitalism, industrialism, rationalism, and animality or licentious sexuality. Huxley wrote that Lawrence had a horror of Don Juans, sensualists, and libertines. Rather the significance of the sexual experience for Lawrence was symbolic of the "sense of otherness"--that feeling of identity with the "unknown modes of being," with woman and the mysterious cosmos.² Huxley quoted Lawrence as saying that his relationship with his wife Frieda was his means for making himself whole and keeping in direct communication with the unknown, in which otherwise he felt a bit lost.³

Earl Brewster, an American-Buddhist, wrote in his book, D. H. Lawrence: Reminiscences and Correspondence, that Lawrence tried to show that sensuousness free of mental tampering is part of the divine life.⁴ He described Lawrence as a very spiritually aware person who made others in his presence seem trivial and worldly.⁵ Huxley commented

similarly that Lawrence was intensely aware of the divine mystery of the world.⁶ He recalled that Lawrence could never forget the dark presence of the otherness that lies beyond the boundaries of man's conscious mind.⁷ Frederick Carter, Lawrence's astrologer-friend, expressed the view that Lawrence strongly desired to know the roads and means for that inward experiment called the mystical journey towards God.⁸

However, Lawrence believed that any form of pure spirituality or metaphysical detachment was a deterrent to acceptance of life in all its natural manifestations. Hence, Huxley described him as a "mystical materialist." To Brewster, Lawrence's outstanding quality was his devotion to life--that power so much beyond our mere mental consciousness.⁹ He thought of Lawrence as close to the Hindu worshippers of Shakti--life, vitality, power.¹⁰

Brewster also was impressed by Lawrence's sensitive intelligence and extraordinary intuitive powers. Upon receiving a copy of Psychoanalysis of the Unconscious in 1921, Brewster recalled that he knew at once that it was an interpretation "by a genius" of the Hindu idea of the chakras, the seven centres of spiritual awareness in the body.¹¹ Lawrence did not come into close contact with Yoga philosophy until the last few years of his life, but he was able intuitively to grasp the profound significance of the chakras and reconstruct the complex psychological systems of Yoga from the hints he received from theosophists

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and other occultists.

Carter wrote that all Lawrence's philosophy was deeply affected by the idea of the "mystical body," the idea very similiar to Yoga philosophy, that man as a microcosm held the pattern of the universe within himself.¹² For Lawrence, the body had a deep spiritual significance as a "seven-sealed mystery," the seven seals being seven centres (or chakras) of spiritual consciousness:

His body was a mystically sealed document, seven-sealed by fate, stamped with the superscriptions of the powers of bondage in the world....Urgent to find release, he fumbled at the seals. He sought release for the power that swept through him ...Ardently he sought it,¹³ this key to unlock the seven-fold bond,....

Lawrence, like the Yogis, desired to unlock the seven centres and to liberate the "life-force" and "the inner gods."

What little acquaintance and impressions he did have of Hinduism were favorable ones. He was impressed with the Hindu phallic god, Shiva and his lingam, the symbol of the creative mystery of life. To Lawrence, the phallus was a great sacred image of the "deep, deep life which has been denied in us."¹⁴ Consequently, he felt that the Hindu worshippers of Shiva, as well as Shakti, the female principle of creation, came very close to realizing the deep reality he was looking to unveil. In 1927, he declared to Brewster:

I have always worshipped Shiva....For me, it is the Hindu, Brahman thing--that queer fluidity, those lively, kicking legs, that attracts me: the pre-Buddha.¹⁵

He was greatly impressed by the religion of the RigVeda, the oldest Hindu scripture dated about 3000 B.C., because of

its polytheistic nature worship and its resemblance to primitive animism.¹⁶ Some of the sacrificial rituals and hymns of Ramon incorporated into The Plumed Serpent (1926) closely resemble the prayers and adoration hymns to the beauties of the physical universe collected in the RigVeda.

Lawrence was attracted to Hinduism rather than Brewster's Buddhism because it was closer to nature and more primitive, whereas he found Buddhism too mechanical and ideal.¹⁷ While in Ceylon in 1922 with the Brewsters, he harshly criticized Buddhism in a letter to Pratt Barlow:

One realizes how very barbaric the substratum of Buddhism is. I shrewdly suspect that high-flownness of Buddhism altogether exists mostly on paper: and that its denial of the soul makes it always rather barren, even if philosophically, etc., more perfect.¹⁸

Later that same year he wrote to Lady Cynthia Asquith, "I don't believe in Buddha--hate him in fact--his rat-hole temples and his rat-hole religion. Better Jesus."¹⁹

In 1929, a year before his death, Lawrence wrote to Brewster from Germany of his growing fascination with Hinduism, a fascination which never had time to expand and develop into fullness of belief:

I love the Indian art, especially Brahman, more everytime I see it--and I feel Hindu philosophy is big enough for anything. Yet we have to bring forth some different thing,²⁰ in harmony with the great Hindu conceptions.

An Introduction to Yoga

Lawrence's desire to reach the spirit through the "mystical body" is, in essence, like the Yogi's attempt to

discover Atman, the individual soul. The essential common bond is that for Lawrence and for the Hindu, matter and spirit are one, but two aspects of the one supreme reality.

In order to transcend the body and conscious mind that veils the true spirit of man, the Yogi must have a clear understanding and control of the various vehicles or bodies in which the individual soul is enclosed. These bodies of the soul--the permanent causal body or the original consciousness, the subtle or astral body and its seven centres or chakras of spiritual consciousness identified with the involuntary nervous system, and the gross physical body--are manifested on different planes in the universe and in the body of man.²¹

The physical body is the crudest manifestation of the soul, but it is important to develop the body through various rigid disciplines and rituals to a high degree of perfection so that one can go on to use both the body and mind for higher spiritual pursuits. The essential task in Yoga is to awaken the potential powers of consciousness known in Hindu mythology as Kundalini or Shakti, the life-force that lies dormant within the microcosm of the subtle body.²² According to the wisdom in the scriptures of the Tantras, "He who realizes the truth of the body can then come to know the truth of the universe."²³

One of the major criticisms of Yoga by Western scholars has been the emphasis on ascetism, celibacy, and the disregard for the phenomenal world. The spiritual disciplines based on the ideals of renunciation or

detachment from the world in which we live have taught that escape from egoism and the illusory traps of the temporal world into higher realms of being can be achieved only by rejection of sensual experience through austere discipline. Lawrence was a vehement critic of the "pure spirit" and the extreme forms of mysticism. Tantra Yoga, on the other hand, certainly would have been very appealing to Lawrence because it rejects the ascetic path to moksha, regards the present as meaningful, and comes to grips with love and sexuality in human experience.²⁴

Tantrism or Shaktism, as it is sometimes called, based on ancient Hindu and Buddhist texts, holds that the world is not maya (illusion) but real; real flesh experience is the extension of the soul's purpose.²⁵ The aim of sexual union in Tantrism is very close to Lawrence's goal in uniting sexually with a woman: the development of the soul through the harmonious union of opposing forces (flesh and spirit) within one's body and ultimately, the divine union with God (moksha)--the mystical marriage of God and man.²⁶ In this state of non-duality, all differences vanish and the couple is able to apprehend the mystery of the whole cosmos.²⁷ For the Tantrists as well as for Lawrence, the transcendent bliss that proceeds from ritual sexuality is believed to be the height of religious experience.

Difficulties of Interpretation

Lawrence's psychological and philosophical writings often are unclear and inconsistent and thus present difficulties of interpretation and comparison with Hindu thought. T. S. Eliot in a preface to Father Tiverton's book on Lawrence describes him as:

...a man of fitful and profound insights who expressed some of his insights in the form least likely to make them acceptable to most of his contemporaries and sometimes in a form which almost willfully encouraged misunderstanding.²⁸

Lawrence's theory of art was one which shunned the precise systems of the scientist or the philosopher because he felt they reduced the subjective truths of experience to a formula and distorted the spontaneous realities. For Lawrence, the true artistic vision was that which was "pure, passionate inspiration"--those thoughts and ideas which flowed forth spontaneously from the whole being--mind, emotions, and soul. He felt that all art was dependent on a philosophy or a didactic purpose but that the philosophy or morality should subserve the passional inspiration and the artistic experience.

Lawrence's use of metaphors and symbols to express his intuitions about man and nature also present difficulties of interpretation. He shared the mystic's problem in describing the profound mystery which is beyond conceptualization. The art symbol was important to Lawrence because he felt it defied mental explanation and stood for a "pure experience, emotional and passional, spiritual and

perceptual, all at once."²⁹ His intention in rendering the mysteries symbolically, such as "The Holy Ghost," "The Rainbow," "The Plumed Serpent," "The Phoenix," and "The Crown," like a Hindu chant or mantra, was to break through the barriers of language and to jar the reader out of his usual rational pattern of thought. None of the above terms are absolutely defined and his use of them is inconsistent. There is also considerable ambiguity in Lawrence's metaphors for the "deeper consciousness," variously qualified as cosmic, phallic, blood, and dark.

Lawrence's writings are unclear and inconsistent also because of his unstable and ambivalent personality. Like Hesse's "Steppenwolf," he was an intellectual in pursuit of ideas and unable to suppress his intellect, yet at the same time strongly led by emotions which he could not control. This division left both his mind and emotions unsatisfied and confused. He struggled to break free from the trams of the conscious intellect, to shed the "intellectualizing ego" which he felt was destroying his free, spontaneous soul. In addition, he was psychologically divided between his conflicting desires for sensual fulfillment and for spiritual truth. He also suffered from poor health and an unstable marital relationship. Lawrence's whole life was a constant struggle to establish domestic harmony with his wife Frieda, and to preserve his separate identity, his distinct "otherness," yet merge with the whole either in society, politics, or love.

The philosophy of Hinduism also presents several difficulties of interpretation. Firstly, it is difficult for translators to render Indian terms precisely in English, and many terms do not have exact synonyms in English. Secondly, the body of Hindu thought is as varied as the Indian culture itself, partially due to the recognition in The Bhagavad-Gita, the basic religious code of conduct, of "many paths to God" and "infinite aspects or manifestations of God."³⁰ Lawrence held an equally flexible belief in many ways to God and this has made the task of paralleling the two that much broader. However, I have tried to overcome these difficulties by concentrating on the unified core philosophies of Hinduism, those key ideas and well-defined concepts (such as moksha) that underlie all schools and parallel Lawrence's philosophy. The only specific schools of thought examined are those of Tantrik and Kundalini Yoga because they most closely parallel Lawrence's thought.

Owing to the above problems, any attempt to compare and contrast Lawrence's philosophy and psychology with those of the Hindu schools cannot profess to be precise.

CHAPTER II: INFLUENCES AND SOURCES

Lawrence explored the religions, myths, symbols, and rituals of primitive societies such as the Chaldeans, Etruscans, Egyptians, Hindus, and American Indians, in an attempt to trace life back to its ultimate source, to rediscover the deep, hidden realities of a world crushed by the soul-destroying forces of automatism, war, rationalism, and Christianity. He saw savage man as being instinctively in touch with the primal sources of life, as having taught the old wisdom, only in its half-forgotten, symbolic forms.¹

Lawrence travelled all over the world in search of a primitive Utopia which he called Rananim, a place where men were in touch with their deepest consciousness and with the "living cosmos". Lawrence's "quest for Rananim" (to be discussed more fully below in Chapter IV) took him to Italy and Sicily, Ceylon, Australia, Polynesia, and Old and New Mexico.² Though he was able to reconstruct intuitively the atmosphere of the ancient worlds which was still partially preserved in the ruins and unspoiled wilderness and landscapes, he was disillusioned to find that the peasants and primitives of these countries had been corrupted by modern civilization. He turned to books by historians, archaeologists, anthropologists, and theosophists as his main source of knowledge about primitive man.

Symbols and myths were particularly important to Lawrence because he felt they embodied universal cosmological ideas; they were clues to the religious past, carrying the mind back thousands of years to the time when "the mind of

and the power of man was in his blood and his backbone, and there was the strange, dark inter-communication between man and man, and man and beast, from the powerful spine."³

In the foreward to Fantasia of the Unconscious, Lawrence wrote:

The soul must take the hint from the relics our scientists have so marvellously gathered out of the forgotten past, and from the hint develop a new, living utterance.⁴

This chapter traces the influence of Lawrence's source readings and acquaintances as they relate to the development of his ideal of Rananim and his spiritual quest for the deep powers of consciousness.

