EPOCH STAGES OF CONSCIOUSNESS IN THE RAINBOW

THESIS

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In *The Rainbow* D. H. Lawrence departs from traditional literary techniques, going below the level of ego consciousness within his characters to focus on the elemental dynamic forces of their unconscious minds.

Using three generations of the Brangwen family, Lawrence traces the rise of consciousness from the primal unity of the uroboros through the matriarchal epoch and finally to full consciousness, the realization of the self, in Ursula Brangwen.

By correlating the archetypal symbols characteristic of three stages of consciousness outlined in Erich Neumann's *Origins and History of Consciousness* and *The Great Mother* with the three sections of the novel, it is possible to show that Lawrence utilizes the symbols most appropriate to each stage.
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CHAPTER I

INTRODUCTION

D. H. Lawrence's Brangwensaga, comprising The Rainbow and Women in Love, represents, in my view, Lawrence's most valuable contribution to the art of the novel. In attempting, with the inception of The Rainbow in 1913, to go "really a stratum deeper than . . . anybody has ever gone, in a novel," Lawrence departed from traditional literary techniques to develop a style which, while it was far less "visualized" than his previous work, was much more profound in its exposition of the elementals—the dynamics of human consciousness, those deeper levels of the mind which he characterized as "carbon," in opposition to the better known "diamond," of ego consciousness with which the traditional novel had concerned itself. This thesis will attempt to demonstrate ways in which Lawrence used archetypal

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symbols and rituals and Biblical and pagan mythology to go beyond "the old, stable ego of the character" in order to trace the development of human consciousness from its beginning in the undifferentiated uroboros through the matriarchal epoch and finally to achievement in individuation in the character of Ursula Brangwen. The attainment of individuation is, in fact, the theme of The Rainbow.

Individuation is never achieved however without great attendant suffering. Ursula comes into higher consciousness largely as a result of her disastrous love-relationship with Anton Skrebensky. But her failed man-woman relationship in The Rainbow is a necessary prelude to her successful one with Rupert Birkin in Women in Love. Although this study will not deal with the second novel, it will attempt to show that Women in Love is structured on the foundation of the epoch stages of consciousness represented by the characters of The Rainbow. Lawrence's accomplishment in the two novels may therefore be seen as a simultaneous tracing of inward, psychological patterns of maturation within individuals as well as outward cultural and religious stages of societal development.

4Ibid.

5Erich Neumann, The Great Mother: An Analysis of the Archetype, Bollingen Series 47 (London: Routledge and Kegan Paul Ltd., 1955), p. 18. Neumann describes the uroboros as the state of egoless, undifferentiated unity which corresponds to the infant in the womb as well as to the Biblical description of Adam and Eve in Eden before the fall. The uroboros is thus the ground of consciousness from which the ego arises.
Nineteenth-century anthropology and twentieth-century depth psychology have shown us unmistakably that mythic and ritualistic symbolism constitutes not merely a colorful and perhaps quaint remnant of primitivistic thinking about which modern man need no longer be concerned, but rather that such mythic forms of expression are actually naive demonstrations of psychic processes going on within each individual and within mankind collectively. C. G. Jung and his school, particularly, have demonstrated that such mythic symbols are continually manifested in the art and in the dream life of all cultural groups and that the kind of mythic symbol presented in the art and ritual of a given society of any historical period actually manifests the level of ego consciousness of that society.\(^6\) Thus, the sequence of development in the relationship between the ego and the unconscious is expressed symbolically by various archetypal figures, such as uroboros and magna mater, through which the unconscious makes itself known to the ego.\(^7\) It can be demonstrated that Lawrence linguistically imaged the mythic symbols (or archetypes) appropriate to each stage in the development of human consciousness in order to present the

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\(^7\)Ibid., p. 262.
greater psychological reality which lies beneath what we generally call "personality" and which constitutes the psychic substratum common to all of us. Erich Neumann, a colleague of Jung, defines archetype as a mythological motif . . . that, as an "eternally present" content of the collective--i.e., universal human--unconscious, can appear equally well in the theology of Egypt or the Hellenistic mysteries of Mithras, or in the Christian symbolism of the Middle Ages. . . . The archetype is not only a dynamis, a directing force, which influences the human psyche, as in religion, for example, but corresponds to an unconscious "conception," a content.

In speaking of Lawrence's use of archetypal symbols, the implication is not that the novelist incorporated in his work the theories of the unconscious developed by the Jungian school, but rather that his readings in comparative mythology (The Golden Bough and Totemism and Exogamy by Frazer and Ancient Art and Ritual by Jane Harrison, which he read between 1913 and 1915) reinforced his intuitive perception that the great mythos of the world were engendered by the mysterious workings of the deepest levels of

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8Previously I characterized Lawrence's work as going "beyond" personality, while here I have stated that he is imaging configurations of the unconscious "beneath" the ego level. It is important to realize that in this context "beyond" and "beneath" are synonymous terms.

9Neumann, The Great Mother, p. 5.

the mind, which always seek to bring to consciousness, to express in images, the subrational enigma which is being. Indeed, Jung had not published his theory of the collective unconscious when Lawrence finished The Rainbow in 1915. Lawrence apparently intuited the significance of many archetypal symbols which psychoanalytic study later defined and classified. Such a prophetic creative function has, of course, long been recognized as the special province of the artist. Lawrence demonstrated a powerful syncretistic imagination in projecting, through appropriate symbols, the dynamics of human personality. Like Blake, Dostoevski, Conrad, and Whitman, he possessed the kind of intuition which Plato called noesis and which must be recognized as truly mantic.

Although the first generation of Brangwens is seen in an isolated pastoral setting, the two succeeding generations, who are town-dwellers, find their lives increasingly affected by the advent of the age of mechanism. Several critics have applauded the scope of the social commentary

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which the two novels contain. The Rainbow is, in fact, Lawrence's fullest treatment of man's development within a changing society. In Women in Love the hero and heroine elect to sunder themselves from society and to repudiate its values. But the social comment of the two books is secondary in importance, in my view, to the larger pattern which they reveal of the rise of consciousness in mankind generally.

Mark Kinkead-Weekes' valuable study which traces the development of The Rainbow from its inception as the proto-novel called The Sisters (1913) through a second version which Lawrence titled The Wedding Ring (also 1913) and finally, after three more revisions, to the completed work which we know, calls attention to the fact that it was during this period that Lawrence turned away from the "private investigation of the self in a particular time and place" which had produced Sons and Lovers. With The Rainbow, his stance seems to have become more confident and assured (possibly because of the establishment of his relationship with Frieda) and his interest turned toward an investigation of the dynamic forces which mold and motivate all of


14 Kinkead-Weekes, p. 2.
us. His marriage undoubtedly increased his awareness of the spiritual dimensions of the man-woman relationship, and the long process of writing and rewriting the novel clarified his new metaphysic.

A "Preface" and two essays, all written between the beginning of 1913 and the end of 1915, set forth in expository writing the framework of ideas upon which The Rainbow and Women in Love are based. The "Preface," which is ostensibly for Sons and Lovers but apparently not intended for publication, is Lawrence's first effort at interpreting the doctrines of the Bible in terms of male and female polarities. "Study of Thomas Hardy" and "The Crown" are more sustained and explicit formulations of what Kinkead-Weekes quite rightly calls Lawrence's "theology of marriage."

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15 H. M. Daleski, in The Forked Flame: A Study of D. H. Lawrence (Evanston: Northwestern University Press, 1965) was, to my knowledge, the first to point out the significance for The Rainbow of "Study of Thomas Hardy." Keith Sagar, in The Art of D. H. Lawrence (Cambridge: At the University Press, 1966) and George H. Ford, in Double Measure (New York: Holt, Rinehart and Winston, 1965) followed with similar studies. Mark Kinkead-Weekes, in "The Marble and the Statue" in Twentieth Century Interpretations of The Rainbow (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1971) showed that the ideas which are more fully developed in the "Study of Thomas Hardy" were first espoused in the earlier "Preface."

15 Kinkead-Weekes, p. 99.

16 Ibid., p. 100.
The "Study of Thomas Hardy" was finished near the end of November 1914. Lawrence told Amy Lowell on November 18 that it was "supposed to be on Thomas Hardy, but [is] in reality a sort of confessions of my heart." In the same month he began to rewrite The Rainbow, which had been rejected as unpublishable by Methuen in August. He had discovered in his study of Hardy's novels an element which, for him, gave them an added dimension of "beauty" and "wonder." It was that the characters are made to move against a vast, "impersonal" background:

There is a constant revelation in Hardy's novels: that there exists a great background, vital and vivid, which matters more than the people who move upon it. . . . The vast unexplored morality of life itself, what we call the immorality of nature, surrounds us in its eternal incomprehensibility, and in its midst goes on the little human morality play.

Lawrence thinks that Hardy's Clem Yeobright, who does not understand that "the greater part of every life is underground, like roots in the dark in contact with the beyond" is typical of every man who goes through life

18 Ibid., p. 105.
19 Ibid., p. 99.
20 Ibid.
22 Ibid.
blindly until he learns "what it is to be at one, in his mind and will, with the primal impulses that rise in him." 23 The great "impersonal" reality which Lawrence catches sight of in Hardy's novels is the subrational strata of being which lies below the level of consciousness. But it is necessary for man that this "vast unexplored morality of life itself" be comprehended. Lawrence says that it therefore appears to him as if "the great aim and purpose in human life were to bring all life into the human consciousness." 24 Not only does he feel this to be an aim, but he asserts that it is "a necessary condition of life itself." 25 With man, in order "that he may go on, may proceed with his living, it is necessary that his mind, his consciousness, should extend behind him." 26 Man's mind must extend "behind him" because "the mind itself is one of life's later-developed habits" and may be unaware of the primal impulses. 27 But the greater the activity of the mind rearward, in contact with that which lies beneath the surface of consciousness, the greater the force of its thrust forward into "the unknown movement ahead of it." 28 Lawrence

23 Ibid., p. 418.
24 Ibid., pp. 430-31.
25 Ibid., p. 431.
26 Ibid.
27 Ibid.
28 Ibid.
says in "The Crown" that from the present, two streams flow in opposite directions: one stream flows back into the past and the other flows into the future.

There are two goals, at opposite ends of time. There is the vast original dark out of which Creation issued, there is the Eternal light into which all mortality passes.\(^29\)

Originally, according to Lawrence's interpretation of the Genesis story, man suffered the loss of Paradise (the unified consciousness of innocence) through coming into consciousness of the flesh:

In the Creation, Man was driven forth from Paradise to labour for his body and for the woman. All was lost for the knowledge of the flesh. Out of the innocence and Nirvana of Paradise came, with the Fall, the consciousness of the flesh.\(^30\)

Although this consciousness brought about so great a loss, it was nonetheless fortunate, for it represented "the first great movement of Man: the movement into the conscious possession of a body. And this consciousness of the body came through woman."\(^31\)

It came through woman because woman manifests the principle of the flesh--of life in the body. Lawrence


\(^{30}\)"Study of Thomas Hardy," p. 453.

\(^{31}\)Ibid.
thought the whole of life to be divisible into two principles, male and female:

... except in infinity, everything of life is male or female, distinct... Every impulse that stirs in life, every single impulse, is either male or female, distinct.32

Further, he saw life as being analogous to a great cyclic dance, in which men and women are "facing opposite ways, travelling opposite ways."33 Both the men and the women are "travelling to the same goal of infinity, but entering it from the opposite ends of space."34 In this paradigm for the rise of consciousness, Lawrence uses the metaphor of men and women moving in opposite directions to show how each sex, impelled forward by its own impulses, meets and receives a dimension of consciousness through recognizing the impulses of the opposite sex. For example, man, who is impelled forward by the male impulse of "movement toward discovery," recognizes in woman, as she approaches, the female impulse of "movement back to the source." When she draws near enough so that they touch, he says that "then there is a joyful utterance of religious art."35

32Ibid., pp. 443-44. That is, everything is male or female with the exception of infinity and "the complete consciousness, which is two-in-one, fused." Lawrence here explicitly likens a "complete" consciousness, which he calls "the aim of life," with marriage--a fusing of "two-in-one."

33Ibid., p. 449.

34Ibid.

35Ibid.
defines this utterance as the "effort . . . to conceive, to symbolize, that which the human soul, or the soul of the race, lacks, that which is not, and which it requires, yearns for."36 The utterance comes always from the male because, while woman represents the ground of being, man represents the consciousness which singles out and expresses the aspects of being.37 The male, then, when he sees the woman approaching,

. . . coming from the place whither he is travelling, searches in her for signs, and makes his God from the suggestion he receives, as she advances.38

Lawrence is explicit here in expositing that the religious symbols and rituals of a given people will reveal their stage of consciousness. He says that in a race's conception of God, "we can see whether in that race the male or the female element triumphs, becomes predominant."39 The following table lists the male and female impulses as he enumerated them in "Study of Thomas Hardy" and "The Crown."40

36Ibid., p. 447 (italics mine).
38Ibid., p. 449.
39Ibid., p. 448.
<table>
<thead>
<tr>
<th>Female</th>
<th>Male</th>
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<tr>
<td>impulse back to the source</td>
<td>impulse outward to discovery, to infinity</td>
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<tr>
<td>completeness</td>
<td>separateness</td>
</tr>
<tr>
<td>eternality, stability, stasis immutability, &quot;will-to-inertia&quot;</td>
<td>movement, time, and change, &quot;will-to-motion&quot;</td>
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<tr>
<td>full life in the flesh</td>
<td>full life in the spirit</td>
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<tr>
<td>Ten Commandments</td>
<td>compassion and pity</td>
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<tr>
<td>The Law (Catholic Church)</td>
<td>love (Protestant Church)</td>
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<tr>
<td>God as One Being--undifferentiated</td>
<td>God as Manifold Being--the supreme of which is male--God the Son</td>
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<tr>
<td>God the Father</td>
<td></td>
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<tr>
<td>self-sufficiency</td>
<td>self-subordination</td>
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<tr>
<td>service to establishment of self</td>
<td>service to an idea</td>
</tr>
<tr>
<td>ground of being</td>
<td>consciousness of being</td>
</tr>
<tr>
<td>recognition of sameness</td>
<td>expression of aspects of being</td>
</tr>
<tr>
<td>&quot;that which is me&quot;</td>
<td>&quot;that which is not me&quot;</td>
</tr>
<tr>
<td>preservation of self</td>
<td>willingness to lose the self</td>
</tr>
<tr>
<td>blood-consciousness</td>
<td>mental consciousness</td>
</tr>
<tr>
<td>the senses, sensation, sensuousness, &quot;to feel and to live in feeling&quot;</td>
<td>&quot;to know&quot;</td>
</tr>
<tr>
<td>nature</td>
<td>knowledge</td>
</tr>
<tr>
<td>unconscious levels of the mind (root)</td>
<td>consciousness (exfoliation and florescence)</td>
</tr>
<tr>
<td>darkness (night sky and moon)</td>
<td>light (sun)</td>
</tr>
<tr>
<td>tiger, lion</td>
<td>lamb, unicorn</td>
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<tr>
<td>southern conception</td>
<td>northern conception</td>
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Perhaps it would be well at this point to explicate Lawrence's reasoning in placing the concept of God the Father among the feminine attributes. While this delineation appears at first glance paradoxical, it is actually not opposed to a matriarchal spirit. Rather, Lawrence sees the Old Testament as a record of a matriarchate. The Hebrew revelation of God as source and Creator, as one in being, undifferentiated, and as the God of procreation, of the flesh, bespeaks the domination of feminine consciousness, according to Lawrence's scheme: "... in the God of the Ancient Jew, the female has triumphed, that which was born of Woman, that is indeed the God of the Old Testament." 41

Using again the metaphor of the cyclic dance, Lawrence says that in the "Jewish cycle," the male figures (such as David) cannot recognize "the woman" as she approaches, because they have not yet danced far enough away from the source "where they were both one." 42 At this point in the dance the man can only recognize his own need, his own desire, which he translates to the woman, seeing in her "some likeness of himself. ... Though she is in the gross utterly other than he, yet she is not very distinct from

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41 Ibid., pp. 451-52.
42 Ibid., p. 449.
him. And he hails her Father, Almighty God, Beloved, Strength, hails her in his own image." Lawrence recognizes that the ability to differentiate (to identify that which is not self) becomes fully developed only at a relatively late stage in the rise of consciousness.

