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A HUMANIST'S GUIDE TO D. H. LAWRENCE

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On one level the novels and short stories of D. H. Lawrence can be read as simple love stories. But to read them as such is to cheat oneself and to debase Lawrence. To treat oneself to a fuller and deeper reading experience and to do justice to Lawrence, one should read the novels and short stories with an eye on the humanistic psychologists who followed Lawrence, for their theories inform many of Lawrence's works. In fact, in this paper I shall show how Lawrence actually anticipated the humanistic psychologists by presenting fictional situations, characters, and relationships which generate the theories of the humanists.

Among the humanistic psychologists were Wilhelm Reich who conceived the idea of orgone energy, the primordial cosmic energy which is at its optimum level in the orgasmically potent individual, the individual who can totally surrender to the involuntary orgasmic convulsion. Later, Alexander Lowen incorporated and refined Reich's conceptions in the theory of sophisticated sensuality versus mature sexuality. Erich Fromm added the notions that love is a way of overcoming the sense of existential isolation, through fusion, giving, caring, responsibility, respect, and knowledge. Abraham Maslow contributed the theory of Deficiency-love versus Being-love, the latter characterized by mutual self-actualization and peak experiences. Rollo May added that love must be joined to will, power, or self-assertion, that lovers must affect each other and be open to being affected by each other. Finally, Arthur Janov said that love means allowing
another to express himself, letting another express his true feelings, whether it be sorrow, anger, joy, or pain.

_Sons and Lovers_ is the earliest of Lawrence's novels to generate the theories of the humanistic psychologists. For example, in the novel when an unbridgeable gulf develops between Mrs. Morel and her husband, she experiences a feeling of isolation and overcomes it by transferring her love and attention from her husband to her children.

At first Mrs. Morel's love for her children seems to be positive normal love especially motherly love. For example, when her husband becomes violent and threatens to leave her, for her own sake she wishes that he would go but for the sake of her children she resists driving him away: "One part of her said, it would be a relief to see the last of him; another part fretted because of keeping the children, and inside her, as yet she could not quite let him go."¹ Furthermore, when her son William gets into a fight she accepts his version of the event, intervenes when her husband tries to beat him, and later finds her son William a job. At another time she nurses her other son Paul through a critical illness and generally treats him with special consideration because he is so sensitive and delicate.

These manifestations of Mrs. Morel's love for her children seem to be the positive love especially motherly love as Fromm defined it and the positive love in general as Janov defined it. According to Fromm love is the knowledge, respect, care and responsibility for others as a way of overcoming the universal human feeling of isolation.

¹D. H. Lawrence, _Sons and Lovers_ (New York: Viking Press, 1958), p. 44. All subsequent references to Lawrence's novels and short stories will be within the body of the paper. It is to be understood that the page numbers are those of the editions listed in the bibliography.
and separation. Motherly love is "affection given unconditionally, . . . affirmation without condition of the child's life and needs, . . . the performance of the actions necessary for the preservation of the child's life and growth, . . . the instilling in the child of a love of life."² According to Janov love means allowing another to express his true feelings, whether it is sorrow, joy, or anger.³

But gradually Mrs. Morel's love for Paul develops into a perversion of the positive love of a mother for a child. Gradually, her love degenerates into a negative form of motherly love bordering on the erotic if we rely on Fromm's definition of erotic love as an exclusive relationship based upon a "craving for complete fusion, for union with one other person," both physically and spiritually.⁴ For example, when Paul goes to work in a nearby town he returns at night and "his life-story, like an Arabian nights, was told night after night to his mother. It was almost as if it were her own life" (p. 113). Mrs. Morel, indeed, seems to live for and through Paul, and when he wins an art contest her own life seems rich with promise. She also seems to see Miriam as a sexual rival and tries to cut off Paul's relationship with Miriam so that mother and son can be together. Finally, when she is dying of cancer, Paul imagines that his soul cannot leave her.