Sources Listed in History, Anthropology, and Archaeology

Romanticism, transcendentalism, and pantheism which Lawrence found in Wordsworth, Shelley, Emerson, Thoreau, and Whitman, were his first refuge from materialism during the pre-war period.⁵ Through these romantic writers and those of the anti-rationalist movements such as Rousseau, Schopenhauer, and Bergson, Lawrence came in touch with the subjective realities, uncontrived and unformulated according to mental schemas or moral imperatives. However, in the period between college and the war, he rejected the transcendentalist's doctrine of the Oversoul and the romantic traditions as too mechanical and ideal.⁶

He preferred the animistic philosophy of such early Greek writers as Herakleitos and Anaximander which he discovered in John Burnet's Early Greek Philosophy.⁷ He was fascinated by the animistic concepts of flow, balance,

the elements, and the "living cosmos," and incorporated many of these ideas into his own works.⁸

Prof. W. Y. Tindall, in his book on Lawrence gives extensive evidence of Lawrence's interest and readings in primitive culture and religious traditions, mythology, and the occult. Tindall surmises from Lawrence's references to Chaldea, Babylonia, and ancient Egypt that he read Gaston Maspero's six-volume History of Egypt or the shorter works by Sir William Petrie, Religions of Egypt, and Egyptian Tales.⁹

Lawrence's essays and stories after 1915 which abound in references to reborn gods, fertility rituals and dances, and animal worship show a considerable debt to Jane Harrison's Ancient Art and Ritual which he read in 1913 and to Edward Tylor's Primitive Culture which he read in 1916.¹⁰ In Frazer's Golden Bough and Frobenius' The Voice of Africa, a study of the vestiges of Atlantis, Lawrence found many valuable hints and suggestions.¹¹

A letter written in 1924 to his wife Frieda reveals that Lawrence's knowledge of primitive animism, pre-civilized Mexico, the Aztec gods, and much of the occult symbolism incorporated in The Plumed Serpent, is traceable to his acquaintance with Zelia Nuttall, the archaeologist, and her book, Fundamental Principles of Old and New World Civilizations.¹² Lawrence visited Mrs. Nuttall in her home in Mexico City and expanded his knowledge of Mexicana through her extensive library. To express his gratitude, he modelled Mrs. Norris

in The Plumed Serpent after her.¹³

It was at the invitation of his friend Mabel Dodge Luhan that Lawrence went to Taos, New Mexico in the fall of 1922, and through Mrs. Luhan and her Indian husband became acquainted with the Red Indians. Lawrence had written to Mrs. Luhan of his hopes in the Indian, of finding something in New Mexico that he had failed to find in his travels through Europe and the East.¹⁴ In an essay on New Mexico Lawrence wrote, "I had no permanent feeling of religion till I came to New Mexico and penetrated the old human race-experience there....It is curious that one should get a sense of living religion from the Red Indians,..."¹⁵

While or before he was in Old and New Mexico, Lawrence read William Prescott's Conquest of Mexico, Thomas Belt's Naturalist in Nicaragua, von Humboldt's Vues des Cordillères and Lewis Spence's God of Mexico.¹⁶ Tindall remarks that the Aztec hymns and divinities in Spence's book are so close in character to those in The Plumed Serpent as to appear to have suggested their use to Lawrence.¹⁷ Lawrence used many other historical, archaeological, and anthropological sources for his work, but on the whole, he found them too rationalistic and materialistic to have a thorough understanding of early man. His preference for intuition and emotional knowledge led him to explore oriental mysticism, theosophy, and the occult.

Sources in Theosophy, Hinduism, and Occult Sciences

Around 1915-20 Lawrence read the works of the theosophist Madame Helena P. Blavatsky, her disciple Annie Besant, and the German theosophist Rudolph Steiner, along with other books on occultism and magic, including the magazine, The Occult Review.¹⁸ Tindall remarks that according to Frieda Lawrence, her husband read and delighted in all of Mme. Blavatsky's work.¹⁹ Mme. Blavatsky's two books, Isis Unveiled and The Secret Doctrine, written as a reaction to nineteenth century materialism, deal with theosophy, an occult doctrine centering around the Hindu belief of reincarnation and the evolution of individual souls under the law of Karma. Theosophy also involves revelation, magic, astrology, and symbolic cow worship. It is a synthesis of all the esoteric wisdom of the past concealed in the Utopia of Atlantis and in the symbols of the Hindus, Egyptians, Chaldeans, and Aztecs. From Mme. Blavatsky, Lawrence adopted the idea of a primitive religious Utopia (Rananim) and the idea of ancient myths and symbols as keys to the past.²⁰ Lawrence's frequent references to the lotus, the occult number seven, the "mystical Om,"-- the Sanskrit sound form which embraces all creation--and the egg--all spiritual symbols and keys to the past essential to Mme. Blavatsky's theosophy--reveal the great influence of her work on Lawrence's own philosophy.

It is not known whether Lawrence read any specific works on Tantrik Yoga, but he might have been acquainted

with the rites through the works of Mme. Blavatsky and J. C. Chatterji, whom he read in 1928. Mme. Blavatsky refers to Shaktism and Tantrik rituals, but according to Omar Garrison, a modern scholar on Tantrik Yoga, she failed to grasp the true meaning and methods of Tantrism.²¹ Consequently, in her "Theosophical Glossary," Mme. Blavatsky defined Kali, the dynamic form of female (Shakti) energy, as "the special energy connected with sexual rites and magical powers--the worst form of black magic and sorcery."²² Garrison surmised that Mme. Blavatsky confused Hindu Tantrism with its extreme sects such as the Tibetan Tantrik which involves weird and terrifying sexual rites. Lawrence, misled by Mme. Blavatsky, also might have misinterpreted its significance as a licentious and degenerate cult. Mme. Blavatsky and Lawrence probably had very little access to Tantrik scriptures in their day because the scriptures had remained for centuries a secret doctrine imparted on by word of mouth from guru to disciple.²³ This fact willfully encouraged misinterpretation. Though recently several good interpretative accounts have been published because of growing interest in Yoga in the West, many of the written doctrines still remain unintelligible except to those who hold the key to their symbolic meaning.

In a letter written in 1927 to Earl Brewster, Lawrence revealed his acquaintance with another theosophical work on the revelation of St. John and with Yoga philosophy in particular. He wrote to Brewster that he did not recall

the author, but that he had read a work called The Apocalypse Unveiled.²⁴ However, since no such book existed at that time, the work is probably James M. Pryse's The Apocalypse Unsealed, 1910, which Lawrence confused with Mme. Blavatsky's Isis Unveiled.²⁵ Though Pryse does not mention Yoga, his work closely parallels Kundalini Yoga and Vedantist philosophy. Pryse interprets the revelation of St. John as a symbolic account of an initiation into the mysteries of the cosmos through the awakening of the coiled serpent at the base of the spine known as Kundalini, the life-force in The Upanishads.

In his own book on the Apocalypse, Lawrence adapted Pryse's theory of Kundalini and the spiritual awakening of St. John, his rebirth through the opening of the seven chakras and his third eye along the spinal column.²⁶ In Apocalypse (1931), Lawrence also accepted Pryse's theosophical idea that beneath the Christian surface of revelation, the symbols of ancient mysteries lie concealed. The following passage from Apocalypse illustrates the influence of Pryse and Yoga on Lawrence:

The famous book of seven seals in this place is the body of man: of a man: of Adam:...and the seven seals are the seven centres or gates of his dynamic consciousness. We are witnessing the opening and conquest of the great psychic centres of the human body. The old Adam is going to be conquered, die, and be reborn as the new Adam: but in stages: in seven-fold stages:...

In Psychoanalysis and Fantasia, Lawrence freely adapted Pryse's system of Kundalini Yoga, combining the

occult and the primitive. He also seems to have accepted Pryse's idea of the correspondence of the seven chakras to the ganglia of the sympathetic nervous system. Of Pryse's book Lawrence remarked, "It's not important. But it gave me the first clue."²⁸

From Blavatsky and Pryse, Lawrence learned that the keys to the past were embodied in myth and symbol, but it was Jung, whom he read in 1918,²⁹ who taught him that these myths and the archetypal wisdom of past ages lie embedded in the modern unconscious. Though Lawrence disagreed with Jung over the precise nature of the unconscious, he agreed with Jung's proposition that the unconscious was a well-spring of creative potential--"the dark gods" which civilization had suppressed. Lawrence adopted the word "unconscious" from Freud, but he rejected Freud's clinical view of the unconscious as a reservoir of repressed frustrations, lusts, and hatreds.

Through his friendship with Frederick Carter, Lawrence developed an interest in astrology and the dragon symbol as an aid to his primitive ideal. His conversations with Carter in Shropshire, England, about ancient ideas of the science of the soul inspired many of his writings on man and the cosmos.³⁰ Lawrence later collaborated with Carter in his study of St. John entitled The Dragon of the Revelation, which along with Blavatsky and Pryse's interpretation of revelation, led Lawrence to undertake his own study of St. John.³¹

Lawrence's acquaintance and travels to Ceylon with the Brewsters in the 1920's brought him into contact with the philosophy and practice of Buddhism and Hinduism. Through Mr. Brewster, Lawrence met many Hindus and Buddhists and borrowed many books on Hindu thought such as the Indian scriptures, The Vedas and The Upanishads, J. C. Chatterji's Kashmir Shaivism, and Coomaraswamy's Dance of Siva (or Shiva), a book on Indian art and ritual. Lawrence possibly developed his admiration for Shiva and his view of the love union as a divine sacrament from the works of Chatterji and Coomaraswamy. Of J. C. Chatterji's Kashmir Shaivism, he remarked to Brewster, "That seems to me the true psychology, how shallow and groping it makes Western psychology seem."³²

Lawrence read these oriental philosophies intuitively as he read everything else, abstracting what he found useful and rejecting or ignoring the rest. He realized that modern man could not return to the condition of primitive societies but felt that the world might be reborn by a return to a pagan closeness with nature and the cosmos.

CHAPTER III: PHILOSOPHICAL STRUCTURE OF
LAWRENCE'S THOUGHT IN RELATION TO HINDU THOUGHT

A. CONCEPT OF MIND AND EVOLUTION OF CONSCIOUSNESS

Lawrence's view of consciousness as "an end in itself"¹ is directly related to the Hindu concept of mind and the evolution of consciousness which designates three planes of consciousness and three corresponding functions--the subconscious, the conscious or intellectual mind, and the superconscious or the higher mind of intuition.² According to the Hindus, as one progresses spiritually, the higher mind will obtain mastery over the lower until cosmic consciousness is attained with the unfolding of the intuitional mind. It is only through intuition that we may realize Brahman or God. The science of Yoga claims that it has discovered the means of developing the intuitive powers by which to attain true knowledge, eternal peace, and joy.³ Beyond the level of intuition is a fourth-dimension, the pure consciousness, also known as Atman, the spirit, soul, or Self, which is formless, timeless, changeless, and infinite in its nature.⁴

Lawrence's own philosophy, which closely relates to the Hindus' as well as the ancients written about in Etruscan Places, a travelogue of Lawrence's experiences in the tombs of Etruria in 1927, and Apocalypse, written in 1929, was one in which "the great depth of knowledge was arrived at direct, by instinct and intuition, not by reason."⁵ In Apocalypse, Lawrence wrote that to the ancients, mental consciousness

or thought was not a logical chain, a progressive movement towards a conclusion or a finality, but rather "thought was a completed state of feeling awareness, a cumulative thing, a deepening thing, in which feeling deepened into feeling in consciousness till there was a sense of fulness" (p. 80).

In Hinduism, the subconscious mind or chitha in Sanskrit is the first stage of mental development in the scale of evolution. In the lowest plant and animal species, the subconscious or instinctive mind predominates and consciousness is an automatic process. As one ascends the evolutionary scale to the higher forms of life, there is also a corresponding ascendance on the planes of the mind and lower forms of consciousness become apparent. In man, the subconscious mind is the grossest aspect, being the seat of instincts and the lower emotions of greed and lust which may bind him to the material life.⁶ This portion of the mind controls the involuntary organs and the senses. Many men operate essentially on this level; for them, reason and the intellect have unfolded only to a small degree. The tendency in later life is for thought and learned processes to degenerate to automatic, instinctual processes such as walking and other habitual actions.