He also suggests in the paradigm, and psychologists agree, that instinctual awareness precedes more rational systems of thought. Thus, he asserts that the concept of God the Father as revealed in the Old Testament springs from the somewhat undifferentiated yet powerful instinctual awareness of the Jewish people:

For centuries, the Jew knew God as David had perceived Him, as Solomon had known Him. It was the God of the body, the rudimentary God of physical laws and physical functions. The Jew lived on in physical contact with God. Each of his physical functions he shared with God. . . . He had become the servant of his God, the female, passive. The female in him predominated, held him passive, set utter bounds to his movement, to his roving, kept his mind as a slave to guard intact the state of sensation wherein he found himself. . . . His religion had become a physical morality, deep and fundamental, but entirely of one sort. Its living element was this scrupulous physical voluptuousness . . .

Although the feminine spirit "overbore" in the Old Testament, it was to be itself overborne by the male

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43 Ibid., pp. 449-50.
44 Neumann, Origins, p. 12.
consciousness of the Christian era. Lawrence says that Christ "arose from the suppressed male spirit of Judea," and that the New Testament is "the great assertion" of male consciousness.\textsuperscript{47} Although Lawrence uses the Hebraic-Christian framework, he suggests that these two epochs, "The Epoch of the Law" (feminine consciousness) and "The Epoch of Love" (male consciousness) divide the history of all humanity:

> It seems as if the history of humanity were divided into two epochs: the Epoch of the Law and the Epoch of Love. It seems as though humanity, during the time of its activity on earth, has made two great efforts: the effort to appreciate the Law and the effort to overcome the Law in Love. And in both efforts it has succeeded. It has reached and proved the Two Complementary Absolutes, the Absolute of the Father, of the Law, of Nature, and the Absolute of the Son, of Love, of Knowledge. What remains is to reconcile the two.\textsuperscript{48}

The reconciliation of the two Absolutes represents a "complete" consciousness, in which both "being" and "utterance" are fully developed. Such a person will know what he is in himself, instinctually, and will also be able to recognize and allow for the "otherness" of his fellow man. The reconciler is the Holy Spirit, who symbolizes our "desire for completeness," our yearning for the "perfect

\textsuperscript{47}Ibid., p. 452.

\textsuperscript{48}Ibid., p. 510.
union of the two types" of consciousness. Lawrence adds that "every generation can get a little nearer" to this ideal.

Lawrence's metaphysic, as it is expressed in these essays and revealed in The Rainbow and Women in Love, actually, therefore, stands in opposition to advocacy of a passional, instinctual life led at the expense of intellect, although many readers associate the latter idea with him. The two novels demonstrate that Lawrence was vitally aware of the need for balance between the two opposing principles. That Lawrence did not ever envision man's happiness as deriving from his regression into a purely instinctual life of "blood-consciousness" is evidenced by the structure of The Rainbow, in which the characters are relentlessly moved ever outward from the elemental simplicity of the Marsh Farm into progressively wider spheres of knowledge. Far from offering an oversimplified objective for modern man, such as a sinking back into nature, Lawrence makes it clear that those characters who attain a sense of harmony and peace, who achieve individuation, will regain a "paradise" of a different sort. For Lawrence, the goal of contemporary society is the founding of a New

49Ibid., p. 515. Lawrence also calls the "law of the Holy Spirit" the "law of Consummate Marriage."

50Ibid.
Jerusalem rather than a return to the Garden of Eden, although a sense of unity is the salient feature of both the beginning of life and its ultimate goal.

But unification of the two principles is a long and arduous process. Conflict is central to this process, and is, itself, the agent of change. Lawrence says that no "fusion" is possible without "friction," and likens the necessary conflict to the "foam" which sprays above "two clashing waves." Or, he suggests that the struggle may be seen as the "Crown" beneath which the "lion" (female consciousness) and the "unicorn" (male consciousness) are battling. Should either animal defeat the other and grasp the Crown, the victory would really be a defeat, for no "fusion" of the two principles would then be possible. Neither principle must "overbear" the other, nor must the conflict cease:

The lion and the unicorn are not fighting for the Crown. They are fighting beneath it. And the Crown is upon their fight. If they made friends and lay down side by side, the Crown would fall on them both and kill them. If the lion really beat the unicorn, then the Crown pressing on the head of the king of beasts alone would destroy him.

51 Ibid., p. 444.
53 Ibid.
Like Goethe, Lawrence believes that salvation lies in the striving, and that whatever ceases to change and transform itself decays and perishes. He considers the ultimate evil to be denial of the struggle:

The crown is upon the perfect balance of the fight, it is not the fruit of either victory. . . . It is the raison de'etre of both. It is the absolute within the fight. And those alone are evil who say, "The lion shall lie down with the lamb, the eagle shall mate with the dove, the lion shall munch in the stable of the unicorn." For they blaspheme against the raison d'etre of all life, they try to destroy the essential, intrinsic nature of God. 54

Tension holding together the contraries--this is the coincidentia oppositorum which Nicholas of Cusa also thought of as "the least imperfect definition of God." 55 It is the idea behind the figure of the Androgyne in the philosophies of Blake and Swedenborg. 56 It is the central concept, also, of the Greek philosopher Heraclitus, who taught that there is no permanent reality except the reality of change and that all things carry with them their opposites; that death is potential in life, that being and not being are part of

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54 Ibid., pp. 373-74.


every whole--and that, therefore, the only possible real state is the transitional one of becoming.\textsuperscript{57}

In psychoanalytical terms, Jung used the expression coincidentia oppositorum to define the totality of the Self--for the Self comprises both the whole consciousness and the contents of the unconscious. It is thus the ultimate aim of the whole psychic activity.\textsuperscript{58}

Lawrence's concept of a world built up of contraries held in tension, together with his Heraclitian view of humanity's continuing pilgrimage toward ever-widening perceptions of truth, offer the key to the structure of The Rainbow. Since Lawrence believed the real purpose of life to be the bringing of "all life into the human consciousness," and that this goal may be reached only if man's consciousness extends "behind him" into the subrational levels of the mind, The Rainbow's highly symbolic dramatic episodes can be seen as a systematic investigation of the "great impersonal reality" which lies below the level of consciousness.\textsuperscript{59}

\textsuperscript{57}Copleston, p. 40.


\textsuperscript{59}"Study of Thomas Hardy," pp. 430-31.
CHAPTER II

TOM AND LYDIA: THE PRIMAL UNITY

The generations of the Brangwens are likened to the generations of the chosen people of the Bible; the Brangwens, too, have a quickened perception of divine revelation. They are a people who possess a numinous awareness of a covenant between God and man:

There was a look in the eyes of the Brangwens as if they were expecting something unknown, about which they were eager. They had that air of readiness for what would come to them, a kind of surety, an expectancy, the look of an inheritor.¹

Through ever-widening circles of experience, these inheritors mirror both the original going out from Eden and, in the character of Ursula Brangwen, restored union with God--the New Jerusalem--at the widest and most dangerous circle. Psychologically, the Lydia and Tom section of the novel suggests the emergence of man from primal innocence (the autarchy of the uroboros); the Anna and Will section denotes man's progress through the early lunar,

¹D. H. Lawrence, The Rainbow (New York: The Viking Press, 1961), p. 1. Subsequent references to this work will refer to this edition and pagination will be noted in the text.
matriarchal stages of cultural development; and the character Ursula represents the reintegration of the ego with the self which psychologists call individuation, or introversion.

The Brangwens "had lived for generations on the Marsh Farm, in the meadows where the Erewash twisted sluggishly through alder trees" (p. 1). The meadows of the Marsh are rich and fertile, producing such abundance that the Brangwens have little need of commerce with the larger world outside. The Marsh, like the Garden of Eden, is a world unto itself, and the Brangwens have the dominion and the sufficiency. "Living on rich land, on their own land," they know nothing of "straitened circumstances. . . . Always, at the Marsh, there was ample" (p. 1). They come and go "without fear of necessity, working hard because of the life that was in them, not for want of money" (p. 1). And the work that they do, tending their fields and their animals, keeps them in vital connection with the rhythm of creation:

They felt the rush of the sap in the spring, they knew the wave which cannot halt, but every year throws forward the seed to begetting, and falling back, leaves the young born on the earth. They knew the intercourse between heaven and earth, sunshine drawn into the breast and bowels, the rain sucked up in the daytime. Nakedness that comes under the wind in autumn, showing the bird's nests no longer worth hiding. Their life and interrelations were such; feeling the pulse
and body of the soil, that opened to their furrow for the grain, and became smooth and supple after their ploughing, and clung to their feet with a weight that pulled like desire, lying hard and unresponsive when the crops were to be shorn away. (p. 2)

This intimate connection which the Brangwen men enjoy with the source and impulse of creation makes them analogous to Adam and Noah and Abraham, who lived in an animistic world where God spoke from the whirlwind and the burning bush. The Brangwens, too, carry within themselves a numinous awareness of divinity. Their awareness is a "sense-knowledge," felt in their blood, in their inmost being. And their connection with "the pulse and body" of the earth is enough for them. It is sufficient:

So much warmth and generating and pain and death did they know in their blood, earth and sky and beast and green plants, so much exchange and interchange they had with these, that they lived full and surcharged, their senses full fed, their faces always turned to the heat of the blood, staring into the sun, dazed with looking towards the source of generation . . . . (p. 3)

But with the Brangwen women, as with Eve in the Garden, "the drowse of blood-intimacy" (p. 2) is not entirely sufficient. The women sense that there is something more to be desired. They become aware of a voice "speaking and giving utterance, they heard the sound in the distance, and they strained to listen" (p. 2).

Like the first mother, it is the Brangwen woman who desires to eat from the tree of knowledge: she "strained
her eyes to see what man had done in fighting outwards to knowledge. She strained to hear how he uttered himself in his conquest. Her deepest desire hinged on the battle... being waged on the edge of the unknown. She also wanted to know, and to be of the fighting host" (p. 3, italics mine).

Nevertheless, despite the battle "being waged on the edge of the unknown," life at the Marsh is depicted in garden images suggestive of generation and origin, growth, and fecundity. The greenness of the fields, the furrows opening to the plow, the interaction of sun and rain, the sowing of seeds, the alternations of harvest and lambing seasons, all these bespeak fertility and birth. At the Marsh even the butter is "stamped with acorns and oak leaves" and wrapped for storage in large, green leaves (pp. 29, 32). The romance of Tom Brangwen and Lydia Lensky reads, as does the book of Genesis, like a prose-poem celebrating the eternal creative mystery. Birth images surround the drawing together of the couple. On Lydia's first visit to the Marsh, when she is still a stranger to its inhabitants, she sees Tom and "the pain of a new birth in herself stung all her veins to a new form... a shiver of sickness, of new birth passed over her..." (pp. 34-35).

For his part, Tom Brangwen seems to himself to be "dormant always on the brink of ecstasy, like a creature evolving to a new birth" (p. 34). And when he asks Lydia
to marry him, we read that

She quivered, feeling herself created, will-less, lapsing into him.... "Yes, I want to," she said impersonally, looking at him with wide, candid, newly-opened eyes, opened with supreme truth.... She seemed to see him with her newly-opened eyes, almost of a child. (p. 40)

Then, reflective of the Genesis story of God's putting Adam to sleep so that Eve can be created from a rib, Tom sat down with her close to him, to his breast. Then for a few seconds he went utterly to sleep, asleep and sealed in the darkest sleep, utter, extreme oblivion.... He returned gradually, but newly created, as after a gestation, a new birth in the womb of darkness. Aerial and light everything was, new as a morning, fresh and newly-begun. Like a dawn the newness and the bliss filled in. And she sat utterly still with him, as if in the same.... And he bent down and kissed her on the lips. And the dawn blazed in them, their new life came to pass.... (pp. 40-41)

Further, the events of Tom's and Lydia's life together happen, not so much through the willed purpose of either of them, but rather as though through a divine dynamism. As their relationship deepens, neither Tom nor Lydia seems to operate on a conscious, intellectual level. It is as though each feels himself to be part of a transcendent scheme which neither could individually have willed or conceptualized. For instance, while Lydia feels herself "created, will-less" when she is with Tom, he goes about

in a daze, scarcely seeing even the things he handled, drifting, quiescent, in a state of metamorphosis. He submitted to that which was happening to him, letting go his will, suffering the loss of himself.... (p. 24)
Tom's essential passivity in the face of the great change occurring in his life is reiterated a little later: "It was coming, he knew, his fate. The world was submitting to its transformation. He made no move: it would come, what would come" (p. 27). This kind of suspension of will gives Tom a "deep stillness" at the center of his being. He knew he did not belong to himself. He must admit that he was only fragmentary, something incomplete and subject... So he sat small and submissive to the greater ordering. (p. 35)

This ability to let go of the will in order to achieve communion with the dynamic, purposive life force is emblematic of that direct, spontaneous perception of divine order which we find in the first five books of the Old Testament. Tom and Lydia represent the original intuition which more sophisticated modes of knowing, the wider circles of experience in The Rainbow, tend to obscure. The later generations of Brangwens cannot subjugate their wills so easily to their inchoate perceptions. Yet to Lawrence, such letting go of the will is prerequisite to accession into higher knowledge. He emphasizes this idea in the essay "The Reality of Peace":

What is will, divorced from the impulse of the unknown? What can we achieve by this insulated self-will? Who can take his way into the unknown by will? We are driven. Subtly and beautifully, we are impelled. It is our peace and bliss to
follow the rarest prompting. . . . There is a sacrifice demanded--only one, an old sacrifice that was demanded of the first man, and will be demanded of the last. It is demanded of all created life. I must submit my will and my understanding--all I must submit, not to any other will, not to any other understanding, not to anything that is, but to the exquisitest suggestion from the unknown that comes upon me. This I must attend to and submit to. It is not me, it is upon me. . . . We must abide by the incalculable impulse of creation.

In The Rainbow, the "impulse of creation" manifests itself, as did Jehovah in the Old Testament, in fire and in clouds of rushing wind. Lawrence underscores the union of Tom and Lydia with images which parallel the visions of God vouchsafed to Moses, to Job, and to Ezekiel. We remember that God called to Moses at Mt. Horeb "in a flame of fire out of the midst of a bush: and . . . behold, the bush burned with fire, and the bush was not consumed" (Exodus 3:2). Similarly, on Mt. Sinai, where "the glory of the Lord abode," Jehovah beckoned to Moses "out of the midst of the cloud. And the sight of the glory of the Lord was like devouring fire on the top of the mount in the eyes of the children of Israel" (Exodus 24: 10-17). It was from the midst of a whirlwind that God spoke to Job (Job 38:1), and Ezekiel, while he was among the captives of the Babylonian exile, records that he "saw visions of God":

And I looked, and behold, a whirlwind came out of the North, a great cloud, and a fire enfolding itself, and a brightness was about it, and out of the midst thereon as the color of amber, out of the midst of the fire. (Ezekiel 1:1 and 4)

Now let us look at Lawrence's description of the night on which Tom asks Lydia to marry him:

One evening in March, when the wind was roaring outside, came the moment to ask her. He had sat with his hands before him, leaning to the fire. As he watched the fire, he knew almost without thinking that he was going this evening. . . . Then, being ready, as grey twilight was falling, he went across the garden. . . . The wind was roaring in the apple trees. He went up the hill and on toward the vicarage, the wind roaring through the hedges. He did not think of anything, only knew that the wind was blowing. (pp. 36-37, italics mine)

Lydia sits with little Anna "before the fire" in the vicarage kitchen, while Tom stands watching outside "as the wind shook the house" (p. 38). Lawrence reiterates the image of rushing wind thirteen times within the three pages which encompass Tom's journey to the vicarage, while fire is mentioned six times within the same interval. The couple is thus guided toward marriage in a way which imagistically echoes the journey of Moses and the children of Israel to the promised land, led by Jehovah, who "went before them by day in a pillar of a cloud, to lead them the way, and by night in a pillar of fire to give them light" (Exodus 13:21).