Between Paul and his mother there is also the exclusivity that

⁴Fromm, p. 44.
Fromm and Maslow too attributed to erotic love. For example, when Paul has bronchitis he only wants to be near his mother. When Mr. Morel goes to the hospital because of an injury Paul urges his mother not to sleep with her husband anymore and tells her "I'm the man in the house now" (p. 88). Furthermore, Mrs. Morel resents Paul's social life and is hostile and jealous toward his girlfriends. When Paul's relationship with Miriam intensifies, Mrs. Morel tries to get Paul to renounce her because, as she says, "I've never--you know, Paul--I've never had a husband--not really" (p. 213). Paul retreats from his relationship with girls because he "still loved his mother best." Finally, Mrs. Morel develops cancer, a psychosomatic illness according to Reich, which binds Paul even closer to her and captures him from his girlfriends.

In Fantasia of the Unconscious Lawrence explores this sort of perversion of a woman's natural love for her child. According to Lawrence, a mother like Mrs. Morel tries to establish in her child "the idealism of love and of the spirit" and the "pure sympathetic communion and 'understanding'." She puts persistent pressure on the child to suppress the deep sensual impulses originating below the diaphragm and to concentrate on the upper sympathetic centers of "higher" emotions and spirituality. When the child reaches puberty as Paul does he is unable to respond to another woman on the deep sensual instinctive level but only on the spiritual level because in other women he looks for the ideal of spiritual love which he found in his mother. However, although this love bond between mother and child

seems spiritual, because of the union of the polarities of the human psyche, the spiritual love arouses the dynamic sensual activity on the lower plane and the mother-child love becomes quasi-sexual and incestuous, thus making it all the more difficult for the child to form bonds with other women. 6

This is why Paul first develops a relationship with Miriam. Paul is drawn to Miriam because she represents the idealized spiritual love that he experienced with his mother and longed to reexperience with another woman. Thus, in a letter to Miriam, Paul writes, "You see, I can give spirit love, I have given it to you this long, long time, but not embodied passion. See, you are a nun. I have given you what I have given a holy nun—as a mystic monk to a mystic nun. Surely you esteem it best" (p. 251).

Conversely Miriam can satisfy this spiritual longing in Paul because she is a sensitive, refined, chaste, pious, intellectual girl. According to Lawrence's Psychoanalysis and the Unconscious and Fantasia of the Unconscious, she is focused in the mind, the cul de sac, the seat of secondary consciousness and has lost the unison of the upper and lower planes of the body. 7 In other words, according to Reich, she is orgastically impotent and unable to surrender herself to the involuntary orgastic convulsion.

For example, when she falls in love with Paul, "Quivering as at some annunciation," she says, "O Lord, let me not love Paul Morel. Keep me from loving him if I ought not love him. . . . But . . . if

6 Lawrence, Fantasia of the Unconscious, pp. 150-154.

it is Thy will that I should love him, make me love him—as Christ would, who died for the souls of men. Make me love him splendidly, because he is Thy son" (pp. 171-172).

In Maslow's terms Miriam can only be involved in D-love, Deficiency-love, the love of those who are empty and need something to fill a void. To this effect Paul says of her, "You don't want to love —your eternal and abnormal craving is to be loved. You aren't positive, you're negative. You absorb, absorb, as if you must fill yourself up with love, because you've got a shortage somewhere" (p. 218).

A further implication of the theories of Reich, Lowen, and Lawrence is that Miriam is armored, which as Lowen expressed it is "expressed physically in a chronic rigidity of chest musculature. The heart becomes closed by being imprisoned in a rigid thoracic cage, which in turn limits respiration and inhibits feeling."8 This is to say that Miriam is so focused in the head and ego, so preoccupied with controlling life instead of living it that her body becomes an armored fortress defending her against the force of the natural bodily movements and rhythms. When Paul tries to make love to her "it hurts to do so," for "Miriam gripped her arms around him and clenched her body stiff. 'You shall have me' she said through her shut teeth" (p. 283). Later Paul notices that a "sort of stiffness, almost a woodenness [has] come upon her" (p. 416).