When the intellect and the other higher faculties of consciousness do not hold the instincts in restraint, men operate at a base animalistic level. Lawrence condemned the man who is a slave to his instincts and does not harmonize the unconscious and conscious mind. Minette, the London bohemian in Women in Love (1920), thrives on pure physical

sensation. Her linkage to the primitive totem carving betrays her as a base, decadent character. In Kangaroo (1923), the herd instinct of the masses causes them to be blindly led and controlled by the political leaders, Struthers and Kangaroo. This occurs because the mass does not "know"-- "There is no connection at all between the burning, throbbing unconscious soul and the clear-as-daylight conscious mind."⁷ Lawrence discusses how this herd instinct can further degenerate into mobs which are completely devoid of any reason or individual mental consciousness. In the mob state, the passions burst forth automatically, and the mob communicates subconsciously or telepathically as a collective:

It is the dynamic, vertebral consciousness in man bursting up and smashing through the fixed, superimposed mental consciousness of mankind, which mental consciousness has degenerated and become automatic.⁸

However, man has lost much of this instinctual knowledge which is the true guide to his bodily activities. Animals know instinctively what activities are best suited for their nature, whereas the developed intellect in man may distort or interfere with the natural work of the instincts. For example, man can use cunning and intelligence to satisfy his lower desires, such as the fighting instinct, while the beast is governed solely by its instinct. In order to fully maximize the potentials of the mind, man should use reason to guide and control the subconscious desires, rather than be controlled by them. At the same time, he should be attuned closely to the messages from the higher mind of intuition, which transcends reason.

Lawrence refers to instinct as a form of pre-mental or vertebral consciousness which is most highly developed when the brain or mental consciousness is smallest.⁹ He recognized that this aspect of the mind, if developed and utilized properly could have great power. In the sub-conscious mind lies all the knowledge and impressions from this life gained by one's own intellect and also the archetypal wisdom of past ages.¹⁰ He connects this vertebral consciousness to the "wisdom of the serpent," a Hindu phrase for latent powers of the mind:

This is what makes the magic of a leader like Napoleon--his powers of sending out intense vibrations, messages to his men, without the intermediation of mental correspondence....a marvellous reversion to the pre-mental form of consciousness.¹¹

As the intellect or second plane of consciousness develops, man becomes self-conscious and relates to others as "I", a unique individual.¹² In order to achieve the perfect, free state of moksha, the devotee must rid himself of all willful desires of the ego. Lawrence like the ancient Hindus recognized that reason and the self-conscious intellect, when it dominates the instinctual and intuitive self, breeds egoism, power-lust, and pride, and only leads to a weakening of man's spiritual resources.¹³ Furthermore, he feared that submission to the agents of the intellect led to the imposition of the personal will and destroyed the spontaneous soul.

Hermione, a member of the rich, cosmopolitan gentry in Women in Love, recognizes that it is the deliberating mind,

the ego, that destroys all our spontaneity and creative instincts. She says to Birkin:

Do you think the children are better, richer, happier, for all this knowledge;...Or is it better to leave them untouched, spontaneous.... Hadn't they better be animals, simple animals, crude, violent, anything, rather than this self-consciousness, this incapacity to be spontaneous.¹⁴

However, Hermione, in spite of her pretense to mindlessness, is exalting the experience of passion and instinct in the mind. To Lawrence, her fixed mind which fails to transcend the intellect is the most decadent form of consciousness. Birkin replies to her that the young people are dead because they have not too much mind, but too little--they fail to go beyond the intellect. Birkin in condemnation of Hermione says:

You don't want to be an animal, you want to observe your own animal functions, to get a mental thrill out of them....What is it but the worst and last form of intellectualism, this love of yours for passion and the animal instincts?

Her self was all in her head, she did not know what it was spontaneously to run or move, like a fish in the water, or a weasel on the grass. She must always know (pp. 35, 284).

Gerald, a hardened industrialist in Women in Love, is also a victim of the triumph of mechanism, the dominance of idea and will. The sufferings and feelings of individuals do not matter to Gerald; men are instruments or mere conditions (p. 215). All Gerald's cold, mechanical mind desired was "the pure fulfilment of his own will in the struggle with the natural conditions....the substitution

of the mechanical principle for the organic, the destruction of the organic purpose, the organic unity, and the subordination of every organic unit to the great mechanical purpose" (pp. 216, 223). Gerald's icy death on the snow-covered mountain is Lawrence's symbolic warning that the fate of Gerald awaits all those who become mechanical and fixed, who fail to change and develop creatively:

If humanity ran into a cul-de-sac and expended itself, the timeless creative mystery would bring forth some other being, finer, more wonderful,...to carry on the embodiment of creation....To be man was as nothing compared to the possibilities of the creative mystery....this was perfection (p. 470).

According to Yoga philosophy, the most profound knowledge of the unknown comes from the higher mind of intuition, which transcends reason. It is on the higher intuitive mind that most of Lawrence's heroes and heroines learn to rely; Ursula and Birkin of Women in Love, Alvina of The Lost Girl, Ramon of The Plumed Serpent, and Connie in Lady Chatterley's Lover succumb to the impulses and intuitions from their "deep, spontaneous centres," once their psyches are renewed and regenerated into a higher state of consciousness.

B. KUNDALINI YOGA

Throughout his works, Lawrence alludes to the principles and practice of Kundalini Yoga, a branch of Hinduism, to promote his theory of mindlessness as the true reality. Kundalini Yoga or Laya Yoga as it is sometimes called is a method for harmonizing the body and spirit and for actualizing man's fullest nature, similar in many respects to Tantra, except that Kundalini emphasizes ascetism. Kundalini Yoga is also a method for achieving control of the lower, instinctual mind and developing the higher, intuitive mind. The Yogi learns to focus his mind on the dark, inner recesses of wisdom realized during long, silent hours of contemplation when the mind and intellect cease to function.

Through the discipline of Kundalini Yoga, the Yogi symbolically seeks to awaken Kundalini or the primordial energy, the "Serpent Power" lying coiled and dormant at the base of the spine and sends it upward along the spine through seven centres of spiritual energy or chakras to the top of the head and ultimately to God. At every centre to which the Yogi directs the Kundalini, he experiences a special form of bliss and gains special siddhis or psychic powers and knowledge. The ascent of this energy through the body is essentially an unfolding of one's own intuitive nature or one's real Self.

The seven chakras are storage places for vital, dynamic energy in the sushumna nadi or the astral counterpart to the spinal column. Following the basic Hindu

principle that man is a microcosm of the greater cosmos, Yoga philosophy closely associates every portion of the physical body with an astral counterpart.¹⁵ The chakras intimately correspond to centres of the spinal nervous system in the physical body. The physical counterpart to the chakras of the astral body are the nerve plexus. The currents of life force flow most vigorously when the physical organs and the etheric centres that penetrate them are both functioning harmoniously.¹⁶ The spinal cord can be thought of metaphorically as a piece of thread with knots, the knots being the chakras, which are pierced as the consciousness passes through it. Each of the seven principle chakras represents a state of consciousness or a mental plane; each is a centre of subtle awareness, and has its own particular characteristics and specific form of bliss and feeling when awakened.

The seven chakras symbolically represent particular Hindu deities and sacred animals.¹⁷ For example, Lord Shiva resides in the highest chakra, the Sahasrara at the crown of the head, and Kundalini also called the "coiled serpent" because it may make a hissing sound and a spiral-like pattern as it works upward along the spinal way, resides in the Muladhara (meaning root-support) chakra at the base of the spinal column. When Kundalini is awakened, it does not proceed directly at once to the highest chakra; the Yogi must take it from one chakra to another. The awakening and upward ascent of Kundalini is an extremely difficult task requiring years of special discipline, concentration, and

meditation. The Yogi is often tempted to remain in the lower chakras rather than continuing his practices; he may mistake the lower states of bliss for the higher, or he may be fixated on the newly-gained psychic, intuitive powers rather than on the final goal of illumination. Even after reaching the Agna chakra at the forehead, the practitioner could conceivably fall back to the lower chakras. In these instances when Kundalini rushes downward and unites with a lower order, the carnal appetites are intensified.

Various highly evolved Yogi's have recorded some of the psychic or physical effects accompanying the moving energy. Some have experienced these vibrations of the vital air in different parts of the body as shocks of electricity or electric-like currents flowing up and down the nerves. Others have experienced a feeling of lightness and inexhaustible energy, the removal of doubts and fears, and added physical flexibility and control.

Hinduism is based firmly on the premise that an exchange of psychic energy is constantly going on between all things in the universe.¹⁸ Accordingly, the flow of cosmic energy through the chakras in the body, developed through concentration, can produce startling and inexplicable psychic phenomena. Lawrence similarly asserts that "there certainly does exist a subtle and complex sympathy, correspondence between the plasm of the human body, which is identical with the primary human psyche, and the material elements outside. The primary human psyche is a complex plasm, which quivers, sense-conscious, in

contact with the circumambient cosmos."¹⁹

In his essay "The Spirit of Place," Lawrence refers to the fine vibrations of the innermost soul which enabled the ancient Aztecs to communicate psychically across continents.²⁰ He does not find prophecy or clairvoyance to be absurd, but rather accounts for it in terms of a delicate submission to the sensitive "life-mystery" within:

If we can understand the sending of wireless messages from continent to continent, can we not much more readily understand that the unthinkably sensitive substance of the human intelligence could receive the fine waves of vital effluence transmitted across the intervening space...and, as in a dream, plainly comprehend?²¹

However, man's self-conscious will and desire to know and control destroys the primary life-force which gives first-hand knowledge of all things. Lawrence feels that there must be a measure of control over the spontaneous life-force, but once this control is established for control's sake, human life falls to lust, compulsion, and tyranny.²²

In Psychoanalysis of the Unconscious, Lawrence adopted four of the seven principle chakras, and as in Kundalini Yoga, he identified these astral centers with the ganglia of the sympathetic nervous system. He divided the unconscious into four principle parts, the upper level including the thoracic and cardiac regions and the lower including the solar plexus and the lumbar ganglion. He refers to the upper body--the breast, throat, and face--as the spiritual body or that state of being where the Self is conscious

of its oneness with all things. In his essay entitled "The Two Principles," Lawrence defines the spiritual being or soul as,

...that blissful consciousness which
glows upon the flowers and trees
and sky, so that I am sky and flowers,
I, who am myself. It is that movement
towards a state of infinitude wherein
I experience my living oneness with
all things.²³

The spiritual body seeks the revelation of the unknown mysteries outside the Self in a new sympathetic and dynamic mode of consciousness. The solar plexus is the centre of this sympathetic system; it is the deepest centre of consciousness which gives one the clue to the unity of the cosmos.²⁴

The lower body is the sensual being where the self is the centre of life; herein lies the knowledge that "I am I--and these others are not as I am."²⁵ It is the centre of separate identity which gives us the strongest self-knowledge. In "The Two Principles" Lawrence refers to the sensual being as a "magnificent central positivity, wherein the being sleeps upon the strength of its own reality, as a wheel sleeps in speed on its positive hub. It is a state portrayed in the great dark statues of the seated lords of Egypt" (p. 186). The lower body or the voluntary system (symbolized in the demon-lovers in the novels) is the seat of blood-consciousness--the dark sex mystery. The loins or the lumbar ganglion and the sacral plexus are the great centres of passionate will and pride which seeks self-mastery.²⁶

Lawrence's theory differs from Pryse's life force or Kundalini Yoga in that he changed the flow of energy from upward to outward in terms of positive and negative polarities. The idea of positive and negative electrical currents running through the body and awakening the chakras was probably adapted from Mme. Blavatsky's idea of Fohat, the electrical life-force in The Secret Doctrine.²⁷ The upper body is positively charged and thus unites man with others. The lower body which establishes individuality is negatively charged. Between the poles on each plane and between the planes, as between the poles of a magnet, there flows a "lovely polarized vitalism." The highest state of the soul or full-consciousness of mind exists when all the eight polarities are balanced--when four-fold consciousness between the breast, belly, face, and loins is established within the body. At the end of "Two Principles" Lawrence says:

Any man who is perfect and fulfilled lives in four-fold activity. He knows the sweet spiritual communion, and he is at the same time a sword to enforce the spiritual level; he knows the tender unspeakable sensual communion, but he is a tiger against anyone who would abate his pride and his liberty. (p. 189).

At the end of Psychoanalysis, Lawrence admitted that his treatment of the chakras was incomplete:

Still remain to be revealed the other great centres of the unconscious. We know four: two pairs. In all there are seven planes. That is, there are six dual centres of spontaneous polarity, and then the final one. That is, the great upper and lower consciousness is only just broached--the further heights and depths are not even hinted at. (p. 49).