Further, Moses is instructed by God, during the sojourn of Israel in the wilderness, to build an ark in which to
house the "testimony" of the covenant between the Lord and His people (Exodus 25:9-22). The ark of the covenant was to be at once the tabernacle of Jehovah, that is, the seat of the Divine Presence, and the symbolic nexus between God and man. The last chapter of Exodus tells us that when the ark was finished,

Then a cloud covered the tent of the congregation, and the glory of the Lord filled the tabernacle.
. . . For the cloud of the Lord was upon the tabernacle by day, and fire was on it by night, in the sight of all the house of Israel throughout all their journeys. (Exodus 10:34 and 38, italics mine)

Similarly, after two years of marriage, when Tom and Lydia finally win through to full recognition and acceptance of each other, Lawrence images their union as "the transfiguration, glorification, the admission," and metaphorically suggests that they have successfully constructed, within the marriage bond, an ark of the covenant:

Now He was declared to Brangwen and to Lydia Brangwen as they stood together. When at last they had joined hands, the house was finished, and the Lord took up His abode. (p. 92, italics mine)

Lawrence adds significantly that the child Anna, truly a child of the covenant, now "played between the pillar of fire and the pillar of cloud in confidence" (p. 92). Moreover, in saying that the little Anna "was no longer called upon to uphold with her childish might the broken end of the arch" because her father and mother "now met to the
span of the heavens" (p. 92), Lawrence gives us the first realization of the rainbow metaphor which is reiterated throughout the book. As a symbol for marriage, the rainbow represents what Lawrence considers to be the nucleus of Old Testament belief: God and man are conjoined through the sexual union of husband and wife.

Lawrence recognizes that the Old Testament covenant between God and his people is largely expressed in terms of the divine blessing resting upon marriage and the begetting of children. In a real sense, the Old Testament is a family saga: the story of the generations of the children of the promise. The idea that sexual union is the means whereby man is united with God is explicit in the Cabala. The occult writings of the Jews hold that the soul of man in heaven is hermaphroditic; only when it descends to earth is it divided into the bodies of a man and a woman. Thus, the soul can regain completeness only when the two halves are reunited in marriage. But God himself promises to bring about the union of the predestined couple. The soul was created hermaphroditic in the image of God, who contains both a masculine and a feminine nature. The masculine

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4Ibid.

5Ibid., p. 98.
aspect of God is unknowable and inaccessible; his nature is revealed only through the Schekhina or Matrona, who is his feminine aspect. According to the law of correlation, which Denis Saurat calls the fundamental law of the Cabala, that which happens below on earth calls forth that which takes place above in heaven; when man is united with his wife below, God attains to union above with his Schekhina, who then sheds down glory. Since creation is upheld through God's union with the Schekhina, man is urged to marry and take his place as a cooperator with God. The Cabala says

And when does the Schekhina definitely take up her abode with man? When the latter marries. . . . When the husband and wife are united both form but one, and a beam of heavenly grace comes down to cover them.

Lawrence says in "Study of Thomas Hardy"

David, when he lay with a woman, lay also with God; Solomon, when he lay with a woman knew God and possessed Him and was possessed by Him. . . .

David and Solomon represent the epoch of the Law, of which Lawrence says

Now in the Law, no man shall know himself, save in the Law. And the Law is the immediate law of

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6Ibid.
7Ibid., p. 103.
8Ibid., p. 106.
9Ibid., p. 108.
10"Study of Thomas Hardy," Phoenix, p. 450.
the body. And the necessity of each man to know himself, to achieve his own consummation, shall be satisfied and fulfilled in the body. God, Almighty God, is the father, and in fatherhood man draws nearest to him. In the act of love, in the act of begetting, Man is with God and of God. Such is the Law.11

The union of Tom and Lydia, in addition to being likened to the ark of the covenant, is made analogous to the rock at Meribah from which God caused a fountain of flowing water to spring. The Book of Numbers says that during the long sojourn of the Israelites in the wilderness, the people were in danger of perishing of thirst at the place which became known as Meribah:

And the Lord spake unto Moses, saying, Take the rod, and gather thou the assembly together. . . . and thou shall bring forth to them water out of the rock. . . . And Moses lifted up his hand, and with his rod he smote the rock twice: and the water came out abundantly, and the congregation drank. . . . (Numbers 20:7-11)

As Tom Brangwen stands over Lydia, when she is in the throes of childbirth, he feels that although the blows fell on her, the quiver ran through to him, to his last fibre. She must be torn asunder for life to come forth, yet still they were one flesh, and still, from further back, the life came out of him to her, and still he was the unbroken that has the broken rock in its arms, their flesh was one rock from which the life gushed. . . . (p. 70)

Later, at the time of Anna's wedding, Tom thinks of his life with Lydia in terms which remind us of Abraham,

11Ibid., p. 466.
the nomadic patriarch of the Hebrew nation who, with his wife Sarah, was a participant in the covenant with Jehovah.

As Tom thinks back on his married life, he felt himself tiny, a little upright figure on a plain circled round with the immense roaring sky: he and his wife, two little upright figures walking across this plain, whilst the heavens shimmered and roared about them. . . . He would go on with his wife, he and she like two children, camping in the plains. (p. 131)

And he echoes the Cabala when he says, at the wedding supper, 

There's very little else on earth, but marriage. You can talk about making money, or saving souls. You can save your own soul seven times over, and you may have a mint of money, but your soul goes gnawin', gnawin', and it says there's something it must have. In heaven there is no marriage. But on earth there is marriage, else heaven drops out, and there's no bottom to it. . . . If we've got to be Angels . . . and if there is no such thing as a man nor a woman amongst them, then it seems to be as a married couple makes one Angel. . . . So I say, an Angel is the soul of man and women in one: they rise united at the Judgment Day, as one Angel. (pp. 134-35)

As indicated above, to Lawrence the spirit of man includes a Will-to-Motion or Change, whereas woman embodies a Will-to-Inertia or Stasis. When the two principles combine in equilibrium, a moment of truth is realized. "What we call the truth is, in actual experience, that momentary state when in living the union between male and female is consummated." Of such a moment of consummation he says,

12 Ibid., p. 465.
The goal of the male impulse is the announcement of motion, endless motion, endless diversity, endless change. The goal of the female impulse is the announcement of infinite oneness, of infinite stability. When the two are working in combination, as they must in life, there is, as it were, a dual motion, centrifugal for the male, fleeing abroad, away from the centre, outward to infinite vibration, and centripetal for the female, fleeing in to the eternal centre of rest. A combination of the two movements produces a sum of motion and stability at once, satisfying.\textsuperscript{13}

Thus, throughout their marital pilgrimage, Tom regards Lydia as "the gateway and the way out" and feels that she is "the beyond," and that he is "travelling in her through the beyond" (p. 92). Lawrence says in "The Crown"

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. Down the road of the blood, further and further into the darkness, I come to the Almighty God who was in the beginning, is now, and ever shall be. I come to the Source 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. She is the doorway, she is the gate to the dark eternity of power, the creator's power.\textsuperscript{14}

The Tom-and-Lydia section of The Rainbow corresponds not only to the dawn of Biblical time, represented by the first five books of the Old Testament, but also to the

\textsuperscript{13}Ibid., p. 457.

stage of consciousness which Erich Neumann calls "the autarchy of the uroboros," the psychic ground from which consciousness emerges.\textsuperscript{15} We get the sense, in this section of the book, of many disparate images blending into a "complete identity," a kind of primal unity which suggests the uroboric totality. Neumann says of the figure of the uroboros, the circular snake biting its tail, that it is

the symbol of the psychic state of the beginning, of the original situation, in which man's consciousness and ego were still small and undeveloped. As symbol of the origin and of the opposites contained within it, the Uroboros is the "Great Round," in which positive and negative, male and female elements of consciousness, elements hostile to consciousness and unconscious elements, are intermingled.\textsuperscript{16}

The uroboros, then, is a primordial image, an archetype, which "pictures," and so brings to consciousness, unconscious psychic material in the form of a symbolic image. Neumann states that in the projection of any of the archetypes, the cluster of images particular to it is designated as the symbol canon of that archetype.\textsuperscript{17} The symbol canon of the uroboros includes images of a highly numinous, all-containing, seemingly divine great round, dominated by the archetypal feminine and experienced by the ego as maternal in nature; images of the conjoined world parents;

\textsuperscript{15}Neumann, The Great Mother, p. 18.

\textsuperscript{16}Ibid.

\textsuperscript{17}Ibid., p. 6.
images which suggest a body-world correspondence; images of
the night sky and the moon (and, in fact, all images of
darkness); images of the animus, or creative wind; and
images of primordial water, or flood. It might be well
to add at this point that the configuration of uroboric
symbols is dominated by the idea of the feminine since, as
Neumann says, the question of origin "must always be answered
by 'womb.'"

In looking at the Tom-and-Lydia section from this per-
spective, one sees first that the rainbow image is itself
emblematic of the great round of the uroboros. Neumann says
that

Circle, sphere, and round are all aspects of the
Self-contained, which is without beginning and
end; in its preworldly perfection the circle is
prior to any process, eternal, for in its roundness
there is no before and no after, no time; and there
is no above and no below, no space. . . . The round
is the egg, the philosophical World Egg, the
nucleus of the beginning, and the germ from which,
as humanity teaches everywhere, the world arises.
It is also the perfect state in which the opposites
are united.

The uroboros is thus seen as "the creative impulse of the
beginning; it is the wheel that rolls of itself, the initial
rotatory movement in the upward spiral of evolution."
Lawrence echoes this idea of matter as sphere which begins to roll and so brings about creation in "Study of Thomas Hardy":

Long, long ago, life first rolled itself into seed, and fell to earth, and covered itself with soil, slowly . . . Long, long ago, one surface of matter learned to roll on a rolling motion across another surface, as the tide rolls up the land. And long ago man saw this motion, and learned a secret, and made the wheel, and rejoiced . . . Man is himself the vivid body of life, rolling glimmering against the void.22

The symbol is also found in Plato's description of the beginning:

Therefore the demiurge made the world in the shape of a sphere, giving it that figure which of all is the most perfect and the most equal to itself. . . . And he established the universe a sphere revolving in a circle, one and solitary, yet by reason if its excellence able to bear itself company, and needing no other friendship or acquaintance.23

As spherical image, therefore, the rainbow is appropriate to the uroboric totality. And it is significant, while speaking of the uroboric stage of consciousness, to reflect that although each of the generations of Brangwens achieves some degree of consummation which Lawrence symbolizes by the rainbow image, Tom and Lydia are able to win through to full realization of all that the metaphor implies much more easily and naturally than do the


subsequent generations because they live closest to the original state of unity with nature. Will and Anna each achieve, in fact, only an "approximate" rainbow, whereas Ursula realizes the symbol at a level of much greater difficulty. Her rainbow, however, is the best of the three; in contrast to Tom's and Lydia's rainbow, which, although fully realized by them, bespeaks a limited conception, Ursula's rainbow represents not only the integrated self which has transcended all opposites, but also the possibility of fulfillment for every individual within a framework encompassing all of society. The sphere of Ursula's rainbow transcribes the widest arch. The point which should be emphasized here is that the circle or the sphere is, as Neumann describes it, both "the symbolic self-representation of the dawn state, showing the infancy both of mankind and of the child," and at the same time the perfect symbol for the zenith and goal of life:

In it the opposites have come together again in a synthesis and the world is once more at rest. . . . And so long as man shall exist, perfection will continue to appear as the circle, the sphere, and the round; and the Primal Deity who is sufficient unto himself, and the self who has gone beyond the opposites, will reappear in the image of the round, the mandala.24

Tom and Lydia figuratively join together to form the rainbow image which ends their section of the novel. In

24Neumann, Origins, pp. 8-11.
the later generations of Brangwens, however, the rainbow is always experienced individually. This distinction is very important in that Tom and Lydia, by being imaged together as a rainbow, conform to the many symbols which world myth has employed to describe the idea of the conjoined world parents of the uroboros. Neumann says

The round is the calabash containing the World Parents. In Egypt as in New Zealand, in Greece as in Africa and India, the World Parents lie one on top of the other in the round, spacelessly and timelessly united, for as yet nothing has come between them to create duality out of the original unity. The container of the masculine and feminine opposites is the great hermaphrodite, the primal creative element, the Hindu purusha who combines the poles in himself.\(^\text{25}\)

Again, mention has been made above of the fact that both Tom and Lydia are motivated by a sense of "greater ordering" (Rainbow, p. 35). That is to say, they readily subjugate their wills to more powerful instinctual forces, which are actually within their own unconscious minds, but which they project outward in what may be termed a world-body correspondence. Neumann says that the primitive mind always conceives of itself as the world center, the point from which all natural manifestations emanate.

\(^{25}\)Ibid., p. 9.
his unconscious. . . . This correlation is so universal for primitive man that the world-body correspondence may be looked upon as a law of the primitive world view. . . . The resulting participation mystique of the world in certain zones and organs of the body is manifested by a mutual magical dependency, in which influences pass from the mythical universe to man and the zones of his body, and conversely from the zones of man's body . . . to the mythical universe.26

It will be recalled that when Tom Brangwen first meets Lydia,

He saw her face clearly, as if by a light in the air. He saw her face so distinctly, that he ceased to coil on himself, and was suspended. . . .

She had passed by. He felt as if he were walking again in a far world, not Cossethay, a far world, the fragile reality. . . . He moved within the knowledge of her, in the world that was beyond reality. . . .

He went on down the road as if he were not living inside himself, but somewhere outside. (pp. 24-28)

And again, after Lydia's first visit to Marsh Farm, Tom feels that

A daze had come over his mind, he had another centre of consciousness. In his breast, or in his bowels, somewhere in his body, there had started another activity. It was as if a strong light were burning there, and he was blind within it, unable to know anything, except that this transfiguration burned between him and her connecting them, like a secret power. (p. 33)

It is clear that Lawrence is speaking here of the "first great mind of the solar plexus," a term which denotes his

26 Neumann, The Great Mother, p. 41.
conception of the world-body correspondence in the mind of primitive man. Lawrence clearly understands that the ancients perceived of the whole of nature as alive and in contact with themselves. He says that "through the nerve centers of the solar plexus" early man lived "breast to breast with the cosmos, in naked contact with the cosmos, the whole cosmos was alive and in contact with the flesh of man. . . ."28

Later in the courtship of Tom and Lydia, after Tom has struggled unsuccessfully to assert his independence of her, he comes to feel that he plays but a small role in the great cosmic drama unfolding around him and impelling him toward marriage. On a winter night, looking up at the stars, he decides that it is useless for him to resist his destiny:

During the long February nights with the ewes in labour, looking out from the shelter into the flashing stars, he knew he did not belong to himself. He must admit that he was only fragmentary, something incomplete and subject. There were the stars in the dark heaven travelling, the whole host passing by on some eternal voyage. So he sat small and submissive to the greater ordering. (p. 35, italics mine)

The stars and the night sky itself are symbols of the magna mater and reveal her dominance over the unconscious mind. Neumann states that


28Ibid., pp. 159-60.
The correlation of the starry firmament with the Feminine determines the whole early view of the world. . . . The dependence of all the luminous bodies, of all the heavenly powers and gods, on the Great Mother, their rise and fall, their birth and death, their transformation and renewal, are among the most profound experiences of mankind. Not only the alternation of day and night but also the changes of the months, seasons, and years are subordinated to the all-powerful will of the Great Mother. And that is why, throughout the world, she holds the tables of fate, the all-determining constellations of heaven, which is herself. And accordingly, the Great Mother, adorned with the moon and the starry cloak of night, is the goddess of destiny, weaving life as she weaves fate.29

Lawrence uses multiple images of darkness in the Tom-and-Lydia section to represent the unconscious, instinctual level on which the two characters live. Both Tom and Lydia are pictured repeatedly as being resistant to conscious thought. Instead of moving upon their circumstances, they are moved upon—impelled—by the dark, impersonal forces of unconsciousness. Darkness, of course, is used in many of the world's creation myths to symbolize the original state of things prior to creation. The account in Genesis reads "In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep" (Genesis 1:1-2). The Greeks likewise held the "confusion of Chaos" to be "brooded over

by unbroken darkness" and called Night and the depths of Erebus "the children of Chaos." 30

Hebrew and Greek myths coincide also in representing the agent of creation as a procreative wind or animus:
"And the spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light"
(Genesis 1:2-3). The New English Bible renders verse 2:
"And a mighty wind swept over the surface of the waters."

In The Birds, Aristophanes says

Black-winged Night
Into the bosom of Erebus dark and deep
Laid a wind-born egg, and as the seasons rolled
Forth sprang Love, the longed-for, shining, with wings of gold.31

Similarly, Lawrence frames the entire passage in which Tom goes to the vicarage to ask Lydia to marry him with images of darkness and of wind.

He went up the hill and on toward the vicarage, the wind roaring through the hedges. . . . He did not think of anything, only knew that the wind was blowing.