This armoring denies the life-force of which more will be said later. It need only be said here that Miriam's armoring prevented her from achieving a deeper personal contact than the surface intimacy of

intellectual and spiritual companionship. So armored is the refined, intellectual Miriam that she treats sex as a lower physical function: "She never can surrender to the great hunger and impersonality of passion; [but] must be brought back to a deliberate reflective creature. As if from a swoon of passion she called him back to littleness, the personal relationship" (p. 284).

But the relationship between Miriam and Paul becomes sterile and painful for Paul because in Lawrence's and Reich's terms Paul is gradually throwing off the influence of his mother and becoming a deeply sensual, orgiastically potent man. More and more his consciousness becomes focused in what Lawrence called the solar plexus, the site of primary dynamic pre-mental consciousness (p. 252). In Lowen's terms Paul becomes a sexually mature man in touch with the deep bodily instincts beyond mind and ego. "His blood roused to a wave of flame" (p. 189); that is, he experiences the literal "sexual heat" and "glow" that Lowen attributed to mature sexuality.

Since mature sexuality is absent in Miriam, Paul gravitates more and more to Miriam's friend Clara Dawes with whom Paul at last experiences what Maslow called a peak experience, a blissful sexual epiphany. After an evening at the theater Paul spends the night at her house and they make love in "a moment intense almost to agony," she making him "adore her and tremble with joy" (p. 339).

Only with Clara does Paul know sexual maturity as Lowen defined it or sexual potency as Reich defined it. Only with Clara does sex become the way man and woman join their bodies, carry themselves back to the source of being, and partake of the universal life energy, the pulsing life-urge, the impersonal striving of the cosmos for life,
the orgone. Only with Clara does Paul experience the "divine orgasm," which bears "resemblance to cosmic events," causes the "feeling of being a part of the total pulsating universe," annihilates their separate egos, and leaves them with a "profound sense of peace."10

All of this is expressed in the following lyrical passage describing the love-making of Paul and Clara: "After such an evening they both were very still, having known the immensity of passion. They felt small, half afraid, childish, and wondering, like Adam and Eve when they lost their innocence and realized the magnificence of the power which drove them out of Paradise and across the great night and the great day of humanity. It was for each of them an initiation and a satisfaction. To know their own nothingness, to know the tremendous living flood which carried them always, gave them rest within themselves" (pp. 353-354).

Thus, in Sons and Lovers Lawrence presents us with characters both negative and positive, both sexually immature and sexually mature, both dehumanized and humanized. Miriam is a negative character from a humanistic viewpoint because she separates herself into a higher and lower level of being. Clara is a positive character in a sense because she can give herself totally in sexual union. However, she is also in a sense negative and dehumanized because she cannot find sexual fulfillment in a monogamous ongoing relationship. Her life is fragmented into the emotional involvement with her husband and the sexual involvement with Paul. On the other hand, when we first meet

10 Lowen, pp. 198, 203, 205.
Paul he is a negative character because his mother's influence has blocked his access to his deepest sexual instincts; but during the course of the novel, as he learns to respond sexually to Clara, Paul becomes a positive character exemplifying the humanistic ideal of the unity of body, heart, and mind.

In *Women In Love* we meet two more pairs of lovers. One pair, Gerald and Gudrun, are sensualists or sexual sophisticates like Paul and Clara eventually became. According to Lowen, the sensualist is sophisticated, cultured, intellectual and up to date with contemporary sexual practices. This is an apt description of Gudrun, for she is an intellectual, chic, artistic swinger, who has affairs with two men, Gerald and the sculptor Loerke.

But in Lowen's theory, the sexual sophisticate also uses his cultural and intellectual sophistication to armor himself, i.e., to close himself off from the body and the deep instinctual core of existence: "The sophisticated attitude regards the personality as identical with the ego or mind and ignores the role of the body and its physical processes in determining behavior and response."\(^{11}\)

Thus, Gudrun identifies her whole personality with her mind or ego. She divorces her sense of self from her bodily functions, e.g., excluding the physical activity of painting from her sense of personal identity. To this effect she says, "I and my art, they have nothing to do with each other. My art stands in another world, I am in this world" (p. 421). And later "'Of course' said Gudrun, 'life doesn't really matter--it is one's art which is central. What one

\(^{11}\)Lowen, p. 13.
does in one's life has *peu de rapport*, it doesn't signify much"
(p. 439).