In Fantasia of the Unconscious, he added other centres and hinted at the existence of a final one in the head equivalent to the Sahasrara chakra; though in one sense, Lawrence felt compelled to omit everything above the neck to promote his theory of mindlessness.

In the foreward to Fantasia, Lawrence expresses his indebtedness to Yoga. He found in Yoga a key to the life force and the means by which the ancients preserved their harmony with the rest of creation. Lawrence's preoccupation with the serpent or the phallus as a dominant symbol of life potency is closely linked to Kundalini; he felt that the great problem of both ancient and modern man to be the liberation of the divine serpent within. In Apocalypse, the dragon or serpent is described as one of the oldest symbols of human consciousness. It has two aspects which determine the nature of the man himself; the red aspect which is demonic and destructive and the green aspect which is divine. The dragon is a microcosm of the greater cosmic forces of creation and destruction. He is the "great enhancer," the "life-maker" of the whole universe:

We see him in his maleficent aspect, red.
But don't let us forget that when he stirs
green and flashing on a pure dark night of
stars it is he who makes the wonder of the
night,...the heavens sumptuously serene,...
--It is the same dragon which, according
to the Hindus, coils quiescent at the base
of the spine of a man, and unfolds sometimes
lashing along the spinal way: and the yogi
is only trying to set this dragon in con-
trolled motion. 28

In Women in Love in the chapter "Snowed Up" Lawrence refers to the "central serpent that is coiled at the core

of life" (p. 442). And then again in the chapter "Excuse", Ursula's intimate connection with Birkin is like an awakening of Kundalini, a connection with the cosmic source of life:

It was a perfect passing away for both of them, and at the same time the most intolerable accession into being,...overwhelming, outflooding from the source of the deepest life-force, the darkest, deepest, strangest life-source of the human body, at the back and base of the loins.(p. 306).

The serpent symbol also may be related to the phallic or fertility god, Shiva, who developed from the early folk-gods of ancient Aryan religions, the founding religions for Hinduism.²⁹ The phallus is not only the dominant symbol of fertility rites, but it is also the basis of modern Indian culture where the pairing off of the male and female principles in the universe is at the root of all phenomena of natural change.³⁰ According to the Hindu myth of Shiva, the male principle, and Shakti, the female deity of nature, the womb of Shakti contains the active force or creative energy of the universe, and the phallus of Shiva creates the physical manifestation of this energy in life.³¹ (see below pages 62-63)²

The significance of Lord Shiva's rhythmic dance as an image of the source of all energy and movement within the cosmos, recalls Lawrence's interpretation of the serpent in the Etruscan tombs as representative of the "vivid powers of the inner earth,...the quick powers that run up the roots of plants and establish the great body of the tree, the tree of life."³² In Etruscan Places he is deeply impressed by the

predominance of the symbols of the phallus or the "lingam," the arx, and the womb in the tombs, and even compares them to the "Shiva lingam at Benares" and to the "Shiva caves and Shiva temples" (p. 27).

C. PHILOSOPHY OF MONISM

Lawrence's monistic world view, as expressed most confidently in Etruscan Places and Apocalypse, is very similiar to the Hindu Weltanschauung embodied in The Upanishads, a monistic doctrine.³³ The basic principles behind the philosophy of Hinduism and the theories of Tantra and Kundalini Yoga is that man is a microcosm; all things and principles in the universe (the macrocosm) are embodied within man, and everything in the universe is permeated by an energy or power (prana) emanating from the single source of all being. The Upanishads point out that Brahman, the unchanging and formless spirit, is inherent in all things, from mineral to man, though it varies in its expression of consciousness; in other words, Atman is an expression of Brahman.³⁴ The Upanishads deny the existence of the world as separate from God; the world itself is manifestation and not the handiwork of the Absolute.³⁵

Lawrence similiarly believed that all things in the natural universe whether it be "in the venom of the snake" or "the rage of the lion" are microscopic entities of a great organic power; or, in other words, that there is a common essence inherent in all things. The resemblance of Lawrence's

"god" to the "all-enfolding Brahman" is apparent in Lawrence's statement in Apocalypse that "God is revealed everywhere and always as a spontaneous and natural element of life." He points out that for the early Greeks "everything was theos."³⁶ Lawrence felt that the early Greeks, the Red Indians, and the Etruscans of about 700-300 B. C. lived largely in the way he wished to live and thought we should all live. The god-concept of the Red Indians as described by Lawrence is very similiar to the Upanishadic concept of Brahman:

The Indian does not consider himself as created, and therefore external to God, or the creature of God. To the Indian there is no conception of a defined God....Never the distinction between God and God's creation, or between Spirit and Matter....all is godly.³⁷

The following passage from The Bhagavad-Gita translated by Arnold compared to the subsequent one by Lawrence in Etruscan Places, further illustrates the parallelisms in monistic thought:

To him who wisely sees,
The Brahman with his scrolls and sanctities,
The cow, the elephant, the unclean dog,
The Outcast gorging dog's meat, are all one....

The sinless Brahma dwells in Unity,...(Bk. v, lines 71-77)

The whole universe lived;...and had a great soul, or anima: and in spite of one great soul, there were myriad roving, lesser souls; every man, every creature and tree and lake and mountain and stream, was animate, had its own peculiar consciousness. And has it to-day.

The cosmos was one, and its anima was one;...(p. 83)

Thus for Lawrence, as well as for the Hindus, the Etruscans, and the Red Indians amongst other primitive societies, "god" was an abstract principle of energy that is manifested in every living creature.

D. CONCEPT OF DUALITY

Another key aspect of Lawrence's thought is his principle of duality or doctrine of two principles which implies that material life is a continual struggle between two opposing principles, symbolically represented at various times as the lion and the unicorn, the tiger and the lamb, or the eagle and the dove. In his essay "The Two Principles," Lawrence writes that the dual halves of the universe (heaven and earth) were born out of one living plasm, and every subsequent new thing was born from the consummation of the two halves of the universe (pp. 176, 179, 180). This doctrine is very similiar to the Yogic assertion that everything in the universe is divided into opposite polarities, each necessary for the existence of the other, like the poles of a magnet. The magnetic attraction between the polarities generates constant motion, creating the energy of the universe.³⁸

In Lawrence's essay "The Crown" (1915), this vital struggle of contraries is one in which the lion and the unicorn are continually struggling for the crown although both would cease to exist if they actually won the fight which is their sole reason for existence.³⁹ Lawrence states

that the crown is not achieved upon the triumph of the ego in love or power, but rather the crown rests in the perfect harmony and balance of the opposite forces of life:

When either [the lion or power and the unicorn or love] triumphs, the true crown disappears, and the triumphant puts a false crown on his own head: the crown of sterile egoism.⁴⁰

Caesar and Napoleon, Lawrence maintains, were magnificent in the fight, but when they were triumphant in power, "exalted in their own ego," they fell.

However, Lawrence failed to maintain a consistent position in regard to what relationship these polarities should have to one another and how one should deal with these extremes in life. At times, he maintained that one should go to the extremes of any experience (which means "undaunted suffering and undaunted enjoyment"⁴¹); though, he adds, at other times, that one should not and cannot maintain life at the extremes.⁴² He fluctuated from an insistence that the dualities of life--male and female, spirit and matter, love and power--maintain their distinct identities to a contention that the separate forces be fused and united.

On the one hand, he glorifies the conflict which is the inevitable result of these forces maintaining separate identities. He encourages man to engage in the struggle of life and embrace the two opposites:

Man knows the great consummation in the flesh, the sensual ecstasy, and that is eternal. Also the spiritual ecstasy of unanimity, that is eternal. But the two are separate and never to be confused.⁴³

In rebellion against the excessive spiritualism of Christianity and Platonic ideals and absolutes, he emphatically maintained that the chief need of man is to fulfill the potentialities of life in the present, the temporal world as opposed to any form of lofty, spiritual detachment:

I don't want eternal life,...Yet while
I live, I want to live. Death, no doubt,
solves its own problems. Let Life solve
the problem of living....

'Teach me to live that I may,⁴⁴
Go gaily on from day to day.'

Lawrence tried to restore the god concept to its natural, physical quality by emphasizing the body of god, the presence revealed in the living process of creation, the urge that comes forth and takes shape:

God is a great urge, wonderful, mysterious,
magnificent ...

His urge takes shape in flesh, and lo!
it is creation!⁴⁵

God is real and potent only when he takes form in the substance of life, and has "being in the flesh:"

There is no god
apart from poppies and the flying fish,
men singing songs, and women brushing their
hair in the sun.⁴⁶

Yet, on the other hand, Lawrence's belief in a natural, harmonious universe as expressed in his admiration for the Etruscan world, for example, implies a metaphysical belief in an absolute reality beyond all dualities of the material world:

each thing had a clear outline, visually, but in its very clarity was related emotionally or vitally to strange other things, one thing springing from another, things mentally contradictory fusing together emotionally, so that a lion could be at the same moment also a goat and not a goat.⁴⁷

He desired the wholeness and unity of being which comes from the union of all dualities. The following passages from "The Crown" express his recognition of the eternal element of being which is whole and undivided:

I know I am compound of two waves, I, who am temporal and mortal....

But we have being also in timelessness, we shall become again absolute, as we have been absolute, as we are absolute....We know in the last issue we are absolved from all opposition. We know that in the process of life we are purely relative. But timelessness is our fate....

Without God, without some sort of immortality ... without something absolute, we are nothing....
(pp. 24, 21, 89).

His artistic struggle to integrate his own nature, psychologically divided in its masculine and feminine desires and in the desires of the flesh and spirit, is evidence of an unconscious desire to be eternal not necessarily in time, but in the Self, in consummate being. He desired to be relieved of the bondage of mortality, if only for a transcendent moment--for the absolute (Brahman) is that which is beyond all dualities, that which perfectly blends all opposites.

In Kangaroo, he writes that "every living creature has an individual soul,...which connects it individually with the source of all life, as man, in the religious

terminology, is connected with God, and inseparable from God" (p. 300). It was this mystical connection, the sense of oneness with the elements and God that Lawrence longed for all his life; he longed for "the moments when we cease from our temporality....when we see the sow-thistle gleaming, light within darkness, darkness within light, consummated, we are with the song and the iris."⁴⁸

In Etruscan Places, though he defines the soul in every creature as "that mysterious conscious point of balance or equilibrium between the two halves of the duality, the fiery and the watery," he concedes that "the soul itself, (my italics) the conscious spark of every creature is not dual; and being the immortal, it is also the altar on which our mortality and our duality is at last sacrificed" (p. 94). It is in this concession that he comes closest to the Hindu belief in Atman and Brahman, the individual and world souls, respectively.

Though he proclaimed to the world to "joyfully engage in the struggle of life," he refused to accept it in himself. He desired to emerge triumphant over himself, not the triumph of the ego, but the triumph which lies in the unification of being, in the ultimate realization of Selfhood--that in essence he too was eternal. It was this belief that enabled Lawrence to rise above his own momentary despair, doubts, and disillusionments, and to maintain his religious vision of a greater day of the human consciousness in the presence of tragedy, death, and chaos.

CHAPTER IV: LAWRENCE'S THEMES IN RELATION
TO HINDU THOUGHT

- A. THE QUEST FOR RANANIM
- B. THE FAILURE OF RANANIM
- C. THE QUEST FOR SELF-REALIZATION
AND UNITY OF BEING

A. THE QUEST FOR RANANIM

After World War I, Lawrence made his most drastic reappraisals of England and life in general. The war was his proof that Christianity had failed, that man had lost his living connection with God. It indicated the brutal triumph of a decadent life when all is "destruction and dying and corruption." During the war, not only were Lawrence's efforts as a writer frustrated, but he and Frieda suffered from poverty and political persecution as well.

He also began to fear, as did Huxley and Orwell, that the scientific method and technology as the means for building a better world, free from want and struggle, was dragging humanity towards a world far different than that envisioned by the early materialists. Technology's rapid advance was gradually reducing men to fragmentary, mechanical beings and already had caused hardships like the body-crippling and mind-numbing factory towns of the industrial revolution, and the horror of mechanized war. Modern man was presented with the frightening alternatives of a Brave New World or Nineteen-Eighty-Four. His realization that England as well as all mankind needed in its present turmoil, not a material Utopia but a new, revitalized spiritual one to husband its aspirations and virtues, led to his own prophetic vision of a pagan Utopia--Rananim, a world where all men lived as the pagans lived, in vital connection with their own souls and the mysterious cosmos.