Night was falling, the bare trees drummed and whistled in the wind. . . . In the darkest of twilight, he went through the gate and down the path where a few daffodils stooped in the wind, and shattered crocuses made a pale, colourless ravel.


... Inside ... the mother's face was dark and still. ... The wind boomed strongly. Mother and child sat motionless, silent, the child staring with vacant dark eyes into the fire. ...

The wind blew ... the child nestled against the mother, Brangwen waited outside, suspended, looking at the wild waving of the trees in the wind and the gathering darkness. ...

... She looked down at him as he stood in the light from the window, holding the daffodils, the darkness behind. In his black clothes she did not know him. She was almost afraid.

But he was already stepping on to the threshold and closing the door behind him. She turned into the kitchen, startled out of herself by this invasion from the night. ... (pp. 37-39)

Tom asks Lydia to marry him and she assents. But his emotional state is a compound of love and terror. He fears Lydia, who is described by Lawrence in words which equate her with the moon in the night sky:

Then, as he sat there, all mused and wondering, she came near to him, looking at him with wide, grey eyes that almost smiled with a low light. ... He was afraid.

... His eyes, strained and roused with unusedness, quailed a little before her, he felt himself quailing and yet he rose, as if obedient to her. ... Fear was too strong in him.

... Again she came to him, as he stood in his black clothes. ... She came close up to him, to his intent, black-clothed body, and laid her hand on his arm. ... Her eyes ... rejected and absorbed him at once. But he remained himself.

... He put his mouth on hers, and slowly, slowly the response came, gathering force and passion, till it seemed to him she was thundering at him till he could bear no more. He drew away, white, unbreathing. ... And in her eyes was a little smile upon a black void. She was drifting away from him again. ... It was intolerable. He could bear no more. (pp. 43-44)
Lydia, with "eyes that smiled with a low light," whose eyes remind Tom of "a little smile upon a black void," who comes close to him and then drifts away again, is thus likened to the moon drifting in the night sky which Tom notices with fear on his way home:

He went out into the wind. Big holes were blown into the sky, the moonlight blew about. Sometimes a high moon, liquid-brilliant, scudded across a hollow space and took cover under electric, brown-iridescent cloud-edges. Then there was a blot of clouds, and shadow. Then somewhere in the night a radiance again, like a vapour. And all the sky was teeming and tearing along, a vast disorder of flying shapes and darkness and ragged fumes of light and a great brown circling halo, then the terror of a moon running liquid-brilliant into the open for a moment, hurting the eyes before she plunged under cover of cloud again. (p. 44, italics mine)

Lawrence even calls the moon "she" here. The moon and the night sky have been mentioned above as parts of the symbol canon of the maternal uroboros, and it is significant that Neumann further remarks of this stage of consciousness that

The favored spiritual symbol of the matriarchal sphere is the moon in its relation to the night and the Great Mother of the night sky. The moon, as the luminous aspect of the night, belongs to her; it is her fruit, her sublimation as light, an expression of her essential spirit.32

Tom loves and, at the same time, is terrified by Lydia because she represents the overpowering supremacy of a matriarchal stage of consciousness. He fears the "terror of a moon running liquid-brilliant" (p. 44) because it is

32Neumann, The Great Mother, p. 56.
the emblem and insignia of such a stage. Lawrence will continue to use the moon as a symbol of the psychic constellation of the matriarchy, the stage of consciousness from which the male spirit must struggle to extricate itself. Tom is but the first of the male protagonists in *The Rainbow* and *Women in Love* to fear the brilliance of the moon, which symbolizes the spiritual domination of the great mother goddesses who reign over the unconscious mind. Lawrence represents the Brangwen women as the spiritual leaders of their families, as the ones who "wanted to know" (p. 3). The women's desire "to know" corresponds to the light of the moon in the night sky. The moon represents feminine dominance.

There are other indications of matriarchal supremacy in the Tom-and-Lydia portion of the novel. Lawrence says of Tom's mother,

> Her slender, pretty, tightly-covered body, with full skirts, was now the center of resolution in the house, and when she had once set upon anything . . . the family failed before her. (p. 9)

And he adds, concerning the Brangwen woman generally,

> In the close intimacy of the farm kitchen, the woman occupied the supreme position. The men deferred to her in the house, on all household points, on all points of morality and behaviour. The woman was the symbol for that further life which comprised religion and love and morality. . . . the men rested implicitly in her, receiving her praise or her blame with pleasure or with
anger, rebelling and storming, but never for a moment really escaping in their own souls from her prerogative. (p. 13)

When the child Anna is seventeen, it is recorded that "her mother's utter surety and confidence, even triumph . . . most of all her mother's triumphant power, maddened the girl" (p. 100). Lawrence describes Lydia's "triumphant power" in the following excerpt:

Inside her, the subtle sense of the Great Absolute wherein she had her being was very strong. . . . She shone and gleamed to the Mystery. Whom she knew through all her senses, she gleamed with strange, mystic superstitions that never found expression in the English language, never mounted to thought in English.

But so she lived, within a potent, sensuous belief, that included her family and contained her destiny. To this she had reduced her husband. He existed with her entirely indifferent to the general values of the world. There, on the farm with her, he lived through a mystery of life and death and creation, strange, profound ecstasies and incommunicable satisfactions. . . . (p. 99)

Even the name Marsh Farm, the home of the Brangwens "for generations" (p. 1), is suggestive of the matriarchy.

Neumann states

Above all, the mixture of the elements water and earth is primordially feminine. It is the swamp, the fertile muck, in whose uroboric nature the water may equally well be experienced as male and engendering or as female and birthgiving. The territory of the swamp is the primordial mother. The linguistic connection between mutter (mother), moder (bog), moor (fen), marsh (marsh), and meer (ocean) is still quite evident in German.33

33 Ibid., p. 260.
Finally, when Tom is drowned in the flood which inundates the Marsh, he is, in terms of consciousness, reabsorbed into the uroboric unity ruled by the great mother. Neumann says that the magma mater is symbolized by "water above and below, vault above and below, life and death, generating and killing, in one." He adds "the Great Goddess is the flowing unity of subterranean and celestial primordial water, the circular ocean above and below the earth."34 Lawrence makes clear that he is speaking of both types of water in the account of Tom's death. Not only is the rain pouring down, but the pond embankment at the farm breaks, flooding the meadows and the stable-yard. Tom walks down into "the running flood, sinking deeper and deeper" (p. 243). The way in which Tom goes down, unnecessarily yet compulsively, into the water manifests the strong pull of the unconscious over him:

He went to meet the running flood, sinking deeper and deeper. His soul was full of great astonishment. He had to go and look where it came from, though the ground was going from under his feet. He went on, down towards the pond, shakily. He rather enjoyed it. (p. 243)

Tom is drunk when the flood comes to the Marsh. The motif of intoxication coupled with a flood occurs in the Biblical account of Noah, as well as in the myth of the death of the Aztec god Quetzalcoatl:

34Ibid., p. 222.
Quetzalcoatl, beguiled by liquor, is seized with uncontrollable yearning for death, to which he finally accedes, vanishing over the ocean on a raft formed by a sea-serpent.\(^{35}\)

Intoxication undoubtedly represents the pull toward restoration of primal unity within which corresponds to the primordial flood water without.

Lawrence emphasizes that it is the fatal attraction of the unconscious which draws Tom by adding significantly that it is a blow to the head which kills him, after he has fallen in the water: "Something struck his head . . . then the blackness covered him entirely" (p. 244). Afterward, "in the utter darkness, the unconscious, drowning body" (p. 244) is "rolled" by the swirling water up and around the farm house, transcribing the circle of the uroboros, the symbol of primal unity.

Tom's death in the flood marks the end of an epoch in the lives of the Brangwens. Henceforward the novel deals with the generations who live in town.

\(^{35}\)Ibid., p. 207.
CHAPTER III

WILL AND ANNA: THE MATRIARCHY

Anna Lensky, Tom's stepdaughter, marries her cousin Will Brangwen. They make up the second generation of the family with whom The Rainbow is concerned. After their wedding, Will and Anna live in the village of Cossethay, next door to the parish church. In contrast to the time-less quality of life at the Marsh, differentiated only by the alternations of the seasons, life at Yew Cottage is carried on in the dimension of clocktime. The "white clock face" on the church tower next door continually "looks in the cottage windows," and the tolling of the hours is a conspicuous feature of the young couple's life (p. 126). Will is a lace-maker by trade, a sculptor in wood, and a lover of medieval church architecture and sacramental wood-carvings. He possesses a "blind," half-conscious spiritual awareness. Anna, on the other hand, brings to their marriage a rich endowment of instinctive pantheism from her life at the Marsh. This inheritance and the fact that she is clearly the dominant partner in the marriage tempt the reader to regard her as the character who carries greater
authorial approval, to think that her stance is "right." But in the context of the novel as a whole, this assumption is untrue. Lawrence is careful to point out deficiencies of perspective in both Will and Anna. Further, the psychological difficulties which their daughter Ursula faces in the next generation will be seen to spring from the inadequacies of both parents.

In the previous section of the novel, the idea of primal unity was undergirded by metaphors of juncture, such as the conjoined world parents and the rainbow image itself. Conversely, the Will-and-Anna section is threaded with images of opposition. The conflicts of the married pair are expressed through antinomies of body and soul, light and darkness, water and fire. These images suggest a medieval débat, in which Anna allegorically represents body (the flesh) as the revelation of God, and the divine light and fire, while Will stands for soul, darkness, and water. The symbols are at first confusing because, although woman is equated with body in Lawrence's expository writings, she is also identified with darkness and water. Lawrence associates man with spirit, light, and fire. The images make more sense when it is understood that Lawrence is describing an epoch of feminine spiritual domination: a matriarchy. Worship of sense-consciousness, worship of the body, is the spiritual principle of a
matriarchal age. Feminine sense-consciousness is the divine light and fire of such an era, while male spirituality remains still partial, subverted, and darkened. The important point is that Lawrence reverses his symbols of male and female consciousness in order to show that the psychological stage which follows primal unity is female dominated. Will's instinctual response to religion ("With his blood and his bones he loved it. . . . His mind he let sleep" [pp. 168-69]) is an instance of feminine consciousness in him. So also is his perception of the cathedral as "the perfect womb," the "timeless Oneness" (pp. 198-99). Anna, on the other hand, evidences the male principle of mental-consciousness when she points out to Will that there are realities which his beloved cathedral does not contain.

The medieval débat of dialectical oppositions which clash in the characters of Will and Anna is not the only link between this section of the novel and the time of the middle ages. Will's passion for medieval art and architecture also provides numerous references to this period. There is, as well, a series of distinctly alchemical images. Chief among these is that of the phoenix, the alchemical symbol of transmutation associated with Will. Lawrence's description of Yew Cottage, built all of red and white materials, in a setting of "dark yew trees, very black old trees" (p. 126) probably correlates with the red and the
white of the two substances combined in alchemical experiments and also with the ashes of death from which the phoenix rises. Similarly, the trials by fire and water in this section may represent the processes through which base metals are transmuted to gold (or, symbolically, spirit is brought out of matter). Lawrence undoubtedly connects these images with Will to suggest the male spirit which is struggling to liberate itself from the domination of feminine body-consciousness. A study of the Will-and-Anna section in the light of its alchemical symbolism would be valuable.

That Lawrence regards the Middle Ages (as well as the Old Testament epoch and the period of the great lunar mystery religions) as matriarchal in character is borne out in "Study of Thomas Hardy," where he says

The worship of Europe was predominantly female, all through the medieval period. . . . the art produced was the collective, stupendous, emotional gesture of the Cathedrals, where a blind, collective impulse rose into concrete form. It was the profound, sensuous desire and gratitude which produced an art of architecture, whose essence is in utter stability, of movement resolved and centralized, of absolute movement, that has no relationship with any other form, that admits the existence of no other form, but is conclusive, propounding in its sum the One Being of All.¹

The significant point, however, is that Will and Anna represent a higher level of consciousness than did Tom and Lydia, and that achieving unity in marriage is thus more difficult

¹"Study of Thomas Hardy," Phoenix, p. 454.
for them. Lawrence's exposition of the conflicts and frictions which develop between them is penetrating and disquieting. This is not a pleasant section of the novel; externals are stripped away to reveal rudimentary psychological configurations of love and hate, tenderness and aggression. But the clashing of oppositions in Will and Anna actually reveals their richer potential, their higher degree of self-awareness, by comparison with Tom and Lydia. Regardless of his limitations, Will has an appreciation for artistic form and an ability to comprehend abstractions. He is also able to give himself in service to an idea. And Anna at least thinks upon subjects which her mother would never have bothered to consider. Yet, like Tom and Lydia, Will and Anna represent a stage of consciousness characterized by the instinctual and passional forces of the mind rather than by advanced processes of intellection.

In terms of the extended Bible analogy which runs through the book, Anna is the "inheritor," the child of the promise. Even before their marriage, Will's passion for her inspires in him "a joyful utterance of religious art."\(^2\) He is engaged in making a woodcarving, an altar piece depicting the creation of Eve (p. 116). The sacramental character of his sculpture and its obvious connection with

\(^2\)Ibid., p. 449.
his feeling for Anna reveals Will's similarity to the man in Lawrence's great cyclic dance who sees woman "approaching from the place whither he is travelling, searches in her for signs, and makes his God from the suggestion he receives, as she advances."3

In Will's carving, God stretches forth his "unveiled hand" toward Adam, from whose side Eve issues "like a flame"; on either end of the panel two angels stand "like trees . . . covering their faces with their wings . . . " (p. 116). Although the ostensible subject of Will's carving is the birth of Eve, the description of it coincides with the appearance of the mercy seat which covered the ark of the covenant. God said to Moses,

And thou shalt make a mercy seat of pure gold. . . .
And thou shalt make two cherubims of Gold, of beaten work shalt thou make them, at the two ends of the mercy seat.
And the cherubims shall stretch forth their wings on high, covering the mercy seat with their wings, and their faces shall look one to another; toward the mercy seat shall the faces of the cherubims be.
And there I will meet with thee and I will commune with thee from above the mercy seat from between the two cherubims. . . . (Exodus 25:17, 18, 20, 22)

When Will goes to the Marsh to see Anna, "he felt that the Angels, with covered faces, were standing back as he went

3Ibid.
by. The darkness was of their shadows and the covering of their faces" (p. 116). Anna "waited for him like the glow of light, and as if his face were covered. And he dared not lift his face to look at her" (p. 116). And Anna is even more closely equated with the fiery touch of God. Will thinks of her "eyes which shone, and of her strange, transfigured face" and feels that "the hand of the Hidden Almighty, burning bright, had thrust out of the darkness and gripped him. He went on subject and in fear, his heart gripped and burning from the touch" (p. 115).

The chain of images which links Will and Anna with the ark of the covenant and Moses' pilgrimage through the wilderness also delineates a significant feature of the wider circle of experience to which their lives belong. The Divine Presence is no longer represented as being within man's deepest instincts, felt in his very being, but now dwells without, in a manmade construct. God now hovers over the ark of the covenant, within the Tabernacle, behind the veil. Will rejoices more readily in an abstraction (like that of the cathedral) than in evidences of God in nature. On the occasion of the couple's visit to Lincoln Cathedral, Will looks up "to the lovely unfolding of the stone" in "a little ecstasy" (p. 198). He loves the immemorial darkness . . . the jewelled gloom" of the interior of the great church (p. 198). Its "twilight" and "coloured
darkness" are to him "the very essence of life" (p. 198, italics mine). The vaulted arch and stained glass become his rainbow. But it is an approximation of a rainbow: an artistic form, which necessarily excludes more than it includes.

Anna's naked dance "before her Creator," when she is pregnant with Ursula, is a ritual scene which brings the friction between the couple to a crisis point (p. 180). In her mind, Anna likens herself to King David, who would not "uncover himself to Michal, a common woman" but who "danced before the Lord, and uncovered himself exultingly" (p. 180). She desires to dance "her exemption" from her husband; she wishes him to be "delivered over" (p. 180). Her thoughts about what she is doing are couched in Old Testament battle terms:

Thou comest to me with a sword and a spear and a shield, but I come to thee in the name of the Lord:--for the battle is the Lord's, and he will give you into our hands.

... Who was he, to come against her? No, he was not even the Philistine, the Giant. He was like Saul proclaiming his own kingship. She laughed in her heart. Who was he, proclaiming his kingship. She laughed in her heart with pride.

And she had to dance in exultation beyond him. Because he was in the house, she had to dance before her Creator in exemption from the man. On a Saturday afternoon, when she had a fire in the bedroom, again she took off her things and danced, lifting her knees and her hands in a slow, rhythmic exulting. He was in the house, so her pride was fiercer. She would dance his nullification, she
would dance to her unseen Lord. She was exalted over him, before the Lord.  (p. 180)

Anna's exulting pride in wanting to dance her husband's non-existence (p. 181) symbolizes the triumph of the flesh (feminine consciousness) over the spirit (masculine consciousness) in the Old Testament era. Lawrence says in "The Crown" that "the flesh develops in splendour and glory out of the prolific darkness . . . till it dances naked in glory of itself, before the ark." 4 He characterizes the warrior-kings of the Old Testament as men seeking "to pass beyond all relatedness, to become absolute in might and power." 5 Such a warrior-king was David:

... slaying the preposterous Goliath, overthrowing the heroic Saul, taking Bathsheba and sending Uriah to death: David dancing naked before the ark, asserting the oneness, his own oneness, himself, the egoistic God, I AM. 6

Anna is like David in her wish to nullify her husband, to "pass beyond . . . relatedness" with him, and to "become absolute in might and power." Her inability to recognize and respect Will's masculine spirit-consciousness (to use Lawrence's term) prevents her from uniting with him so that together they might advance to a higher spiritual level.

Lawrence says that power (an aspect of feminine-consciousness)

5 Ibid., p. 380.
6 Ibid.
and spirituality (an aspect of male-consciousness) are equally valid principles. It is the work of the "Holy Ghost" to unite them in order that an individual may come to his highest potential of consciousness.\(^7\) But the presence of a "static ego," such as David's, thwarts the working of the Holy Ghost and arrests the process.\(^8\) Lawrence calls such an ego "the false absolute," which fixes an individual or a race at a stage of consciousness with no hope of advancement.\(^9\) That Anna has such an ego is further evidenced by the fact that she considers the people she loves, even her husband and her "adored" brother Fred, not as "real, separate beings," but only as "the bright reflex of herself" (pp. 94, 166). She is "too much the center of her own universe--too little aware of anything outside" (p. 94). Anna represents the Old Testament stage of consciousness which cannot recognize or allow for otherness.

Her resistance to Will's masculine spiritual awareness becomes especially apparent during a church service which the couple attend together. She realizes that her husband's meditation upon the stained-glass lamb produces

\(^7\)Ibid.

\(^8\)Ibid.

\(^9\)Ibid., p. 380.
in him a "tension of ecstasy" (p. 156). Anna equates the church lamb with "the little woolly lambs on green legs" that children bring home from the fair each year (p. 156). Her "soul is perplexed" by what the lamb can possibly mean to her husband (p. 156). Then, as she thinks about the connection between Will and the lamb in the glass,

Suddenly it gleamed to her dominant, this lamb with the flag. Suddenly she had a powerful mystic experience, the power of the tradition seized on her, she was transported to another world. And she hated it, resisted it. Instantly, it was only a silly lamb in the glass again. And dark violent hatred of her husband swept up in her. What was he doing, sitting there gleaming, carried away, soulful? (p. 156, italics mine)

Similarly, Will's picture of the Pietà awakens Anna's deep antagonism:

"I do think they're loathsome," she cried.
"What?" he said, surprised, abstracted.
"Those bodies with slits in them, posing to be worshipped."
"You see, it means the Sacraments, the Bread," he said slowly.
"Does it," she cried, "then it's worse. I don't want to see your chest split, nor to eat your dead body, even if you offer it to me. Can't you see it's horrible?
"It isn't me, it's Christ."
"What if it is, it's you! And it's horrible, you wallowing in your own dead body, and thinking of eating it in the Sacrament." (p. 157)

The bodily sacrifice symbolized by the lamb and depicted in the Pietà is abhorrent to Anna because she represents the Old Testament God of the Body. According to Lawrence's division of history into the two Epochs of Law and Love,
she is identified with the Law, which has as its cardinal principle the preservation of the body: "For by the Law, Man shall in no wise injure or deny or desecrate his living body of flesh, which is of the Father."  

But the Epoch of Love holds that one should abjure the flesh. The cardinal principle of this epoch is that man is called upon to die in the body, in order to be made one with the spirit. Will possesses this kind of consciousness. So strong is the bond of sensual love between the pair, however, that when Anna continues to harry him for his belief in the substitutionary death of Christ, he finally gives over and forfeits "from his soul all his symbols" just to "have her making love to him again" (p. 159). But Anna has "broken a little of something in him." He becomes

ashamed of the ecstasy into which he could throw himself with these symbols. And for a few moments he hated the lamb and the mystic pictures of the Eucharist, with a violent, ashy hatred. His fire was put out, she had thrown cold water on it. . . . his mouth was full of ashes. (p. 158)

Whereas Anna has a "static ego" which does not allow her to recognize her husband's otherness, Will's ego is

10"Study of Thomas Hardy," Phoenix, p. 467.
11Ibid.
too weak for him to stand alone. Because he is utterly dependent on Anna to specify his existence, to make him real, he "fastens" his "silent, physical will" on her so that she feels that he is pulling her down "as a leopard clings to a wild cow and exhausts her and pulls her down" (p. 182). Will fears that "if Anna left him, even for a week," he would be "clinging like a madman to the edge of reality, and slipping surely, surely into the flood of unreality that would drown him" (p. 184). When Anna does, in fact, refuse to let him sleep with her, he lies alone in an "agony of suffering, thrown back into unreality, like a man thrown overboard into a sea. 

. . . He was awake, and he was not awake. He could not be alone. He needed to be able to put his arms round her. He could not bear the empty space against his breast, where she used to be. He could not bear it. He felt as if he were suspended in space, held there by the grip of his will. If he relaxed his will would fall, fall through endless space, into the bottomless pit, always falling, will-less, helpless, non-existent, just dropping to extinction, falling till the fire of friction had burned out, like a falling star, then nothing, nothing, complete nothing. (p. 185)

To Will, Anna represents the rock of salvation:

She was as the rock on which he stood, with deep, heaving water all around. . . . He must take his stand on her, he must depend on her. (p. 183)

In the midst of the "great, heaving flood" she is also the Ark of Noah: "She was the ark, and the rest of the world
was flood" (p. 183). But Anna will not allow Will to continue to depend on her "for his very living" (p. 186). She forces him to sleep alone until his will finally relaxes and he is able "to leave himself to the flood, to sink or live as might be" (p. 187). Anna has "given him to himself" (p. 187) so that he is able to be alone:

She had given him a new, deeper freedom. The world might be a welter of uncertainty, but he was himself now. He had come into his own existence. He was born for the second time, born at last unto himself, out of the vast body of humanity. Now at least he had a separate identity, he existed along, even if he were not quite alone. Before he had only existed in so far as he had relations with another being. Now he had an absolute self—as well as a relative self. (p. 187, italics mine)

Interestingly, it is Anna, the representative of the God of the Body, who compels Will to free himself from the inordinate demands of his body in order that he may be "born again to the spirit," according to Lawrence's theory. Although Will has paid homage all along to the church symbols of bodily sacrifice, he has hitherto been unable to "abjure" the demands of his own flesh. But now "it was as if he existed in Eternity, let Time be what it might" (p. 190). Like the phoenix, which is his symbol, Will has risen from the ashes of suffering to newness of life. "Weak, helpless, crawling nurseling" though his new self might be, it was nonetheless "unalterable at last . . . free, separate, independent" (p. 187).
Although Will achieves separateness of being, he does not gain the position of dominance in the marriage. Anna is too strong. The most bothersome aspect of it all to Will is that his wife does not honor his individuality. "She only respected him as far as he was related to herself. For what he was, beyond her, she had no care. She did not care for what he represented in himself" (p. 167). Eventually, Will gives up "trying to have the spiritual superiority and control, or even her respect for his conscious or public life" (p. 205). He exists "simply by her physical love for him" (p. 205). Will's inability to break free of Anna's domination and her inability to recognize his separate mode of consciousness cause them to be like the Israelites, who had to wander for forty years in the wilderness. Will thinks, "She was indeed Anna Victrix. He could not combat her any more. He was out in the wilderness, alone with her" (p. 190).

Although they are unable to cross over into the promised land, Anna, like Moses, is allowed a glimpse of it.

... from her Pisgah mount, which she had attained, what could she see? A faint, gleaming horizon, a long way off, and a rainbow like an archway, a shadow-door with faintly coloured coping above it. (p. 192)

Will has found his rainbow in "the jewelled gloom" of the cathedral. It is a symbol, an abstraction springing from the suppressed male spirit of the Old Testament era. Anna
now sees her rainbow in nature. Yet it also is "faint" and "a long way off." The dawn and the sunset, which are "the feet of the rainbow" convey to her "the hope" and "the promise" which lies "beyond" (p. 192). But she is loath to journey, for her triumphant power over her husband has made her self-sufficient and rich.

. . . She felt sure of her husband. She knew his dark face and the extent of its passion. She knew his slim, vigorous body, she said it was hers. She was a rich woman enjoying her riches.

. . . Sun and moon travelled on, and left her, passed her by, a rich woman enjoying her riches. With satisfaction she relinquished the adventure to the unknown. (p. 193)

Lawrence equates the "rich" ego that refuses to "go beyond" itself as "a fat cabbage," which falsely declares itself to be "an absolute."

Each one becomes a single, separate entity, a single, separate nullity. Having started along the way to eternity, they say "We are there, we have arrived," and they enclose themselves in the nullity of the falsehood.

And this is the state of man, when he falls into self-sufficiency and asserts that his self-conscious ego is It. He falls into the condition of fat cabbages.

Such are wealthy and fat. They go no further, so they become wealthy.12

If Anna's "soul had found no utterance, her womb had" (P. 203). It is significant that Anna "did not turn to her husband, for him to lead her" (p. 192). Thus they cannot find their way out of the wilderness of the matriarchy. The

best that Anna can do is to "toss the child [Ursula] forward into the furnace," so that she "might walk there, amid the burning coals and the incandescent roar of heat, as the three witnesses walked with the angel in the fire" (p. 193).

To turn now from Bible allusions to archetypal symbols, the stage of consciousness called the matriarchy is associated with wooden buildings and everything carved of wood, the house and its pillars, doors, and thresholds, the ship or ark afloat on the sea, great rocks, and the earth as the magna mater herself, with the mountain viewed as her throne. The moon, as luminous aspect of the great mother, again represents the dominant spiritual principle.13

The matriarchy is identified in world myth with the great lunar goddesses of fertility, among whom are Diana of the ripened grain (who is also the Lady of the beasts) and Isis, in her early aspect as Egyptian great mother. Lawrence surrounds Anna and Will with images which suggest several of these lunar goddesses and their sons/lovers.

In the great love scene in which Will and Anna work together to bind up sheaves of grain, during the corn harvest, Anna (like her mother Lydia) is identified with the moon. Will (like Tom in the previous generation) is associated with the shadowy darkness of the night.

As Will goes "to the vague emptiness of the field . . . dutifully," Anna walks "between the moon and his shadowy figure" (p. 117). The moonlight seems "glowingly to uncover her bosom" (p. 117). It "lays bare her bosom," so that she feels "as if her bosom were heaving and panting with moonlight" (p. 118).

The rhythm of the work goes on, and the moonlight grows "brighter, clearer" (p. 118). Anna comes "up from under the moonlight" to meet Will as he comes "shadowy across the stubble" (p. 117). When he succeeds at last in overtaking Anna, Will kisses her. Yet, although the whole of his being beats into his kisses, although "he pursued her, in his kisses," Anna is "still not . . . overcome" (p. 119).

"'My love!'" she calls to him "in a low voice, from afar. The low sound seemed to call to him from far off, under the moon" (p. 119). And Will is afraid. His "heart quivered and broke. He was stopped" (p. 120). He knows, as he looks "through her hair at the moon, which seemed to swim liquid-bright" that he is subject to her (p. 120). "Something fixed in him forever. He was hers" (p. 120).

Neumann states that the earliest symbols of masculine consciousness to appear out of the uroboros are associated with the young corn god who is the son/lover of the great fertility goddess. Although the young consort is the
fecundator of the goddess, he is subsidiary to her in this stage of consciousness.

The mother is earlier than the son. The feminine has priority, while masculine creativity only appears afterwards as a secondary phenomenon. Woman comes first, then man "becomes." . . . The first earthly manifestation of masculine power thus takes the form of the son. From the son, we infer the father; the existence and nature of masculine power are evidenced only by the son. On this rests the subordination of the masculine principle to that of the mother.14

Will is shown from the corn field scene throughout the rest of the section to be subordinate to Anna. After they are married, he realizes that he depends on her "like a child on its mother" (p. 186). And when little Ursula is born, her condition of helplessness and vulnerability is a direct analogue to Will's own feelings: "When he heard the child cry, a terror possessed him, because of the answering echo from the unfathomed distances in himself" (p. 208).

Neumann further states that the rite which is most evident in connection with the young consort of the great corn goddess is the cutting-out of his heart, which is identical with the husking of the corn.15 Will is shown in a later ritual scene to be more closely identified with the son/lover whose heart is cut out. However, the first

suggestion of heart sacrifice is found in the scene of the corn harvest, when Lawrence says that Will's "heart quivered and broke" (p. 120). The sacrifice of the heart to the great mother signifies the surrender of the masculine principle to the dominance of the archetypal feminine. Yet it is also connected with the mystery of transformation and rebirth. This is the principle to which Christ referred when he said, "Verily, verily, I say unto you, except a corn of wheat fall into the ground and die, it abideth alone; but if it die, it bringeth forth much fruit" (St. John 13:24). Similarly, the transmutation of harvested grain into intoxicant was perceived by primitive man as emblematic of spiritual transformation.¹⁶ Thus, Osiris is not only a god of the corn but also a god of wine.¹⁷ Isis, in her early aspect as the spirit of "Universal Nature, the mother of all productions," is shown in statuary with a bunch of grapes adorning her right breast, while from her left breast protrudes a sheaf of golden wheat.¹⁸ Osiris is the masculine principle who is sacrificed in order to

¹⁶Neumann, Origins, p. 239.

¹⁷Ibid.

bring about productivity and transformation. A trace of the same idea is found in the gospel story of the marriage at Cana, in that it is Christ's mother who asks him for the miracle of changing the water into wine. His first reply to her is, "Woman, what have I to do with thee, mine hour is not yet come" (St. John 2:4). Neumann says that "the archetypal relationship between death and birth is intensified by the symbolic connection between sacrifice and fertility; the two principles form a unit."¹⁹ Like the "corn of wheat" which falls into the ground and dies, Will is described after his marriage to Anna as a seed "shed naked and glistening on to a soft, fecund earth" (p. 141).

The subordinated male consciousness of the matriarchal epoch is also mythically represented as the warrior-son of a militant goddess.

The warrior who as son is related to the Woman, and half identical with her, also represents the masculine, heroic principle and its renewal. The goddess is warlike as well as generative; she is the Amazonian "old hero." Every man under her domination is a warrior, but as such he is also a sacrifice.²⁰

In the scene in which the pregnant Anna dances Will's "nullification," Lawrence's use of battle terms has already been mentioned. That the scene pointedly represents Will's

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²⁰Ibid.
sacrificial death by burning is evident in the passage which follows. As Anna sways "backwards and forwards, like a full ear of corn," Will watches, and

his soul burned in him. He turned aside, he could not look, it hurt his eyes. . . . . . . . It hurt him as he watched as if he were at the stake. He felt he was being burned alive. The strangeness, the power of her in her dancing consumed him, he was burned . . .

(p. 181)

Will's symbolic death by fire is adumbrated by the sacrifice of his panel of Adam and Eve, which he burns after Anna jeers at him for representing woman as coming forth from man--"when every man is born of woman" (p. 171). Will's "belly was a flame of nausea, he chopped up the whole panel and put it on the fire" (p. 171). The idea of Eve deriving from Adam belongs to a patriarchal stage of consciousness. 21 Will thus sacrifices a budding masculine spiritual conception to the overpowering strength of the matriarchy.