In 1916 Lawrence wrote to his close friend and fellow-writer, S. S. Koteliansky, of his plans to begin an ideal community somewhere in the world:

We must add all our strength together, all of us, to win a new world, a new being together; it is not enough to have being individually, we must have a true being in common.¹

K. W. Gransden surmised that Lawrence probably derived the name Rananim from a Hebrew chant ("Ranane Sadikhim Sadikhim Badanoi") which Koteliansky often sung to him.²

After his plans to establish Rananim first in London with Bertrand Russell and later in Cornwall with the Murry's fell through, Lawrence left England feeling betrayed and alienated, and set off on restless wanderings around the world in search of "a new life," "a new beginning," and "the inception of a new epoch." He declared to "Kot" in January 1917:

I shall say good-bye to England, forever, and set off in quest of our Rananim.³

At one time he had hoped to establish his ideal community in Florida with the J. Middleton Murry's, but his relationship with Murry, as well as with Russell and numerous other friends failed to meet the expectations of unanimity and sympathy envisaged for the inhabitants of Rananim.

In 1919-20, Lawrence travelled to Italy, the Isle of Capri, and Sicily, but he was disillusioned to find that the Italian and Sicilian peasants had been corrupted by modern civilization. The betrayal of his dream of Rananim

in real life forced him to create an imaginary world through his art. Most of the novels written in exile from England during the post-war years embody his search for a primitive Utopia, but it was not until The Plumed Serpent (1926) that the dream found full embodiment.

In Sicily in 1920, Lawrence completed The Lost Girl, the first major work written in exile. Incidental symbolism in The Lost Girl, particularly the figure of the European-Japanese wrestler, foreshadows the pagan symbolism of The Plumed Serpent and Lawrence's growing interest in primitive cultures and the unitive myths of the ancient past. The wrestler's body is tatooed with a blue and vermillion coiled serpent which is later to become the symbol of Quetzalcoatl, the plumed serpent or resurrected Aztec god of Mexico. The eagle that spreads his "terrible wings" over the naked shoulders of the wrestler and the serpent which curls itself around the loins and haunches are much like the Aztec emblem of the eagle within the ring of a serpent. The tatooed serpent symbolizing the phallus accentuates the Jap's potent animal nature and awakens Alvina, the heroine of the novel, to the deeper forces of life.

Aaron's Rod, written in Italy in 1922, is also an important stepping-stone in the development of Lawrence's utopian concept. Aaron's quest for his "lost consciousness" and "the power at the base of the spine," takes him to Italy, but there Aaron discovers as did Lawrence that even the once

dynamic consciousness of Italy was being suppressed by the war machine, the mechanical ideal:

...the horrible sameness that was spreading like a disease over Italy from England and the north....the big oneness swallowing up the many diversities in its insatiable gnawing appetite, leaving a dreary sameness throughout the world, that means at last complete sterility.⁴

Aaron's Rod was the beginning of Lawrence's realization that he would have to leave Europe entirely and explore older lands and cultures. Lilly, Aaron's male companion, expresses this sentiment at the end of the book when he says, "I would very much like to try life in another continent among another race. I feel Europe becoming like a cage to me" (p. 281). In chapter nine as Lilly sits in London reading Frobenius, an anthropologist who greatly influenced Lawrence, he hints fascination with prescientific cultures, "the world before the flood:"

I would have loved the Aztecs and the Red Indians. I know they hold the element in life which I am looking for--they had living pride....That was the true blood (p. 92).

Throughout the novel Lawrence uses images of nature, dreams, myths, and symbols to convey a sense of primitive union with nature or cosmic consciousness. In chapter nineteen, as Aaron lies musing under a cypress tree in Tuscany, his mind seems to wander freely through time in a transcendent state, while his soul breathes and communicates with the ageless cypress trees rustling in the wind. The trees call up images of old lost races and languages "where men had the wonder of demons about them." As in clairvoyance,

Aaron perceives "that our life is only fragment of the shell of life. That there has been and will be life, human life such as we do not begin to conceive. Much that is life has passed away from men, leaving us all mere bits" (p. 257).

After Lawrence's disillusionment with Italy and the rest of Europe, he and Frieda visited the Brewsters early in 1922 in Ceylon, but Lawrence found the place too hot and energy-bleeding.⁵ Later that year they travelled to Australia to "try a new continent." The Australian venture yielded two novels, Kangaroo (1923) and The Boy in the Bush (1924), but he found the Australian temperament too cold and indifferent to establish there his "colony of sympathetic souls." He continued his search in Tahiti, but it was not until 1923 when he arrived in Mexico, the land of the Aztecs and the Red Indians, that Lawrence found the primitive-religious atmosphere in which his ideal of Rananim could flourish.

B. THE FAILURE OF RANANIM

In 1923-26 in Taos, New Mexico, where Lawrence remained for three years, he wrote The Plumed Serpent which he called the most important of all his novels.⁶ The Plumed Serpent was Lawrence's most ambitious attempt to recover a pagan Utopia. Don Ramon, the prophet-leader in the novel, in his quest to save Mexico from the oppressing forces of materialism, mechanization, and Catholicism,

turns to the myths and symbols of the ancient society of the Aztecs which preserves some of the esoteric wisdom of past Utopias (as Atlantis).

Don Ramon imagines a universal church where "God is one God," though he may take many symbolic forms in different countries such as Mithras of Persia, Brahman of India, and Hermes of the Mediterranean. He realizes that there is one central truth or God-mystery inherent in all religions to which all prophets--Christ, Buddha, and Mohammed--allude. "The mystery is one mystery, but men must see it differently."⁷ His goal is to make a new connection between the people and the circumnambient universe as an "Initiate of the Earth" (pp. 183, 272). As Don Ramon's plans triumph, Kate, the Irish heroine, senses the atmosphere of the "pre-Flood world ...When great plains stretched away to the oceans, like Atlantis and the lost continents of Polynesia,...When the mind and the power of man was in his blood and his backbone, and there was the strange, dark inter-communication between man and man, and man and beast, from the powerful spine" (pp. 454-455). Kate sees that Don Ramon is trying to fuse the lost continent under the sea, the old religious world, with modern, scientific Europe.

By renewing the old Aztec gods and incarnating them in living men, Ramon revives the old pagan religions. In order for the new living gods to emerge, the images of old or Christian religions must be burned. Quetzalcoatl, the pre-Aztec feathered snake, is reborn into a symbol

of the central mystery by Don Ramon.

Much of the symbolism of the cult of Quetzalcoatl and the idea of a new Utopia came from the archaeologists, Zelia Nuttall, Frazer, Frobenius, as well as from Mme. Blavatsky.⁸⁸ The symbol of the eagle within the ring of a serpent with its tail in its mouth is described by Kate as "a curious deviation from the Mexican emblem" (p. 129). However, this symbol is not as curious as Kate describes if one conceives it as part of a theosophical system which Lawrence alludes to in the foreward to Fantasia. For example, seven is the numerical key to Mme. Blavatsky's theosophical system; in The Serpent, seven men symbolically brood at Don Ramon's ceremonies, and there are seven triangles completing Quetzalcoatl's symbol.

Quetzalcoatl, the bird-snake with its tail in its mouth, could also be identified with the serpent Kundalini. In a ritual prayer, Don Ramon refers to Quetzalcoatl as the "Snake of the eternal cosmos" which has "no tomorrow, no yesterday, or today, but only is now" (p. 193). This ideal state of being is like the union with Brahman, when man's body and soul are at one; it is the timeless and ultimate Self-realization. Don Ramon exclaims:

When the plasm of the body, and the plasm of the soul, and the plasm of the spirit are at one, in the Snake I am....

When the snake of your body lifts its head, beware! It is I, Quetzalcoatl, rearing up in you, rearing up and reaching beyond the bright day, to the sun of darkness beyond, where is your home at last (pp. 194, 134).

Lawrence seems to suggest in these ceremonies that a lapse into "cosmic time" or into "timelessness" will bring greater wisdom and Self-realization. This idea corresponds to that expressed by Krishna, the incarnated god of The Bhagavad-Gita. Krishna advises Arjuna, a warrior lamenting the blood-shed of battle, to view his predicament in relation to cosmic time. He says in effect that the essence of life is indestructible and that the body of man is merely a "fleeting frame" for the infinite spirit:

Life is not slain!
 Never the spirit was born; the spirit shall
 cease to be never;
 Never was time it was not; End and Beginning
 are dreams!
 Birthless and deathless and changeless remaineth
 the spirit for ever;
 Death hath not touched it at all, dead though
 the house of it seems! (Bk. ii, lines 75-84)

The spiritual exercises which Don Ramon performs in the darkness of his room are very close to those performed by the Yogi as he seeks to awaken the sleeping Kundalini. As do the Yogis, Don Ramon takes great care to dissolve his mind and consciousness into pure unconsciousness, to bring his soul into contact with the timeless mysteries:

Invisible in the darkness, he stood soft
 and relaxed,...feeling the dark fecundity
 of the inner tide washing over his heart,
 over his belly, his mind dissolved away in
 the greater, dark mind, which is undisturbed
 by thoughts (p. 212).

Ramon's experience is comparable to the following description of the Hindu saint, Ramakrishna's transcendence and dissolution into the knowledge of total being:

He has plunged at last into the one
 reality, the brimming ocean of utter being,
 boundless as the sky, indivisible absolute.⁹²

As he poses for an artist, Ramon sits in silent, mindless communion with the darkness:

Ramon sat erect, almost motionless, with a great stillness of repose and concentration, thinking about nothing, but throwing out the dark aura of power, in the spell of which the artist worked (p. 190).

These exercises give him the power and wisdom to initiate Don Cipriano into the mystery. Tindall attributes the model for the initiation ceremony to the ceremonies described by Pryse in his theosophical book, The Apocalypse Unsealed.¹⁰ In the ceremony performed by Don Ramon, Cipriano, bound from the loins down, remains motionless as Ramon transmits his power to the centers of his body, firmly pressing his hand over the various parts until both men pass into a trance-like state of mindless unconsciousness, similar to the Yogi's transcendence of consciousness and Kundalini's ascent up the spine (p. 404). This mystical encounter between the two men unties their souls in purpose: To bring mankind back to the source of all things, back to the pure being hidden in the primitive unconscious. Now Don Cipriano can control "the sleeping or waking serpent in the bellies of men" (p. 411).

The Plumed Serpent is not only Lawrence's most ambitious attempt to recover a pagan Utopia, but also to fuse the tension between blood and spirit, by elevating blood into the higher nature of spirit. The mystical communion between Don Ramon and Cipriano appears to be a symbolic attempt by Lawrence to resolve his own personality

conflicts--the split between the dark, sexual nature symbolized by the serpent, and the upper spiritual nature symbolized by the eagle. Cipriano embodies the lower nature or the sensual being. His centre of consciousness resides in his loins; the power centre is the serpent at the base of the spine. His sensual soul seeks mastery and dominion, and thus, it is fitting that he is a soldier. Just as Minette in Women in Love is trapped by her own passions and instincts, Cipriano too can not rise above this lower level of mind.

On the other hand, Ramon as the spiritual leader embodies the upper nature of man which transcends the instincts and the intellect into superconsciousness and union with the mysterious cosmos. He represents the eagle or the lofty sky god. The symbol of Quetzalcoatl, the plumed serpent, represents the union of the earth and the sky, the union of Cipriano and Ramon, and ultimately for Lawrence, an integration of his own spiritual and sensual selves. However, by reincarnating Ramon as the living Quetzalcoatl, Lawrence seems to be exalting the pure spiritual nature of man over the physical, earthly principle.

The "Morning Star" referred to by Don Ramon also seems to represent the absolute union of two opposites; it is man's godhead or divinity which unites male and female in a supreme consummation and shines on them both:

Don Ramon's Morning Star was something that sprung between him and her and hung shining, the strange third thing that was both of them and neither of them, between his night and her day....The soul is the Morning Star, emerging from the two (p. 425).

The "Morning Star" is the meeting ground or the sacrament in all creative human relationships.

The earth and marriage rituals in which Kate and Theresa are renewed to a virgin state appear to be an attempt to rediscover a pure state of innocence and virginity similiar to the Yogi's avowal of celibacy to recover his pure spiritual essence. After Kate is ritualistically reborn into the virgin goddess Malintzi, she realizes that "when one finds one's virginity, one realizes one is among the gods" (p. 431).