Even earlier in the Will-and-Anna section Lawrence associates Will with metaphors of fire and burning. When he first kisses Anna, she feels that he is "flying into the dark space of her flames, like a brand, like a gleaming hawk . . . stooping, swooping, dropping into a flame of darkness" (pp. 112-13). Later, just before their marriage, Will thinks that Anna is "the flame that consumed him. The

21Ibid., p. 50.
flame flowed up his limbs, flowed through him, till he was consumed [by] a dark transit of flames, deriving from her" (pp. 125-26). After the first quarrel of their marriage, when Anna forgives and "draws near to him," Will's "limbs, his body, took fire and beat up in flames . . . the flames swept him" (p. 152).

Neumann states that in Egyptian religious symbolism, fire is usually associated with the cat-bodied or cat-headed Bast who, "although she is a goddess of the east, is goddess not of the sun but of the moon. For the moon as well as the sun is born in the east and dies in the west." Bast is supposed to be the cat, the "animal of the moon," who impregnates herself and whose "son is the moon." This view of conception, which entirely overlooks the need for masculine participation, is analogous to Anna's frame of mind as she dances her "exemption" from Will, and knows "no man" (p. 181). At one point in the novel Will says to Anna, "You look like a lion, with your mane sticking out, and your nose pushed over your food" (p. 143). The Egyptian goddess of Sais, who is identified as the earliest representation of the Virgin Isis, is described as wearing a black robe, in the midst of which "the full moon breathed forth flaming fires."
The images of burning also connect Will and Anna with such figures as Dianus and Diana, the god and goddess who were personated at Rome by the Flamen Dialis and his wife, the Flaminica. 25 Frazer says that the superiority of the Flaminica over the Flamen derives from the rituals of Nemi, in which Diana "was all-powerful over her mate, Dianus or Virbius." 26 The symbolic act of burning a young king, as in the ceremonies at Nemi, is said by Frazer to be a ritual of purification, founded on ancient belief in the ability of fire to burn away all that was mortal in man, leaving only the immortal spirit. Frazer continues,

Hence we read of goddesses who essayed to confer immortality on the infant sons of kings by burning them in the fire by night. . . . The story is told of Isis in the house of the king of Byblis, of Demeter in the house of the king of Eleusis, and of Thetis in the house of her mortal husband Peleus. 27

It will be recalled that in agricultural symbolism, the husking of the corn was identified with the cutting out of the young god's heart. In Egyptian myth, the heart-soul ba, which is the life principle of the body, is represented by a human-headed falcon. Thus Osiris, after his bloody


26 Ibid., p. 368.

27 Ibid.
dismemberment and the sacrifice of his ba heart-principle, becomes associated with the Egyptian solar principle, the benu bird, which is the Greek phoenix. The falcon (or hawk) of bodily life is transformed into the phoenix of spiritual life. Will is identified with such a configuration of hawk-heart/blood-sun-phoenix images. On his first visit to Anna, he is described as having "golden-brown, quick, steady eyes . . . like a hawk's, which cannot look afraid" (p. 104). Again, like the "eagle-beaked bird raising its breast" on the butter-stamper which he brings to Anna, "his head [was] lifted like an eagle's" (pp. 111-12). When he asks for Anna's hand in marriage, he looks at Tom with "bright inhuman eyes, like a hawk's . . . with swift mistrustful eyes, like a caged hawk" (p. 121). Mention has already been made of the image of Will "flying" like "a hawk" into Anna's flames (p. 112). When the couple visit the cathedral and Will pushes open the door, "his soul shuddered and rose from her nest. His soul . . . soared up into the great church" (p. 198). Additionally, it is said that "his heart was fierce like the sun" and that to Anna he "was the hole . . . through which the sunshine blazed" (p. 109). It is after the first quarrel of their marriage,

when Will comes to the bedroom to comfort Anna, that he is pictured as making a heart sacrifice.

Suddenly, his heart was torn with compassion for her. . . . He wanted to go to her and pour out his heart's blood to her. He wanted to give everything to her, all his blood, his life. . . .

. . . . . . . . . . . .

. . . In his breast his heart burned like a torch. . . . He would have soothed her with his blood. . . . He loved her till he felt his heart and all his veins would burst and flood her with his hot, healing blood. (pp. 151-52)

This series of images is not meant to suggest that Will becomes a personification of the solar, patriarchal spirit, like Osiris of the late myth. Obviously, he does not. However, by associating him with so many images of transformation, Lawrence undoubtedly intends him to be seen as a representative of the emerging male spirit in a lunar matriarchal age, such as was the early Osiris.

The motif of bird images which runs throughout the novel is particularly apparent in the Will-and-Anna section. Not only is Will likened to a hawk, an eagle, and a phoenix, but Anna is also identified with birds. In the cornfield scene she calls to Will in a low voice "like a bird . . . under the moon . . . unseen in the night" (p. 119). She later feels "like a bird beaten down" when Will looks at her with "hateful, hard, bright eyes, hard and unchanging as a bird of prey" (p. 150). And when she holds little Ursula in her arms at the window to watch the blue-tits
scruffling in the show, she croons,

"Look at the silly blue-caps, my darling, having a fight in the snow! Look at them, my bird--beating the show with their wings, and shaking their heads. . . ."

. . . . . . . . . . . . . . . . . . . . . . . . . . .

After a moment, she turned her bright face to her husband.
"They were really fighting, they were really fierce with each other!" she said, her voice keen with excitement and wonder, as if she belonged to the birds' world, were identified with the race of birds. (p. 191)

When Will and Anna visit the cathedral, Anna "mistrusts . . . the leap and thrust of the stone" which carries the "great roof overhead:

She wanted to get out of this fixed, leaping, forward-travelling movement, to rise from it as a bird rises with wet, limp feet from the sea, to lift herself as a bird lifts its breast and thrusts its body from the pulse and heave of a sea which bears it forward to an unwilling conclusion, tear herself away like a bird on wings, and in open space where there is clarity, rise up above the fixed, surcharged motion, a separate speck that hangs suspended, moves this way and that, seeing and answering before it sinks again, having chosen or found the direction in which it shall be carried forward. (pp. 200-201)

Cirlot says that every winged being is symbolic of spiritualization: "birds, like angels, are symbols of thought, imagination, and the swiftness of spiritual processes."29

As in alchemy, birds stand for forces in process of activation. However, flocks of birds (such as the blue tits) take

on implications of "forces which are teeming, restless, indeterminate, shattered . . . for multiplicity is ever a sign of the negative."  

Birds which rise up from a body of water often stand for "stagnation of the soul and paralysis of the spirit."  

Lawrence specifically equates the cathedral with the sea, the primal water of unconsciousness dominated by the great mother. Both Will and Anna feel their souls mount up like birds in the cathedral, although Anna is more anxious than Will to gain the freedom of the open space beyond the roof. They both represent a spiritual principle which seeks to break free of a stage of consciousness which "stagnates" and binds. The flock of blue-tits may be seen to symbolize the dissonance of their relationship and their inability to loose themselves from the captivity of this stage. The blue-tits would then be analogous to the "wilderness" of Bible reference. For example, Will looks out at the flock of blue-caps and wonders about the "challenge" he feels called upon to answer: "He did not know. But as he stood there he felt some responsibility which made him glad, but uneasy, as if he must put out his own light. And so he could not move as yet" (p. 192).

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31 Ibid.
Again, the many goddesses of myth who are represented as mistresses of the beasts--Diana, Isis, Hathor, Cybele, Britomartis, and others--are often shown winged, a feature which indicates the evolution of the goddess from a chthonic to a heavenly character. Neumann speaks of a "snake-headed goddess" with "the wings and feet of a bird" being worshipped in early Mesopotamia and Boetia. He says she is the same goddess who

stands or sits enthroned upon lions as Lilith, the Mesopotamean goddess of night and death, winged, bird-footed, and accompanied by owls; as the Hettite goddess who clasps the child to her breast; as the goddess on the gate in Mycenae, where she stands between lions; or in Crete, playing with a pair of lions, or standing upon a lion-flanked mountain before a worshiping youth. She is the same goddess who in Phrygia appears with Attis between two lions. At a later period she stood on a lion at Sparta; she held lions in the character of capuan-winged Artemis; she strangled them as Gorgon, as Cybele, or--thousands of years later--as Fortuna she sat in a chariot drawn by lions.

The Lady of the beasts appears in myth at a stage of consciousness in which the prevailing factors are drive and activity, movement within and without. Whereas the plant, as a symbol of vegetative life, is perceived as acted upon, the animal represents the dynamic force of the instincts.

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33 Ibid., pp. 272-73.
34 Ibid., p. 277.
Thus the Lady, who "gathers the beasts beneath her spirit wings," is the governess of the animal world and the ruler of the instincts and drives.\(^{35}\) Neumann says,

> Man's experience of this goddess in human form is the first indication that he now knows the multiplicity of his own instinctual drives (which he has experienced in projection upon animals) to be inferior to the human principle that is specific to him. He experiences the authority that conditions and orders the instinctual drive. The Great Goddess is an embodiment of all those psychic structures that are superior to instinct.\(^{36}\)

Lawrence describes Will's "dark," instinctual nature by numerous references to animals. Most often he is likened to a tame or to a wild cat.\(^{37}\) The "subterranean" quality of his drives is denoted by images which suggest a "tunnelling" animal, such as a mole. His "will" is pictured as being "coiled" in the "darkness" like a snake, or as being like a "tiger" which "lies in the darkness" waiting to pounce on "the free-running creature," or like the "leopard" which waits "to drag down" its prey. Anna thinks that he wants "to devour her at his leisure" (p. 182).

The significant factor is that, although Will is always described as being like a cat, he is likened to a cat.

\(^{35}\)Ibid.

\(^{36}\)Ibid., p. 278.

\(^{37}\)Among the instances of Will's being likened to a cat are the following: pp. 180, 110, 132, 213; to a "tunnelling" animal: pp. 155, 157, 170; to a beast of prey such as a tiger or a leopard: pp. 177, 181, 182, and 183.
beast of prey which "pounces on" or "cleaves" to its victim only until Anna helps him to achieve separateness of being by forcing him to sleep alone. Thereafter, he could be "with her," or "let her be. He could be alone. . . . She had given him a new, deeper freedom" (p. 187). By her action, Anna "tames" his savage will, the instinctual force of which had made him like a beast of prey, and thus she may be seen as the Lady of the beasts. Neumann says,

Woman was entrusted with the care of the captive young animals; she was the tamer of domestic beasts and the founder of cattle breeding. What is more, she domesticated the male through the taboos that she imposed on him, and so created the first human culture. In exacting the domination, curtailment, and sacrifice of instinctual drives, the Lady of the beasts represented more than the principle of natural order. She was more than a protectress and breeder of beasts. 38

It can be seen that Anna is identified with the goddesses of world myth largely through Will's perceptions of her and his reactions to what she is and what she does. The archetypal symbols with which she is associated are similarly presented through his various conceptions of her. Thus, Will identifies Anna as

... the rock on which he stood, with deep heaving water all round, and he was unable to swim. He must take his stand on her, he must depend on her. (p. 183)

38 Neumann, The Great Mother, p. 280 (italics mine).
Neumann comments, concerning the archetypal significance of rocks,

Numinous sites of preorganic life, which were experienced in participation mystique with the Great Mother, are mountain, cave, stone pillar, and rock--including the childbearing rock--as throne, seat, dwelling place, and incarnation of the Great Mother herself. . . . It is thus no accident that "stones" are among the oldest symbols of the Mother Goddess, from Cybele and the stone of Pessinus to the Islamic Kaaba and the stone of the temple in Jerusalem, not to mention the omphaloi, the navel stones, which we find in so many parts of the world.39

As the passage above makes clear, the great mother is incarnate in the "childbearing rock" which also may be seen as her throne. The mountain, shown above to be a correlative image, is also associated with Anna. The ending of the Anna Victrix" chapter pictures her ensconced on the height of "her Pisgah mount, which she had attained . . . the Pisgah mountain" on which "she stood so safely" (p. 192, italics mine). Neumann says,

The original throne [of the Great Mother] was the mountain, which combines the symbols of earth, cave, rock, bulk, and height; the mountain was the immobile, sedentary symbol that visibly rules the land. First it was the Mountain Mother, a numinous godhead. . . . The mountain seat as throne of the Great Goddess, of the Mountain Woman, in a later stage of development, finds its most beautiful representation in the well-known Cretan seal showing the Mother Goddess standing on the mountain, while a youth worships her.40

39 Ibid., p. 260.
40 Ibid., p. 99.
Will also thinks of Anna as "the ark," the "only tangible secure thing" in a world of "flood" (p. 183). During their honeymoon, he has the similar idea that he and she together are "the only inhabitants of the visible earth" and that their cottage is "the ark in the flood" (p. 143). Neumann equates the ship or ark with the place of birth, the way of salvation, and the ship of the dead, and says that the ship thus represents

the wood of the beginning, the middle, and the end. It is the threefold goddess as mistress of fate and tree mother, who shelters the life of man and leads him from earth to earth, from wood to wood, but always back to herself.\[^{41}\]

Of course, the ocean itself, as the primeval water, has already been identified with the uroboric great mother who takes her children back into herself. But it is the protective character of womb and house, as well as the saving function of womanhood, which is emphasized in the feminine symbolism of the ship.\[^{42}\] Neumann says that the "cradle" or "crib" aspect of the ship expressed in the many myths of exposed child-heroes belongs, "like the life-preserving ark of Noah, to the vessel symbolism of the Feminine."\[^{43}\]

This is the conception which

\[^{41}\text{Ibid.}, \text{p. 258.}\]

\[^{42}\text{Ibid.}, \text{pp. 256-57.}\]
build their houses and temples exclusively of wood (originally around the tree of destiny); why for so long they did their best work in shipbuilding and woodcarving, and even developed the late Gothic architectural style in large part on the basis of symbols from the tree and plant world, of shipbuilding motifs and woodcarving patterns.44

That Will represents the stage of consciousness which perceives the archetypal feminine in Gothic architecture and in medieval woodcarving (as well as in his wife, who represents his "ship" and "house" of safety) cannot be doubted. When he finds a book on Bamburg Cathedral, he is "in a passion of fulfillment:

These were the finest carvings, statues he had ever seen. . . . He lingered over the lovely statues of women. A marvellous, finely-wrought universe crystallised out around him as he looked . . . at the crowns, the twining hair, the woman-faces. He liked all the better the unintelligible text of the German. . . . He poured over the pictures intensely. And these were wooden statues. "Holz"—he believed that meant wood. Wooden statues so shapen to his soul! (p. 161)

Not only does wood, whether it be in the form of wood carvings or of wooden temples, ships, or houses, represent the great mother, but also the parts of a house, its central pillar, threshold, door, and gate, are symbolic of her. Neumann states that the sheltering cave of the mountain is the natural form of "the hut and house, village and city, lattice, fence, and wall, all of which signify that which

44Ibid., p. 257.
protects and closes off."\textsuperscript{45} As the mouth of the cave represents the entrance into the earth, so "the pillar, door, threshold, and tomb (which was in ancient times so often situated beneath the house) belong also to the sphere of the Feminine."\textsuperscript{46} When Will thinks of his dependency on Anna, he feels that "if she were taken away, he would collapse as the house from which the central pillar is removed" (p. 183). And as Anna "relinquishes the adventure to the unknown" because "she must stay at home," she reflects that,

\begin{quote}
If she were not the wayfarer to the unknown, if she were arrived now, settled in her builded house . . . still, her doors opened under the arch of the rainbow, her threshold reflected the passing of the sun and moon, the great travellers, her house was full of the echo of journeying.
She was a door and a threshold, she herself. Through her another soul was coming to stand upon her as upon the threshold, looking out, shading its eyes for the direction to take.
(p. 193)
\end{quote}

Anna, as the one who is spiritually dominant in her generation, is the "threshold" upon which little Ursula, herself a child of the promise, stands to look out upon "the gleaming horizon," with its promise for the future. Using flower symbolism, Lawrence says that while Anna is "a flower that has been tempted forth into blossom" (p. 166),

\textsuperscript{45}Ibid., p. 46.
\textsuperscript{46}Ibid., p. 283.
Will remains unready for fulfillment . . . He was aware of . . . something unformed in his very being, of some buds which were not ripe in him, some folded centres of darkness that would never develop and unfold whilst he was alive in the body. (p. 207)

The time of blossoming has not yet come for the male spirit; this is the matriarchy.
CHAPTER IV

URSULA: REALIZATION OF THE SELF

Ursula, the oldest daughter of Will and Anna, is the child of the covenant in whom the promise of God is fulfilled; she is the inheritor who comes into her inheritance: realization of the New Jerusalem. Ursula's story also represents the epic struggle of an individual to become fully conscious, to achieve selfhood. In Jung's term, the goal of her struggle is individuation, which is accomplished when the ego is united with the self.