When Ramon is stabbed in the back and nearly dies from loss of blood after the attack on Jamiltenec, Kate realizes that the body is only a "gesture" or a "flame of the soul":

All she could see of the naked body was the terrible absence of the living soul of it. All she wanted was for the soul to come back, the eyes to open (p. 330).

She is repulsed by what were once dark beautiful bodies of the dead assassins; the physical body becomes only a gruesome mockery after death. Kate shudders at the "distorted animalism" of these dark natives who are only "half-evolved" or "half-made" because their souls are incomplete, crushed by their powerful wills. Earlier in the novel, she is drawn to the sacred Lake of Sayula, the centre of the new world, because there the individual has the possibility of developing his half-created potentialities. But Kate does not submit to the "half-created soul" within her at the end of the novel.

Trapped by her intellect and self-conscious ego (as Lawrence was), she can not free her spirit to follow Ramon's direction, yet she is reluctant to abandon herself to her sensual instincts--to Cipriano.

However, Kate's final submission to the dark, sexual powers of Cipriano is ultimately Lawrence's admission of failure to rise to the spiritual heights whereby he could realize the unity of his being in relation to the universe. Lawrence succeeded in merging with the dark gods in the flesh, but his weak spirit failed him. Kate's last utterance of "Te quiero mucho" to Cipriano is a final collapse back to phallic consciousness (p. 487). Like Kate, Lawrence realized that he could not deny this basic part of himself. He finally admitted to himself too that Frieda did not want his spiritual self, but only Cipriano, the demon-lover. And so in the final phase of his writing, (Lady Chatterley's Lover), he turned from the supernatural to the natural, from the divine to the human nature in man.

The Serpent had been a mass of contradictions between the blood and spirit, a confrontation between Lawrence's two selves: There are bloody executions and sanctimonious hymns, butchery and purification rites. In one instance, he recoils from Christianity and the fixed spiritual will of Carlota, Ramon's first wife; yet in another, he transforms Kate into a young virginal bride. He rejects the blood of the bullfight, yet condones blood-sacrifice

for his own ritual. Within a mystical context, Lawrence could accept "blood," but he could not confront it physically.

The Plumed Serpent was enveloped in an atmosphere of frustration, anger and despair. It was a failure as a novel insofar as Lawrence's own life was a failure to integrate himself and declare his own deity or in Jungian terminology, his "dark god." It was impossible for Lawrence to save a country where twentieth century Americans and Irish mix with primitive Mexicans by instituting a synthetic primitivism of painted savages. His own concept of Ranim embodied utopian ideals as unrealizable as the Christian ones he attacked. Lawrence's problems were compounded by his unstable relationship with Frieda which hindered any attempt he made to establish harmony within himself. While in Mexico, she continually longed to return to her children in England.

In the light of Hindu philosophy, Lawrence's problem was that he did not realize that the sacred god-mystery can never be fully incarnated in ikons or embodied in rituals. In Hinduism, the images of deities such as Shiva, are used as aids in religious life for those who find the Way of Pure Knowledge (Jñāna), a contemplative path, too abstract. The Hindu concept of the avatāra (Divine Incarnation), the mediator between men and God, developed within the Bhakti (Way of Devotion and Love) school to aid men to grasp the formless, abstract nature of Brahman. Unlike Christianity which accepts only one Divine Incarnation in Christ, Hinduism

accepts many incarnations of the "Formless One," though the doctrine of the avatāra may be treated either as a useful myth or as literal incarnations.¹¹ However, every Hindu hopes to escape some day from the necessity of using images which desecrate the mystery. The real god is one's true self; Ramon's own created soul is the god, not the living incarnation of Quetzalcoatl.

With the completion and the failure of The Plumed Serpent, Lawrence's antagonism towards England and Europe died out. Finally, back in Europe in 1926 Lawrence admitted in a letter to Rolf Gardiner that America fell short of his ideals:

I am very much inclined to agree that one must look for real guts and self-responsibility to the Northern peoples [of Europe].¹²

The actual Indian was degenerate and Lawrence felt that he had tried in vain to restore a barbarous nation to vitality. In an article on "Europe v.s. America," he frankly admitted that he had been fooling himself:

It wasn't Europe at all, it was myself, keeping a strangle-hold on myself. And that stranglehold I carried over to America, as many a man and woman, worse still, has done before me.¹³

In his works after The Plumed Serpent, Lawrence abandoned his fruitless "quest for Rananim" and the burdensome saviour role he had assumed after the war.

C. THE QUEST FOR SELF-REALIZATION AND UNITY OF BEING

Lawrence's novels, short stories, and poems written after 1916 embody not only a quest for Rananim--the desire to achieve a fuller consciousness for mankind--but also a personal quest for supreme consciousness. Lawrence's "struggle to be" expressed itself in two modes: the love-mode and the power-mode. The love-mode (to be discussed more fully later) was an attempt to achieve a higher ascension into single being or ultimate Self-realization through the physical love union.

In most of the works of the love-mode, Lawrence turned his vision towards the natural world of man, society, and nature in contrast to the great cosmic vision of The Plumed Serpent. He sought the divine element of being, not the pure spiritual consciousness as in The Serpent, but more realistically, the spirit that is manifested in the physical body. During these periods, he remained somewhat detached from society, refraining from active participation in the social-political world. Though he fervently attacked industrialism, technology, and the war, he made little or no attempt to incorporate his theoretical ideas into practice.

However, Lawrence worried that by taking the road to the true self through love--either sensual or spiritual--he was cut off from the world and its problems. Richard Aldington in an introduction to Kangaroo comments on Lawrence's problems as a writer:

Mistaking perhaps his power as a writer for power as a leader, Lawrence was constantly brooding over the thought of himself as a leader of men in action--only to recoil violently and instinctively from any such part the moment he sensed--or his 'daimon' sensed--that it would interfere with his power as a writer, which required pure individualism and isolation (p. ix).

He was uncertain and divided between the conflicting desires for communion in love, individuality in power, and individual artistic integrity.

The Power-Mode

In Aaron's Rod (1922), Kangaroo (1923), and The Plumed Serpent (1926), he abandoned any notions of ascetism or detachment from the world. His inability to resolve his problems satisfactorily through the "love-mode" led him to seek an alternative solution in the "power-mode." He attempted to combine his individual quest for full-selfhood and his quest to "save the world" by taking political action as a leader in the world of men. However, the "power-mode" explored in Aaron's Rod and later in Kangaroo and The Plumed Serpent failed to bring fulfillment and self-sufficiency to Lawrence and to resolve the problems of relationship and society. Aaron's rod, the phallic symbol of his independent manhood, is smashed when a bomb explodes in a cafe, and Kangaroo's warm pouch, which was to offer security and fulfillment for mankind, is destroyed by a bullet.

In terms of Hindu thought, Lawrence's problem was that he failed to deal consistently with himself first, with the integration and perfection of his own being, before he assumed a saviour role for the world and attempted to put his ideals into practice. Only at times does he realize, as in the words of Lilly in Aaron's Rod, that the only true goals are the recognition of "the unique, integral self," "the Godhead within," and "the ultimate fulfillment of one's own soul's active desire?" (pp. 286, 287). In the last chapter of the novel, Lilly says in essence that there are no goals or ideals outside oneself; love, power, or God are "great dynamic urges" in life in which one may passionately seek to lose or consummate oneself, but ultimately man is alone insofar as he is a single, individual soul:

You can't lose yourself, neither in woman [love] nor humanity [power] nor in God.... You are yourself and so be yourself.... There's no goal outside you--... No God, whom you can get to and rest in.... There is only one thing, your own very self. (pp. 285-286).

Lawrence's emphasis here on personal responsibility, on the self as the only true reality or "god", is very close to the Hindu idea that the path towards enlightenment and Self-knowledge must be travelled alone. Unlike orthodox Christianity which stresses powerless man who needs help or "saving grace" from a higher being whether it be God or Christ, Hinduism emphasizes individual self-reliance and self-responsibility as the ultimate goal, for the Self is god, or Atman is Brahman.

The ideas expressed in Lilly's words to Aaron when he speaks of man's sole duty to integrate and develop his innermost self, "the Phoenix", and to unfold his destiny also are closely linked to the Yogi's development of his self as a gradual flowering of his consciousness, often symbolized in the blossoming of the multi-petalled lotus. The idea expressed in the lotus is that the "thousand petals" or the layers of the illusory self are to be continually unfolded so as to reveal the innermost Self. It is interesting to note in this context Lilly's reference to the unfolding of one's destiny "as a dandelion unfolding itself into a dandelion":

Your destiny comes from within, from your own self-form. And you can't know it before-hand, neither your destiny nor your self-form. You can only develop it....You can only stick to your own very self,...And by so sticking you develop the one and only phoenix of your own self, and you unfold your own destiny, as a dandelion unfolds itself into a dandelion (p. 286).

The Love-Mode

Lawrence's attempt to resolve his problems through the "love-mode" was more realistic than the "power-mode" because he abandoned his saviour role and worldly missions and concentrated on the perfection of individuality through the love union with a woman. His attempt to reconcile the spiritual with the physical realities by affirming the "divinity of the flesh" through a harmonious

sexual union was probably his most successful path to "unity of being" and the realization of moksha. Lawrence's mystical view of the love union, as expressed most confidently in Lady Chatterley's Lover (1928), is one of the most striking parallels to Tantrik Yoga.

Ancient Tantrik wisdom contends that only by laying hold of the power inherent in love and the sex force can we find the creative energy to ascend to spiritual liberation. This belief is based on the foundation that everything in the universe came into being through the union of opposite forces, only on a cosmic scale.¹⁴ The Tantrik "Myth of Creation" assumes that all creation is the result of the sexual union of Shiva, the masculine deity of nature who possesses the "pure unmanifested consciousness," and Shakti, the female deity who possesses latent in her womb the supreme, primal energy of the universe. According to the myth, when Lord Shiva and Shakti united, the great cosmic power in Shakti's womb was generated and all things in the universe were created; the great primordial power of the universe was released in the union of the complementary opposites. These opposites are two aspects of the same reality, neither of which can exist without the other.¹⁵

On the human level, the ecstasy experienced symbolically recapitulates the cosmic union of Shiva and Shakti. Through the union of two opposites the Yogi transcends the human state, and the two become a single principle of

pure being; they return to the condition of oneness or Brahman. All intercourse is thus regarded as sacramental in nature. The love union is an expression of each lover's indwelling identity with the other; each perceives the divine perfection and infinity of the other, the same perfection and infinity that is present in every grain of sand or blade of grass. The least intrusion of the ego, however, involves a return to the illusion of duality.¹⁶

Like the Tantrists, Lawrence viewed woman as an instrument for awakening the deep powers of consciousness. Her womb (Shakti principle) is a mysterious source of creation which holds the key to the divine powers. In the essay "The Crown," Lawrence refers to the "consummation in the darkness" which will lead back to the womb, the source of life and to the discovery of the true nature of being:

What way is it that leads me on to the Source, to the Beginning? It is the way of the blood, the way of power.... I can become one with God, consummated into eternity, by taking the road down the senses into the utter darkness of power, till I am one with the darkness of initial power, beyond knowledge of any opposite. It is thus, seeking consummation in the utter darkness, that I come to the woman in desire (pp. 24-25).

Lawrence endeavoured to achieve supreme consciousness or moksha through the sexual union with Frieda, but he was uncertain whether to follow the direction of blood, "the road down the senses" or the higher realm of spirit. Frederick Carter writes that though Lawrence thought of the

body as a "mystical body," he persistently reverted to the passionate, emotional man of flesh whom he considered to be in the most urgent need of salvation; Lawrence despaired at the continued loss in sensuous awareness and human sensibility.¹⁷ He fluctuated from the extremes of a sensuality of sheer separateness of being and a spirituality of fusion with Frieda,^{as} alternative pathways to higher consciousness. Frieda did not believe in his spiritual quest; she only wanted the earthy, passionate Lawrence, not the soul-searching holy man. Consequently, he was also torn between satisfying Frieda's sensual demands and his own spiritual needs.