From out of the instinctual, profoundly physical union of Anna and Will (symbolized throughout their section of the novel by images of fecund darkness) Ursula emerges as a bearer of the light of consciousness. She is encompassed by images of light and "seeing" which suggest perception and discernment, intuition and wisdom. Before Ursula is born, Anna feels "a blaze of light on her heart . . . beautiful and dazzling . . . from the conception of her womb" (p. 175). It is clear from Lawrence's description of mental-consciousness in "The Crown" that Ursula represents "the treasure of light . . . called Mind" which the "vessel
of living darkness has enveloped" when it "dances in Glory of itself . . . before the Ark."¹ When she is born, the baby Ursula is quickly claimed by her father and becomes the "piece of light that really belonged to him, that played within his darkness" (p. 214). She is called "the child of her father's heart" (p. 210). Like Pallas Athene, Ursula is "father-born" and thus associated with the masculine solar spiritual principle. Dark and instinctual though he be, Will is "the sun" to which Ursula, "the little blossom," responds (p. 210). When her father is in the house, Ursula feels "full and warm . . . like a creature in the sunshine" (p. 216).

Even Ursula's physical appearance is likened to the sun and to gold, the alchemical equivalent of the sun. She is described as "radiant" and "full of sunshine," with "golden skin" and "golden-brown eyes" (pp. 210, 214, 220, 306, and elsewhere). She is also shown as a child who wants to "see." When her father makes a "table-leg doll" for her, Ursula's urgent request is that he "Make her eyes, Make her eyes!" (p. 211). As she grows older, Ursula becomes more and more intent on being able to "see" and to know. But the process of becoming fully conscious--of acquiring clarity of vision--entails great suffering for

Ursula. And the limitations and distortions of her mental perspective are in large part derived from the attitudes of her parents.

Ursula receives from Anna an egoistic sense of superiority over those whom she considers to be "common people" (p. 294). An aristocrat of the senses like her mother, Ursula glories in the power which her "rich female-ness" enables her to wield over men: "she must ever prove her power" over them (p. 300). Like Anna, too, she despises the "lamb" and the "dove," and identifies instead with the "lion," the "eagle," and "Moloch, the God of power. . . ."

Ursula could not help dreaming of Moloch. Her God was not mild and gentle, neither Lamb nor Dove. He was the lion and the eagle. . . . If the lamb might lie down with the lion, it would be a great honour to the lamb, but the lion's powerful heart would suffer no diminishing. . . .

She did not see how lambs could love. Lambs could only be loved. They could only be afraid. . . . Raging, destructive lovers, seeking the moment when fear is greatest, and triumph is greatest, the fear not greater than the triumph, the triumph not greater than the fear, these were no lambs nor doves. She stretched her own limbs like a lion or a wild horse, her heart was restless in its desires. (p. 341)

Anna's will-to-power stimulates Ursula's admiration of the titans, the "Sons of God" described in the book of Genesis who had "known no expulsion, no ignominy of the fall" (p. 274). These "giants in the earth," who "came on free feet to the daughters of men, and saw they were fair, and
took them to wife" (p. 274) symbolize to the girl a
grandeur of strength and pride unshared by the fallen sons
of Adam. She thinks that marriage with one of these more
splendid creatures would be "a genuine fate" (p. 274).

But Ursula's view of reality is distorted also by her
much-loved father. Will's bullying treatment of her, when
she is still a small child, teaches Ursula "to harden her
soul in resistance and denial of all that was outside" her
own being (p. 221). Her father's insensitivity to Ursula's
vulnerability and childish incapacity to do things well
brings about in the girl a belief in "the outward malev-
olence that was against her . . . that even her adored
father was part of" (p. 221). The result of Will's savage
bullying is that the child "hardens" herself "upon her own
being," electing to "cut herself off from all connection"
and to "live in the little separate world of her own violent
will" (p. 221).

Her father is also damaging to Ursula in another way.
Will's urgent need to be "verified" through her emotional
response to him impells Ursula toward a sexual awakening
for which she is unready.

Her father was the dawn wherein her consciousness
woke up. But for him, she might have gone on like
the other children. . . . But her father came too
near to her. The clasp of his hands and the power
of his breast woke her up almost in pain from the
transient unconsciousness of childhood. Wide-eyed, unseeing, she was awake before she knew how to see. Her sleep-living heart was beaten into wakefulness by the striving of his bigger heart, by his clasping her to his body for love and for fulfillment. (p. 218)

Ursula's set of mind and scope of vision are revealed by Lawrence largely through the girl's various interpretations of the Bible. The implications of her attitudes for herself and others are then manifested in five ritual scenes, all of which bear distinct associations with pagan myth.

When she is a young girl, Ursula's disdain for the mundane lives of "common" people leads her to despise the human side of Christ. She would have him be altogether divine. Her personal vision of Christ is of "a white-robed Spirit," who passed silently "between olive trees" (p. 272). But to the Jesus who was "just a man, living in ordinary human life" Ursula is "indifferent": "To her, Jesus was beautifully remote, shining in the distance, like a white moon at sunset, a crescent moon beckoning" (p. 273). The girl thinks also that Christ desires to commune with a far more exalted group of people than the ones she knows in Cossethay.

He spoke of Jerusalem, something that did not exist in the everyday world. It was not houses and factories he would hold in his bosom: nor house-holders nor factory-workers nor poor people: but something that had no part in the weekday world, nor seen nor touched with weekday hands and eyes. (p. 284)
Mixed in with her vision of the remote and elusive Christ, however, is the tender Shepherd whom Ursula senses as she walks through the countryside on her way to school. This is the Jesus who "would lift up the lambs in his arms" and who desired to gather the children under his wings "as a hen gathereth her chickens" (pp. 284, 285). The "passion" rises in Ursula

... for the gathering under the wings of security and warmth. What could it mean, but that Christ should clasp her to his breast, as a mother claps her child? And oh, for Christ, for him who could hold her to his breast and lose her there. Oh, for the breast of a man, where she should have refuge and bliss for ever! All her senses quivered with passionate yearning. (p. 284)

But when the girl becomes conscious of the fact that she wants "Jesus to love her deliciously, to take her sensuous offering, to give her sensuous response" (p. 285), she is deeply shamed. Because she will not "use" Jesus "to pander to her own soft sensation" (p. 286), Ursula hardens her soul against faith in Christ:

There was then no Jesus, no sentimentality. ... She hated religion, because it lent itself to her confusion. ... She wanted to become hard, indifferent, brutally callous to everything but ... the immediate need, the immediate satisfaction. (p. 286)

Ursula's association of Christ with the moon and with gratification in the senses reveals the Jesus of her vision to be much closer to Dionysus or Adonis than to the Christ
of the New Testament. Her incipient paganism becomes even more apparent when she decorates the Cossethay church for Christmas. The little sanctuary is made to resemble a Druidical shrine, or a sacred grove:

A new spirit was in the church, the stone broke out into dark, rich leaf, the arches put forth their buds, and cold flowers rose to blossom in the dim, mystic atmosphere. Ursula must weave mistletoe over the door, and over the screen, and hang a silver dove from a sprig of yew, till dusk came down, and the church was like a grove. (p. 277)

Although Genesis is Ursula's favorite book of the Bible, its account of the flood and the establishment of God's covenant with Noah appears too commonplace and vulgar to satisfy the girl. The story lacks the sense of elevation and mystery which Ursula regards as essential in religion. She feels that God is shown to be something of a "proprietor," who assigns Noah and his sons underproprietors as stock-breeders:

"And God blessed Noah and his sons, and said unto them, Be fruitful and multiply and replenish the earth."

But Ursula was not moved by the history. Multiplying and replenishing the earth bored her. Altogether it seemed merely a vulgar and stock-raising sort of business. She was left quite cold by man's stock-breeding lordship over beasts and fishes.

In her soul she mocked at this multiplication, every cow becoming two cows, every turnip ten turnips. (p. 323)

Nor is Ursula impressed with God's promise never again to
destroy all flesh. "Why 'flesh' in particular," she muses, "After all, how big was the Flood?" (p. 323). Ursula identifies more with the nymphs and the dryads, who had probably "just run into the hills and the further valleys and woods" than with all the flesh which was destroyed by the flood (p. 323). In short, Ursula regards the whole matter of God's "everlasting covenant" with its sign of the rainbow set in the cloud as tiresome. She rejects it for herself.

What was God, after all? . . . She was surfeited of this God. She was weary of the Ursula Brangwen who felt troubled about God. Whatever God was, He was, and there was no need for her to trouble about Him. She felt she had all licence. (p. 324)

When Anton Skrebensky enters her life, Ursula thinks that she has found one of the unfallen Sons of God:

He was no son of Adam. Adam was servile. Had not Adam been driven cringing out of his native place, had not the human race been a beggar ever since, seeking its own being? (p. 290)

There is a "sense of fatality" about Anton which fascinates Ursula; he seems to her to be "fatally established" (p. 298). The young man appears to exist in sharp distinction from the people around him. The "isolation" of his being "made no excuse or explanation for itself" (p. 289). Significantly, Anton reminds Ursula of her father, although the actual physical resemblance between the two is slight. But
the young man seems to Ursula "to be shining" (p. 289).

Much later, Ursula will look back to her first acquaintance-ship with Anton and think that "he seemed like the gleaming dawn, yellow, radiant, of a long, grey, ashy day" (p. 438). Ominously, Anton, like Will, operates on an instinctual rather than on a rational level. He, too, possesses "blind" eyes and an "unseeing face" (p. 295). He explains that he has joined the Engineers "to get the credit of other people's brains" (p. 288).

The first indication that the passion which develops so quickly between Ursula and Anton may be destructive comes during his initial visit to Cossethay. It is early summer, the time of the hay-harvest. Anton has taken a motorcar for the day, in order to drive Ursula home from school. Her excitement at riding in a car causes her to "kindle and flare up"; she raises her head "like a young horse snuffing with wild delight" (p. 302). As the couple drive out into the country, they see "the silver of new hay" and great

masses of trees under a silver-gleaming sky. . . .

But now, it was no familiar country, it was wonderland. There was the Hemlock Stone standing on its grassy hill. Strange it looked on this wet, early summer evening, remote, in a magic land. Rooks were flying out of the trees. (p. 303)

Ursula wishes that she and Skrebensky could "dismount into this enchanted land" (p. 303). She feels that if they
"could walk past the wetted hay-swaths . . . and pass into the wood" they would become "enchanted people" and would "put off" their "dull, customary" selves (p. 303). The scene fills the girl with a "bright ecstasy"; she thinks that it is her "transfiguration" (p. 304). But Skrebensky's reaction is different. As he looks at Ursula's bright face, he wants "to kill himself, and throw his detested carcass at her feet. His desire to turn round on himself and rend himself was an agony to him" (p. 303). When they kiss, Ursula feels as if she has "drunk strong, gleaming sunshine" (p. 302). She rejoices in the feeling of power which being with Anton gives to her; he is "so fine . . . and yet so exquisitely subject and under her control" (p. 302).

This scene, with its silvery hay-swaths and silver-gleaming sky, its grassy hill topped with the Hemlock Stone, and its dark grove of trees, is heavy with suggestions of a Druid ceremony. It is early summer, the time when the ancient Druids lit their annual Beltane fire on top of the Hemlock Stone in celebration of the anniversary of their god Baal.² Their festival was a fertility ritual, held in honor of a dying and reviving sun-god of vegetation.³ Votaries of Baal (or Biel) were required, in

²Frazer, p. 708.
³Hall, p. xxii.
the course of initiation into the Druidic mystery, to undergo a symbolic death.\textsuperscript{4} Anton, whose kiss is "like gleaming sunshine," is associated with the idea of ritual sacrifice for the first time in this scene.

The ominous quality of the scene at the Hemlock Stone is but an adumbration of a ritual scene of more sinister import which takes place shortly afterward at the Marsh, during the corn-harvest.

The wedding of Ursula's Uncle Fred is celebrated in "the dim blue and gold of . . . the close of the corn-harvest" (p. 305). The event is presided over by Tom Brangwen who, "like a cynical Bacchus," wants to combine a "jolly wedding" with a "great harvest feast" (p. 306). The occasion is to be an all-day bacchanalian revel, completed by a harvest supper, flaming bonfires in "the close," and music and dancing at night (pp. 306-307). After the ceremony at noon, Ursula and Anton walk in the afternoon sun through the fields to the canal which runs through the Marsh. The corn-stacks are "big and golden" and "an army of white geese" accompany the young couple as they walk (p. 307). Ursula is "radiant" in a "white dress and hat" (p. 306). Wearing "no colour whatsoever," she is "light as a ball of down" (pp. 306-307). There is a barge

\textsuperscript{4}\textit{Ibid.}
in the canal, with a man sitting on its deck holding a baby. Ursula goes on board to talk with him, and Anton notices that as she stands chatting "in her white dress," the bargeman watches her "as if she were a strange being, as if she lit up his face" (p. 313).

After dark, when the "two great, red, flameless fires" have been kindled to light the dancing, Ursula feels like a "new being" (p. 315). The night seems to her to have a mysterious "potent" quality.

The darkness seemed to breathe like the sides of some great beast, the haystacks loomed, half-revealed, a crowd of them, a dark, fecund lair just behind. Waves of delirious darkness ran through her soul. (p. 315)

The "waves" of darkness "heave" like an ocean "slowly backwards to the verge of oblivion" and then "slowly forward to the other verge" (pp. 316-17). As the dance goes on, Ursula becomes aware of something "powerful" and "glowing" which is "looking right into her" (p. 317). When she turns, she sees that "a great white moon" has risen "over the hill,"

And her breast opened to it, she was cleaved like a transparent jewel to its light. She stood filled with the full moon, offering herself. Her two breasts opened to make way for it, her body opened wide like a quivering anemone. . . . She wanted the moon to fill in to her, she wanted more, more communion with the moon, consummation. (p. 317)

The girl is stirred by a wild desire to flee away "to the hill and the moon" (p. 317). But the presence of Skrebensky, like a "load-stone" which weighs on her
consciousness, detains her (p. 317). More than anything else in the world, Ursula desires "the coolness and entire liberty and brightness of the moon. Oh, for the cold liberty to be herself, to do entirely as she liked" (p. 317). A "fierce, white, cold passion" fills her heart (p. 318). When she can stand it no longer, Ursula flings off her cloak and walks "herself . . . silver-white" towards the moon (p. 318). Anton leaves the dancing and follows her into the stack-yard. When he takes her in his arms "among the great new stacks of corn, glistening and gleaming," Ursula seems to him to be as "bright as a piece of moon-light, as bright as a steel blade" (p. 319). And the girl suddenly wants to destroy him.

Looking at him, at his shadowy, unreal, wavering presence, a sudden lust seized her, to lay hold of him and tear him and make him into nothing. Her hands and wrists felt immeasurably hard and strong, like blades. (p. 319)

Although he is afraid, Anton "leans against the side of the stack of corn" and "obstinately" presses Ursula to him (p. 319). But her kiss--"cold as the moon and burning as a fierce salt"--does destroy him:

... her soul crystallised with triumph, and his soul was dissolved with agony and annihilation. So she held him there, the victim, consumed, annihilated. She had triumphed: he was not any more. (p. 320)

The scene is rich with symbolic overtones. The harvest-feast which is also a nuptial celebration, the
golden stacks of harvested corn, the lighted bonfires, the music and reeling dancers, the night which breathes like a "great beast" and "heaves" like ocean waves, and the girl who, under the influence of the moon, lusts to "rend" and "tear" her lover--all of these details lend to the occasion the orgiastic quality of a great Bacchic or Aphroditic fertility festival.