In a philosophical essay on dualism, Lawrence's attitude towards the highest relationship between male and female as a "delicate union," a "fusing into oneness," which arises in the birth of a harmonious soul is very close to the Tantrik view.¹⁸ The lesser relationships, according to Lawrence, tend to be continual processes of reduction; as the two lovers or "polarities" become more and more antagonistic towards one another, they tend to become more mechanical and isolate until finally the balance and connection between the two is broken entirely:

The coming-together of the sexes may be the soft, delicate union of pure creation, or it may be the tremendous conjunction of opposition,...From either of these consummations birth takes place. But in the first case it is the birth of a softly rising and budding soul, wherein the two principles commune in gentle union, so that the soul is harmonious and at one with itself. In the second case it is the birth of a disintegrative soul, wherein the two principles wrestle in their eternal opposition:... a way of psychic disintegration.¹⁹

The love between Birkin (as Lawrence) and Ursula (as Frieda) in Women in Love is a vital love of "pure, mystical communion," a "fusing into oneness." Together they contemplate the mysteries of nature and seek to submit their intellectualizing egos and wills to achieve a higher ascension into single being beyond the love union. Birkin remarks to Ursula:

I do think,...that the world is only held together by the mystic conjunction, the ultimate unison between people--(man and woman)...Love is a direction which excludes all other directions. It's a freedom together,...There is,...a final me which is stark and impersonal and beyond responsibility.(pp. 143, 137).

The love between Gudrun and Gerald, on the other hand, is depicted as a destructive love, experienced in the mind and ego. They both turn to the material world outside for knowledge rather than seek the true reality within themselves. Gerald seeks an outside connection in industry and views life and people in terms of their functions as "instruments" rather than their individual qualities. Gudrun as an artist cultivates the finished perfections of the past, denying the spontaneous, creative life in the present. Their love is one of "psychic disintegration" or "reduction," which culminates in Gerald's icy death in the Alps and Gudrun's emotional despair.

Lawrence's approach to the sexual relationship in The Lost Girl tends more towards the sensual and instinctual

than towards the Tantrist view. His attitude seems to be that the burning fires of sheer sensuality will cleanse and purify the body and rid the mind of its abstract self-consciousness, bringing the self back to pure blood or phallic consciousness. In an essay on "Love," Lawrence's attitude towards the "redeeming" qualities of sensuality are made more explicit:

...extreme sensual love,...is the only
fire that will purify us into singleness,
fuse us from the chaos into our own
unique gem-like separateness of being,...²⁰

Alvina, the heroine of The Lost Girl who is victimized by the sterile and faded conventional values of middle class English society, gains a greater awareness of her distinct being and of the sensual life after she succumbs to the dark, animal nature and the "strange, mesmeric powers" of Ciccio, an Italian touring the country with a European variety troupe. In a similiar way, Kate in The Plumed Serpent and Connie in Lady Chatterley's Lover are to be reborn into fuller womanhood through their dark, sexual ecstasies with their respective "demon-lovers"--Cipriano and Mellors. Cipriano is strikingly similiar to Ciccio in nature and even their names seem to indicate Lawrence's intentional parallel. Both characters possess a subterranean sensuality and have an animal or serpent-like quality about them which stirs the subtle, dark unconscious of those with whom they come into close contact. However, Alvina's renewal is a much more sensual experience than Connie's; the sexual encounter between Alvina and Ciccio

lacks the mystical quality which surrounds the relationship of Connie and Mellors. Connie experiences a perception of the divine (to be discussed below page 69), whereas Alvina comes in touch with the dark powers of the blood and senses.

In the short story, "The Man Who Died," completed in Italy in 1927 and published posthumously in 1931, Lawrence reaffirmed the "divinity of the flesh" again, as earlier in Women in Love, seeking the spirit that is manifested in the physical body. In the story, Christ (as the man who died) comes in contact with "the flame-tip of life," "the greater life of the body," through a priestess of Isis. Christ abandons his past messianic role (as Lawrence abandoned his saviour role after the "leadership phase" and the failure of The Plumed Serpent) and rejects most of the Christian tropes of morality, heavenly salvation, and duty as life-denying. His new mission and Lawrence's renewed mission (as well as the Hindus') is the perfection of individuality:

The teacher and the saviour are dead in me; now I can go ...into my own single life.... Now he knew that he had risen for the woman,... who knew the greater life of the body,...and with whom he could mingle his body.²¹

In his pilgrimage for individual selfhood, the man who died arrives at a pagan sanctuary where the virgin priestess of Isis takes him for her beloved Osiris, the pre-Christ sacrificial hero, and the two engage in a ritualistic love affair enveloped in mystery and sacrament very similiar to the Egyptian cult of Isis on which the story

is based (also associated with the symbolic rites of Tantra). In the cult of Isis and the rites of Tantra (as discussed above page 62), the mating of a male with a female deity who is said to embody the secret, primordial forces that control the universe in her womb (Shakti in Hinduism), results in the bliss of divine union. The goddess also is said to bestow great regenerative powers upon the man who knows how and when to unite with her by awakening within him the sleeping serpent who possesses the male's potential powers of consciousness:

For she was Isis of the subtle lotus, the womb which waits submerged and in bud, waits for the touch of that other inward sun that streams its rays from the loins of the male Osiris.²²

The intercourse between the two religious figures in The Man Who Died is far removed from simple and natural sex; It is in Lawrence's metaphoric language, "a meeting on holy ground," a "destiny of splendour," and a "mysterious fire." It is the man who died's submission to the creative powers within the goddess's womb that enables him to achieve "being in touch" and an awareness of his connection with the living cosmos:

But the man looked at the vivid stars before dawn ...and he thought:...How full it is, and great beyond all god....I am like a grain of its perfume...This is the great atonement, the being in touch. The grey sea and the rain, the wet narcissus and the woman I wait for, the invisible Isis and the unseen sun are all in touch, and at one (p. 1136).

Isis has awakened Kundalini, "the gold and flowing serpent" to which Lawrence refers to in the last lines of the story;

through mystical consummation, Christ is resurrected into full consciousness beyond the personal life. The mythical union of Isis and Christ bears resemblance to the Tantrik myth of Shiva, the male incarnation of Brahma, and Shakti, the female deity or Mother principle, as a symbol of the divine union that Lawrence struggled to achieve throughout his life and works.

In Apropos of Lady Chatterley's Lover, Lawrence's view of marriage as a holy sacrament links him to the Tantrik view of the love relationship, inseparable from marriage, as a divine union of opposites (the symbolic marriage of Shiva and Shakti), which leads to freedom and oneness with the original source of creation:

And the Church created marriage by making it a sacrament,...making one complete body out of two incomplete ones, and providing for the complex development of the man's soul and the woman's soul in unison throughout a life-time....

Two rivers of blood, are man and wife, two distinct eternal streams,...And the phallus is the connecting-link between the two rivers, that establishes the two streams in a oneness, and gives out of their duality a single circuit, forever....And all we know of the will of God is that He wishes this, this oneness, to take place,...within the great dual blood-stream of humanity.²³

Through the intimate relationship of man and woman, through veneration of the sex mystery, Lawrence sought to develop his innermost soul, the divine soul that transcends the physical world.

In Lady Chatterley's Lover, he attempted to elevate sex which had been reduced to a mere biological, mechanical

function by Freud and the psychoanalysts, to a sacred and holy act. He condemns sex as pure animality or as an overtly willful or mental act. Sex only becomes meaningful to Connie, a modern woman deprived of the "vital" life, when she accepts it "religiously" as a harmonious union with man and cosmos, when she dances naked in the sanctifying rain with Mellors, a gamekeeper who possesses a "primitive potency." Their rhythmic fertility dance purifies them and together they are reborn into a new life of greater consciousness.

The symbolic meaning of Connie's baptismal dance (as well as the ritual dances in The Plumed Serpent) may be related to the dance of Shiva, also known as Lord of the Cosmic Dance of Creation. Jessie Weston notes that the dance can be traced back to India since most fertility rites are rooted in the early Aryan and Sanskrit cultures.²⁴

Lawrence read Coomaraswamy's Dance of Shiva, a book on Indian art, dancing, and erotic rituals of love, and it is highly probable that this work influenced the ritualistic dances and love-making scenes in Lady Chatterley and The Plumed Serpent. Shiva dances to destroy all the things that bind men's souls so that they may attain freedom of Self.²⁵ The reason for his dance lies in his own nature-- all his gestures are free, spontaneous, and selfless. Likewise, Connie dances to express her new freedom and initiation into the sexual mysteries. She loses herself in the dance and is reborn into the fullness of womanhood. Both Shiva's and Connie's dance are unified images of the rhythm and harmony

of life.

Connie's ritualistic love-making with Mellors bears striking resemblance to the elaborate rituals of the Sahaja cult, a Hindu sect which originated with the later Tantrik Buddhists and which Coomaraswamy writes about in his book. The erotic art of the Sahajas, as well as that of the Tantras, demands a sensuousness that is far removed from the tricks of seduction and the tension and strain of pure passion. The Sahajas say that one should enjoy a woman not for mere sensual or carnal pleasure, but as one enjoys any other living thing in nature--spontaneously, serenely, and intimately.²⁶ It requires not deliberate or willful self-control but a spontaneous, effortless control for the purpose of a transcendent love. Coomaraswamy remarks that "it is only a ritual such as this that could classify three hundred and sixty kinds of the fine emotions of a lover's heart, and pause to count the patterns gentle teeth may leave on the tender skin of the beloved, or to decorate her breasts with painted flowers of sandal paste."²⁷

In a love scene between Connie and Mellors, Mellors decorates Connie's body with flowers; it is not the act of intercourse itself that is meaningful but the warmth and tenderness of touch:

He fastened fluffy young oak-sorays
around her breasts,...and in her navel
he poised a pink campion flower, and
in her maidenhair were forget-me-nots
and wood-ruff.

Sex is really only touch, the closest
of touch....We're only half-conscious

and half-alive....'I stand for the touch of bodily awareness between human beings,'...and the touch of tenderness.²⁸

The primary importance of Lady Chatterley in relation to Hinduism and Lawrence's search for unity of being is that sex is depicted as an integrating act of the body, mind, and soul; for in the words of Coomaraswamy about the men who have achieved moksha, "the virtue of the action of those who are free, selfless beings lies in the complete coordination of their being--body, soul, and spirit, the inner and outer man, at one."²⁹ Lawrence implied a strikingly similiar idea when he wrote in Apropos to Lady Chatterley:

...life is only bearable when the mind and the body are in harmony, and there is a natural balance between them, and each has a natural respect for the other (p. 22).

His final prophetic vision in Lady Chatterley is one of harmony and unity achieved in both the physical and spiritual realms of life on earth, though in his own life he could never achieve complete integration and fulfillment.

In the Last Poems written during his dying years, Lawrence turned toward death as the final hope for renewal. His mortal body, weak and dying from tuberculosis, could no longer be a means through which he could try to achieve divinity and consummation with the living universe. His ability to see a glorious and undying rhythm in the flux

of life and death helped him to be patient and optimistic in the presence of his fatal illness. The Last Poems express Lawrence's preoccupation with the meaning of death and God:

And the greatest of teachers will tell you:
The end of all knowledge is oblivion
sweet, dark oblivion, when I cease
even from myself, and am consummated.³⁰

To be able to forget is to be able to yield
to God who dwells in deep oblivion.
Only in sheer oblivion are we with God.
For when we know in full, we have left off knowing.³¹

The preoccupation with death in these poems does not seem to be mere nihilism, but rather a last desperate attempt for moksha.

As death was drawing nearer, Lawrence came to realize that in the "dark oblivion," the soul at last might find peace, the peace that comes from unity of being and the cessation of all desire to know with the deliberating mind and the self-conscious ego:

And if there were not an absolute, utter forgetting
and a ceasing to know, a perfect ceasing to know
and a silent, sheer cessation of all awareness
how terrible life would be!

But dipped, once dipped in dark oblivion
the soul has peace, inward and lovely peace.³²

CONCLUSION

The Hindu looks on reality as both true and illusory; true in the absolute, eternal sense, but illusory to the man who cannot sufficiently unfold the mysteries of the thousand-petalled lotus of the Self. The intuitive recognition of the unity of life--one source, one essence, one goal--is for Hindu thinkers eternal life; not an eternity in time, but the recognition here and now, in this world, of all things in the Self and the Self in all.

Lawrence intuitively recognized the unity of life and, in the Indian way, endeavoured through his own inner vision and strength to raise himself to a state of grace and unison with the eternal. He rejected orthodox Christianity which in its codified systems offered ready-made solutions to the problems of life and heavenly salvation by the grace of God, yet he was unable to find his true Self unaided. Lawrence could not find enough consistency and faith in his Self to rise to the spiritual heights whereby he could assert his own god and calmly face the horrors of the human condition.

For the Hindu, man's ability to realize Self and God whether it be through the path of Kundalini or Tantrik Yoga, Bhakti, or Jnañā, depends on his own self-discipline and will-power which gives him steadiness of thought and powers of concentration and awareness. Lawrence utilized his imaginative and intuitive powers in search of the deep, inner wisdom, but he shunned discipline and self-control

for fear it would desecrate the spontaneous expression of feeling and meaning and interfere with the natural flow of life. He failed to realize that his passional inspiration, uncontrolled and unaided, could not give him the inner peace and strength he desperately sought--on the other hand, Kundalini, once released and set in uncontrolled motion can ravage the body, mind, and spirit.

Frederick Carter wrote that Lawrence wanted a technique and a definite process whereby man might know himself.¹ But Lawrence was hesitant to surrender or totally commit himself to anything for fear of sacrificing his individual integrity as an artist and his own singleness of being. In his letters he expressed a longing for a connection with something, and regretted the essential solitude to which he was condemned as a gifted writer:

I should love to be connected with something, with some few people, in something. As far as anything matters, I have always been very much alone, and regretted it.... I shall be very glad to abandon my meaningless isolation,...But, of course, I shall be wary beyond words, of committing myself.²

As Huxley wrote, he was, in fact, so wary that he never committed himself but died remote and unconnected as he lived--the daimon would not allow it otherwise.³ Even the self-reliant Hindu has a guru or a spiritual teacher throughout his life to whom he looks for guidance in addition to the scriptures. Lawrence turned towards Frieda for guidance, but she did not want to be what she called, his "spiritual bride", and thus could not offer

him complete fulfillment. What Lawrence probably needed was a woman who could faithfully share his quest for "divinity in the flesh."

Perhaps had Lawrence discovered the doctrines of Yoga and Hinduism earlier in his life, he might have found "the definite process whereby man might know himself," and he could have turned to the wisdom embodied in these scriptures for the answers he could not discover himself, and for faith, encouragement, and guidance in his quest.

NOTES

PREFACE

¹ Lawrence explicitly expressed this belief in a letter to Ernest Collings on January 17, 1913: "My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true." See D. H. Lawrence, The Letters of D. H. Lawrence, ed. Aldous Huxley (London, 1932), p. 94.

² It is a common convention of Indian writers to print the self in the lower case when the ego (jivātman) is intended, and with a capital when the higher Self, the divine nature (Parāmatman or Atman) is referred to. See A. K. Coomaraswamy, The Dance of Siva (New York, 1924), p. 7.

CHAPTER I: INTRODUCTION

¹ D. H. Lawrence, The Letters of D. H. Lawrence, ed. Aldous Huxley (London, 1932), p. xx--hereafter cited as Letters.

² Lawrence, Letters, pp. x, xii.

³ Ibid., pp. xi, xxiv.

⁴ Earl Brewster, D. H. Lawrence: Reminiscences and Correspondence (London, 1934), p. 121.

⁵ Ibid., p. 14.

⁶ Lawrence, Letters, p. xi.

⁷ Ibid., p. xii.

⁸ Frederick Carter, D. H. Lawrence and the Body Mystical (London, 1932), p. 8.

⁹ Brewster, p. 13.

¹⁰ Brewster, pp. 121-122.

¹¹ Brewster, p. 27.

¹² Carter, pp. 17, 56.

- ¹³Carter, p. 18.
- ¹⁴Brewster, p. 118.
- ¹⁵Brewster, pp. 112, 108.
- ¹⁶William Y. Tindall, D. H. Lawrence and Susan His Cow (New York, 1939), p. 148--hereafter cited as Susan.
- ¹⁷Ibid., p. 136.
- ¹⁸Lawrence, Letters, p. 542.
- ¹⁹Lawrence, Letters, p. 546.
- ²⁰Brewster, p. 213.
- ²¹Swami Vishnudevananda, The Complete Illustrated Book of Yoga (New York, 1960), pp. 15-16.
- ²²Ernest Wood, Yoga (Middlesex, 1968), pp. 140-147.
- ²³Omar Garrison, Tantra: The Yoga of Sex (New York, 1964), p. 136.
- ²⁴Ibid., p. xii.
- ²⁵Ibid., p. 41.
- ²⁶Ibid., pp. xix, xx.
- ²⁷Benjamin Walker, The Hindu World, Vol. II (New York, 1968), p. 393.
- ²⁸Father W. Tiverton, D. H. Lawrence and Human Existence (London, 1951).
- ²⁹D. H. Lawrence, "The Spirit of Place," The Symbolic Meaning, ed. Armin Arnold (London, 1962), p. 19.
- ³⁰The Bhagavad-Gita or The Song Celestial, trans. Sir Edwin Arnold (London, 1952), Bk. IV, pp. 23-24--hereafter cited as Arnold, Gita.

CHAPTER II:

- ¹D. H. Lawrence, Psychoanalysis and the Unconscious and Fantasia of the Unconscious (New York, 1968), p. 55.
- ²See D. H. Lawrence, The Quest for Rananim: Letters to S. S. Koteliensky 1914-1930, ed. George Zytaruk (Montreal, 1970).

³D. H. Lawrence, The Plumed Serpent (New York, 1954), pp. 454-455.

⁴Lawrence, Fantasia, fore., p. 56.

⁵Tindall, Susan, pp. 57, 18, 19.

⁶Ibid, p. 137.

⁷Ibid, p. 121.

⁸Ibid, p. 19.

⁹Ibid, p. 98.

¹⁰Lawrence, Letters, pp. 149, 344.

¹¹Lawrence, Fantasia, fore., p. 54.

¹²W. Y. Tindall, "D. H. Lawrence and the Primitive," Sewanee Review, XLV (1937), 201.

¹³Tindall, Susan, p. 115.

¹⁴See Mabel D. Luhan, Lorenzo in Taos (New York, 1932).

¹⁵D. H. Lawrence, Phoenix: The Posthumous Papers of D. H. Lawrence, ed. E. McDonald (London, 1936), p. 144.

¹⁶Tindall, Susan, p. 144.

¹⁷Ibid, p. 117.

¹⁸Ibid, pp. 133-134.

¹⁹Ibid, p. 133.

²⁰Ibid, pp. 138-139.

²¹Garrison, p. 90.

²²Ibid, p. 90.

²³Ibid, p. xx.

²⁴Brewster, p. 141.

²⁵Tindall, "Lawrence and the Primitive," p. 204.

²⁶Ibid, p. 208.

²⁷D. H. Lawrence, Apocalypse (New York, 1967), pp. 96-97.

²⁸Brewster, p. 142.

²⁹Lawrence, Letters, p. 458.

- ³⁰Carter, p. 5.
³¹Tindall, Susan, p. 158.
³²Brewster, p. 175.

CHAPTER III:

- ¹Lawrence, Apocalypse, p. 80.
²Vishnudevananda, pp. 260-262.
³Ibid, p. 274.
⁴Ibid, p. 276.
⁵Lawrence, Apocalypse, p. 76.
⁶Vishnudevananda, p. 265.
⁷D. H. Lawrence, Kangaroo (New York, 1963), p. 304.
⁸Ibid, p. 307.
⁹Ibid, p. 305.
¹⁰Vishnudevananda, p. 264.
¹¹Lawrence, Kangaroo, p. 305.
¹²Vishnudevananda, pp. 276, 273.
¹³Ibid, p. 269.
¹⁴D. H. Lawrence, Women in Love (New York, 1968), p. 34.
¹⁵Vishnudevananda, pp. 294, 296, 297.
¹⁶Garrison, p. 31.
¹⁷Wood, pp. 147-161.
¹⁸Garrison, p. 132.
¹⁹Lawrence, "Two Principles," The Symbolic Meaning, p.176.
²⁰Lawrence, "Spirit of Place," Symbolic Meaning, p. 23.
²¹Ibid, p. 23.
²²Ibid, pp. 26-27.

- ²³Lawrence, "Two Principles," p. 186.
- ²⁴Lawrence, Fantasia, p. 75.
- ²⁵Ibid., p. 75.
- ²⁶Lawrence, "Two Principles," p. 188.
- ²⁷Tindall, Susan, p. 152.
- ²⁸Lawrence, Apocalypse, pp. 145-146.
- ²⁹K. M. Sen, Hinduism (Middlesex, 1963), p. 52.
- ³⁰Garrison, p. xxvi.
- ³¹Ibid., p. 206.
- ³²D. H. Lawrence, Etruscan Places (New York, 1968), p. 174.
- ³³Lawrence never pins his god concept down to specific theories nor does he give it any absolute definitions so as not to desecrate the essential mystery. Therefore, any parallelisms with the Hindus can be, at best, merely interpretative.
- ³⁴The Upanishads, trans. Swami Prabhavananda and F. Manchester (California, 1948), pp. 27, 29.
- ³⁵Sen, p. 55.
The Hindus' monistic world view which enables him to assume an indwelling identity with God, offers far greater comfort and solace than the Christian view of a personal, saviour God. The Christian is more aware of the hiatus between the divine and the human, and consequently, he tends to feel a greater sense of alienation.
- ³⁶Lawrence, Apocalypse, p. 84.
- ³⁷D. H. Lawrence, "Indians and Entertainment," Mornings in Mexico (London, 1927), pp. 112-113.
- ³⁸Garrison, pp. 120, 5.
- ³⁹D. H. Lawrence, "The Crown," Reflections on the Death of a Porcupine (Bloomington, 1963), pp. 2-3.
- ⁴⁰Ibid., p. 31.
- ⁴¹Ibid., p. 90.
- ⁴²Lawrence, Phoenix, p. 653.

- ⁴³D. H. Lawrence, Twilight in Italy (London, 1916), p. 81.
- ⁴⁴Lawrence, "Him With His Tail in His Mouth," Reflections, p. 132.
- ⁴⁵Lawrence, "The Work of Creation," Last Poems (Florence, 1932), p. 8.
- ⁴⁶Lawrence, "The Body of God," Last Poems, p. 11.
- ⁴⁷Lawrence, Etruscan Places, pp. 112-113.
- ⁴⁸Lawrence, "The Crown," Reflections, pp. 20, 21.

CHAPTER IV:

- ¹Lawrence, The Quest for Rananim, p. 72.
- ²Ibid, pp. xxxiii, xxxiv.
- ³Ibid, p. 107.
- ⁴D. H. Lawrence, Aaron's Rod, (New York, 1967), p. 148.
- ⁵Harry T. Moore, D. H. Lawrence: His Life and Works (New York, 1964), p. 181.
- ⁶Lawrence, Letters, p. 640.
- ⁷Lawrence, Plumed Serpent, p. 273.
- ⁸Tindall, Susan, pp. 146-147.
- ⁹Romain Rolland, The Life of Ramakrishna (Hollywood, 1952), pp. 77-78.
- ¹⁰Tindall, Susan, p. 155.
- ¹¹Arnold, Gita, Bk. IV, lines 22-27.
- ¹²Lawrence, Letters, p. 666.
- ¹³Lawrence, Phoenix, p. 118.
- ¹⁴Garrison, p. xxvi.
- ¹⁵Ibid, p. 206.
- ¹⁶Coomaraswamy, The Dance of Siva, pp. 103-104.

- ¹⁷Carter, p. 27.
- ¹⁸Lawrence, "Two Principles," p. 185.
- ¹⁹Ibid, pp. 185-186.
- ²⁰Lawrence, Phoenix, p. 154.
- ²¹D. H. Lawrence, "The Man Who Died," The Tales (London, 1948), pp. 1107, 1110.
- ²²Ibid, p. 1119.
- ²³D. H. Lawrence, Apropos of Lady Chatterley's Lover (London, 1931), pp. 57, 68-69.
- ²⁴Jessie Weston, From Ritual to Romance (New York, 1941), pp. 78-79, 81.
- ²⁵Coomaraswamy, p. 61.
- ²⁶Ibid, pp. 110-111.
- ²⁷Ibid, p. 108.
- ²⁸D. H. Lawrence, Lady Chatterley's Lover (New York, 1962), pp. 213, 259, 261.
- ²⁹Coomaraswamy, p. 107.
- ³⁰Lawrence, "Know-all," Last Poems, p. 74.
- ³¹Lawrence, "Forget," Last Poems, p. 73.
- ³²Lawrence, "The End, The Beginning," Last Poems, p. 69.

CONCLUSION:

- ¹Carter, p. 58.
- ²Lawrence, Letters, p. 667.
- ³Ibid, p. xxvi.

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