The sight of a moon "running liquid brilliant" terrified Ursula's grandfather Tom on the night of his engagement to her grandmother. In perhaps the same corn field, also in the harvest season, her father Will, standing in the moonlight, felt his heart quiver and break as Anna kissed him. But Ursula, in her utter annihilation of Anton Skrebensky, is obviously more deeply compelled by what she feels as she "opens her breast" to the moon than either her mother or her grandmother. She is more fully conscious than they; therefore, her potential for creativity and for destructiveness is also greater. Her keener ability to perceive both the positive and the negative influences which have entered her life makes the girl more vulnerable to her experiences than either of her predecessors were. Ursula lives in the most dangerous circle of experience in The Rainbow precisely because the sphere of her consciousness is widest and most inclusive. Her mother's will-to-power, the probable basis of Ursula's identification with
the "lion" and "Moloch" and of her admiration for "raging, destructive lovers," who seek the moment when "fear is greatest" and "triumph is greatest" (p. 341), is reflected now in the girl's response to the moon and to Anton. So also is her father's insensitive bullying of her, which caused Ursula early in life to believe in "the malevolence that was against her," even in those she loved. It was in response to Will's bullying that Ursula "hardened" herself "on her own being" and determined "to live in the separate world of her own violent will" (p. 221).

Similarly, the girl's desire to "assert herself" in opposition to her lover can be seen to derive from Anna's inability to exist in equal balance with Will. Just as Anna's exaltation in her pregnancy caused her to feel supremely female, so that she danced "unto the Lord" and became absolute in might and power" against her husband (p. 181), so Ursula gains a sense of her own "magnificent" femaleness from her contacts with Anton (p. 301). In their encounters she feels herself "infinitely desirable and hence infinitely strong" (p. 301). Placing herself in opposition to her young lover becomes a technique which Ursula uses to experience her own "maximum self,"

She could limit and define herself against him, the male, she could be her maximum self, female, oh, female, triumphant for one moment in exquisite
assertion against the male, in supreme contra-
distinction to the male. (p. 301)

While this technique allows Ursula to gain a heightened
sense of her self, it does not grant her a knowledge of what
Anton is. This fact calls attention to another parallel
which exists between Ursula's parents and the girl and
Anton. Ursula has chosen as her lover a man who is very
like her father: "he reminded her of her father" (p. 289).
Anton's male consciousness, like Will's, is insufficiently
developed, so that he does not present to a woman a strong
male spirit capable of enlarging her mental perspectives.
Anton cannot open up the "beyond" to Ursula, as Will could
not open it to Anna. Instead, Ursula's powerful instinc-
tual consciousness (the female spiritual principle) over-
whelms and subjugates him. Anton's insufficiently strong
male consciousness (his "soul could not contain her in its
waves of strength" (p. 477) is another factor which causes
Ursula to want to annul or "rend" him.

When the couple visits the Sussex Downs, Ursula "takes"
Anton's love because

he served her, but . . . her eyes were open
looking at the stars, it was as if the stars were
lying with her and entering the unfathomable
darkness of her womb, fathoming her at last. It
was not him. (p. 464, italics mine)

The unequal contest of wills going on between the two
lovers comes to a fatal climax during the week-long
house party which they attend in Lincolnshire. Anton is soon to leave for India, and Ursula plans to join him there. Each night they walk along the sandy dunes which border the sea. But on the last night of the visit, as they "crest the sandy pass" in the dunes, Ursula lifts her head to see "a great whiteness" confronting her, "the moon was incandescent as a round furnace door, out of which came the high blast of moonlight . . . a dazzling, terrifying glare of white light" (p. 478).

It is the fiery furnace toward which Anna had thought that she might "toss" little Ursula so long ago, that the girl "might walk there, amid the burning coals and the incandescent roar of heat, as the three witnesses walked with the angel in the fire" (p. 193). Like the lunar flames which consumed Will, the "high blast" of moonlight now consumes Anton: "He felt himself fusing down to nothingness, like a bead that rapidly disappears in an incandescent flame" (p. 478). If Ursula is able to "walk" in the furnace, she does so at the cost of being transmogrified into a creature which is terrible and inhuman. Her voice takes on a "ringing, metallic" sound; it becomes

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5In the light of the fact that Anna is "called" to the "promised land" by the "dawn" and the "sunset," it is interesting that Jakob Böhme, the Teutonic mystic, called God the Father, God the Son, and God the Holy Spirit "the three witnesses" and identified them with the rising, the midday, and the setting sun. Hall, p. xlix.
"the voice of a harpy" (p. 478). And now she exacts from Anton the most brutal of heart-sacrifices:

... there in the great flare of light, she clinched hold of him, hard, as if she had the strength of destruction, she fastened her arms round him and tightened him in her grip, whilst her mouth sought his in a hard, rending, ever-increasing kiss, till ... his heart melted in fear from the fierce, beaked, harpy's kiss ... she seemed to be pressing in her beaked mouth till she had the heart of him. (p. 479)

It is the death-struggle. When it is over, Anton has "succumbed" (p. 479). Ursula, too, lies "stretched on the sand ... like an image in the moonlight" (p. 479). As Anton watches her "unaltering, rigid face," with its "fixed unseeing eye," he draws back in fear (p. 479). Then he turns and flees, for he feels that "if ever he must see her again, his bones must be broken, his body crushed, obliterated for ever" (p. 480). Ursula has taken on the qualities of one of the Gorgons or the Graiae. The "beaked mouth" and the "fixed unseeing eye" in her "unaltering, rigid face," which looks like "a metal ... image" in the moonlight, thus is death for Anton to look upon.

Neumann comments that the Gorgons and their sister-guardians the Graiae are uroboric symbols of the destructive forces of the feminine which reside within the male consciousness.6 They dwell "by the shores of the primeval

6Origins, p. 214.
ocean" and represent the power of the great mother to paralyze and "hold fast" a masculine consciousness which is not strong enough to overcome them. In the myth of Perseus, the hero is able to kill the Gorgon only with the aid of Athene, the patron goddess of consciousness, who lends him her reflecting shield--for to look directly at the face of the Gorgon is death. Figuratively, Anton Skrebensky has not enlisted Athene's aid; he does not possess the reflective power of higher consciousness which would enable him to kill the terrible creature. Although he experiences Ursula as the Gorgon (and her aggressive, destructive impulses encourage this identification) the paralyzing aspect of the feminine which destroys him actually lies within himself. Had he been able to slay the terrible Medusa, he could have rescued Andromeda (figuratively, his own soul) from her captivity in the uroboros and so come into possession of a full, unified consciousness. Having failed at this crisis-point in his life, Anton gives himself over "entirely to the trivial . . . present" and to "little . . . futile occupations" (p. 481). He "never thought of Ursula. . . . She was the darkness, the challenge, the horror. Only . . . he had no soul, no background" (p. 482).

7Ibid.
Ursula returns home to Beldover in great misery and "nullity" of being (p. 483). Soon, she finds that she is with child. She decides to bow to circumstances and write to Skrebensky that she will come out to India and marry him. She thinks that, after all, perhaps "the self" doesn't matter (p. 483). "Only the living from day to day mattered, the beloved existence in the body, rich, peaceful, complete with no beyond, no further trouble, no further complication" (p. 483).

But one afternoon she slips out of the house to go for a walk in the rain. She goes toward Willey Green, enjoying the "splendid, free, and chaotic" atmosphere of the storm (p. 486). But the rain comes ever harder, and Ursula, seeking the shelter of the wood, takes "the track straight across the wilderness" (p. 486). The wind which "roars" overhead, the bushes which "show like presences" and the "booming ranks" of trees which stand over her like "vast warriors" now reveal that Ursula is not merely walking in the woods of Beldover; this is also a landscape of the mind (p. 486). Sinister "circling" images now appear causing the woods to take on a labyrinthine character.

... the vast booming overhead vibrated down and encircled her, tree-trunks spanned the circle of tremendous sound, myriads of tree-trunks... thrust like stanchions upright between the roaring overhead and the sweeping of the circle underfoot. (p. 486, italics mine)
Suddenly, the girl knows that "there was something else. Some horses were looming in the rain" (p. 486). They are not near, but Ursula knows that they are "going to be near" (p. 486). She realizes that the "heaviness" on her heart is "the weight of the horses" (pp. 486-87).

Now the animals themselves become part of the "circling" pattern. Images of "knotting" and "binding" also appear. In Ursula's heart is "a small, living seed of fear" (p. 486). She thinks that she will "circumvent" the horses, but she finds that they have gathered before her in "a dark . . . powerfully heavy knot" (p. 487). From out of "the knotted darkness" of their "flanks" comes the "iridescent flash" of their hoofs, like "circles of lightning" surrounding "hollows of darkness" (p. 487). The horses regather ahead under a tree, waiting for her, "knotting their awful, blind, triumphant flanks together" (p. 488). When she draws near, they break way to canter "round, making a wide circle" onto the "hillside behind her" (p. 488). Then the horses, "brandishing themselves thunderously," crash upon her "one by one . . . enclosing her" (p. 488). As they "canter together into a knot once more," Ursula knows that she . . . dare not draw near . . . That concentrated, knitted flank of the horse-group had conquered. . . . Her heart was gone, her limbs were dissolved, she was dissolved, she was dissolved like water. All the hardness and looming power was in the massive body of the horse-group. (p. 488)
Far down the slope, Ursula sees the thick hedge which borders the woods, and "at one point . . . an oak tree" (p. 489). She begins to "work her way around" the horses "as if in a trance."

Then suddenly, in a flame of agony, she darted, seized the rugged knots of the oak tree and began to climb. . . . She gained her foothold on the bough. The horses were loosening their knot, stirring. . . . She was working her way round to the other side of the tree. As they started to canter towards her, she fell in a heap on the other side of the hedge. (p. 489)

She has escaped. As she sits exhausted, leaning against the trunk of a thorn tree,

... time and the flux of change passed away from her, she lay as if unconscious upon the bed of a stream, like a stone, unconscious, unchanging, unchangeable, . . . inalterable and passive, sunk to the bottom of all change. (p. 489)

Ursula has circled down, down into the labyrinth of her unconscious mind and has confronted there the forces which have kept her unfree, "knotted," and "bound." The horses which she sees are a richly evocative archetypal symbol. Neumann says that

The horse belongs to the chthonic-phallic world and is represented as an offspring of Poseidon; he represents nature and instinct, which are all-powerful in half-human creatures like the centaurs. The sea horse sporting among the white-crested breakers is a variant of the same motif. As the moved and moving element in the stormy sea of the unconscious, the horse is the destructive impulse. It is interesting to note that in an early picture
of the slaying of the Medusa . . . she appears as a centaur. 8

As the Gorgons symbolize the destructive forces of the uroboric great mother within the male consciousness, Ursula's horses are uroboric representations of the "transpersonal Terrible Father." 9 Neumann comments that "Poseidon, who is referred to as 'the Medusa's lover' . . . is the Terrible Father . . . and since he is the lover of the Medusa, he is clearly related to the Great Mother as her invincible phallic consort." 10

The violent impulses which Ursula has displayed toward Anton have sprung from her fear of the potent, destructive "horses" of instinct within her unconscious mind. However, Ursula does not actually fight and defeat the horses, as in the archetypal hero-fight with the dragon. Rather, she escapes from them by climbing and then falling from a tree. But like the first Adam, she "falls" because she has come into knowledge. In looking at the horses, she looks at the wild, aggressive forces "knotted" within the roots of her unconscious. Her "fall" into consciousness thus precedes her liberation into permanence of being, beyond "time and the flux of change" (p. 489).

8 Neumann, Origins, pp. 217-18, italics mine.
9 Ibid., p. 218.
10 Ibid., p. 216.
The trees of the wood which are characterized as "vast warriors . . . thrust like stanchions" over Ursula are used as obvious phallic symbols early in the episode (p. 486). But the tree which she climbs and falls from is not a phallic symbol. It bears other important significations. The wood of the tree was shown in the Will-and-Anna section to be a symbol of the containing matrix of the great mother. The tree is used in the Cabala in a similar sense to represent the connection between the material world and the spiritual world, for it is rooted in the depths and its branches extend upward into the heavens.\textsuperscript{11} The tree-ladder of materiality, however, is shown in the Cabala to be also a reflection of the creative and sustaining emanations of God, the divine tree which has its roots in heaven and its branches in the depths. The mother-tree of materiality thus reflects the father-tree of spirituality.\textsuperscript{12}

The tree symbol of alchemy, the \textit{arbor philosophica} of psychic development, belongs to this symbolic context. Neumann states that

\begin{quote}
The philosophical tree which takes form in the alchemical process is the female tree of destiny, whose summit is identical with the starry
\end{quote}

\textsuperscript{11}Neumann, \textit{Great Mother}, p. 247.

\textsuperscript{12}Ibid.
firmament in which the phoenix or pelican has made its nest of undying transformation.13

Thus, in alchemical symbology birth from a tree signifies "the ultimate result of processes of development and transformation."14 Neumann comments that the tree-birth symbol of alchemy, in that it is rooted in the material world, is clearly seen to derive from matriarchal consciousness, "whose nature and symbolism are intimately bound up with the plant world."15 It is for this reason that Athene, who represents in Greek mythology the defeat of the old mother goddesses of instinct by a new feminine spirit of consciousness, takes as her chief emblem the tree.16

Ursula does suffer a symbolic death when she falls from the tree. The "fortnight" of illness which immediately follows her fall represents her time in the earth, during which she, "the naked, clear kernel," strives "to take new root" in "Eternity" (p. 492).

As a symbol of transformation, the tree of birth is also the tree of death. Odin, in Teutonic myth, hung from the tree Yggdrasill, offering himself to himself in

13Ibid., p. 248.
14Ibid.
15Ibid.
Concerning the ambiguity of the tree of transformation, Neumann says

The tree of life, cross, and gallows-tree are ambivalent forms of the maternal tree. What hangs on the tree, the child of the tree mother, suffers death but receives immortality from her, who causes him to rise to her immortal heaven, where he partakes in her essence as giver of wisdom, as Sophia. Sacrifice and suffering are the prerequisites of the transformation conferred by her, and this law of dying and becoming is an essential part of the wisdom of the Great Goddess of living things, the goddess of all growth, psychic as well as physical.

But the most significant symbolic associations of tree-death and rebirth for Ursula are, of course, the tree of knowledge in Eden, through which Adam fell, and the Cross of Christ, the tree of death which became the tree of life. It is after her fall from the tree and her symbolic death that Ursula sees her "rainbow." Her rebirth into higher consciousness is evidenced now by her reinterpretations of the Bible.

Whereas Ursula formerly despised the "fallen sons of Adam" and desired for herself a mate of the race of "giants," those "Sons of God" who had "known no expulsion, no ignominy of the fall" (p. 274), now, in the knowledge of her own inability to create or prescribe the best for herself, she

17 Neumann, Great Mother, p. 252.
18 Ibid.
is able to rest in the providence of God. She thinks that

Anton Skrebensky

was as he was. It was good that he was as he was. Who was she to have a man according to her own desire? It was not for her to create, but to recognize a man created by God. . . . She was glad she could not create her man. She was glad she had nothing to do with his creation. She was glad that this lay within the scope of that vaster power in which she rested at last. (p. 493)

And whereas the girl had regarded God's injunction to

Noah to "be fruitful and multiply" as a "vulgar and stock-raising sort of business" (p. 323), she now recognizes that the multiplication and the fruitfulness lie also within the spiritual dimension.

As she grew better, she sat to watch a new creation. . . . She saw the people go by in the street below, colliers, women, children, walking each in the husk of an old fruition, but visible through the husk, the swelling and the heaving contour of the new germination. In the still, silenced forms of the colliers she saw a sort of suspense, a waiting in pain for the new liberation; She saw the same in the false hard confidence of the women. . . . It would break quickly to reveal the strength and patient effort of the new germination. (pp. 494-95)

And finally, whereas Ursula had thought that Christ did not participate in "the everyday world," that he would not "hold in his bosom . . . houses and factories, nor householders nor factory-workers nor poor people" (p. 284), she now looks out her window at "the stiffened bodies of the colliers" and "the hard cutting edges of the new houses . . . the expression of corruption triumphant and unopposed" and
sees "in the blowing clouds" (p. 494) the sign of God's Everlasting Covenant with all flesh.

. . . there was a faint, vast rainbow. The arc blended and strengthened itself till it arched indomitable . . . its pedestals luminous in the corruption of new houses on the low hill, its arch the top of heaven. (p. 494)

It is the New Jerusalem. Because the rainbow stands "on the earth" (p. 495) and arches to "the top of heaven" (p. 494) it is a perfect symbol of the reconciliation of opposites. The rainbow represents the "quiver" of "life in the spirit" which arches "in the blood" of all flesh (p. 495). So it has always done; the meaning of the rainbow has not changed. It is the token of an everlasting covenant. Ursula is able to perceive it now because she has reconciled the opposites within her own consciousness. She has come into full realization of the self.