Gudrun also has the sexual sophisticate's tendency to over
intellectualize life, to objectify and abstract life instead of living
it. For essentially, the sophisticate is afraid of getting involved,
losing control, and perhaps getting hurt. In the Alps Gudrun has a
completely detached unemotional sexual relationship with Loerke. She
does not love, hate, or have any other feeling for him; hence, there
is no real risk of involvement or pain.

Just as Gudrun dehumanizes love-making she objectifies and
dehumanizes marriage as well. On page one of the novel Gudrun speaks
of marriage as an "experience," implying that it is an object or toy
outside of oneself that one can take or leave alone. The implication
is that the experience of marriage passes through an individual without
leaving any mark upon the personality. Further, as an object or
category, marriage has objective properties and attributes. For
example, it can provide a "better position" for a woman because the
married woman is taken care of in luxury and security. And again
since marriage is only an object, a thing, there is no risk of
involvement or pain.

Gudrun's male counterpart is her lover Gerald, for he too is
Lowen's sensualist or sexual sophisticate: handsome and modern. As a
sexual sophisticate Gerald identifies his whole personality with his
mind and ego which for Lowen "stands for consciousness of self,
knowledge, and power."12 Thus, Gerald's only concern is with control,

12Lowen, p. 310.
prowess, performance, and power, especially with respect to the running of the coal mine. For Gerald "Everything in the world has its function, and is good or not good insofar as it fulfills this function more or less perfectly. Was a miner a good miner? Then he was complete. Was a manager a good manager? That was enough. Gerald himself, who was responsible for all this industry, was he a good director? If he were, he had fulfilled his life. The rest was by-play" (p. 215).

But in Psychoanalysis and the Unconscious, Lawrence said that this preoccupation with the mind, with control, with performance leads to a sterile mechanical orientation towards life: "The mind is the dead end of life. But it has all the mechanical force of the non-vital universe. It is a great dynamo of super-mechanical force. Given the will as accomplice, it can even arrogate its machine-motions and automatizations over the whole of life, till every tree becomes a clipped teapot and every man a useful mechanism."¹³ Thus, Gerald is entrepreneurial and mechanical like the mechanical age he lives in and the machines he works with. Gerald's "great mechanical purpose," i.e., his mechanistic orientation to life, causes armoring or chronic rigidity, in Lowen's terms, which defends him from unselfconscious involvement in the life of the body and hence in close relationships with others.

Gerald's sexual involvement with Gudrun fits Maslow's definition of D-love, Deficiency-love. Maslow said that Deficiency-love is based not upon joy and excess of vital energy but upon need,

¹³ Lawrence, Psychoanalysis and the Unconscious, p. 47.
dependence, and deficiency. Thus, Gerald turns to Gudrun not from an overabundance of energy and good spirits but as a surcease from the despair occasioned by the death of his father.

Gerald's involvement with Gudrun also fits Lowen's definition of sexual sophistication, which the psychologist said is characterized by a literal coldness of the heart because of the lack of vital sexual energy. The sojourn Gerald and Gudrun take in the Alps is the atmospheric symbol of their coldness of heart. Gerald's emotional state is so icy that he even tries to murder Gudrun.

The second pair of lovers in the novel, Birkin and Ursula, are miles ahead of Gerald and Gudrun in the progress toward Lowen's mature sexuality. For example, when Birkin meets Ursula he sees her as a "warm, soft, golden light," which accords with Lowen's description of sexuality in which the body "glows" with "sexual heat" and lumination.14

In Lowen's theory mature sexuality involves the realization and culmination of all psychosexual phases. For the man, these phases include the son, brother, knight, and father. Birkin has realized all of these in his relationship with Ursula. For example, he acts as Ursula's son when he and his ideas are nurtured by her; he acts as her brother when he relates to her on the basis of equality; he acts as the knight when he rescues her from herself; and he acts as father when he molds her to his way of thinking. When Ursula mothers Birkin and when Birkin molds Ursula and converts her to his way of thinking, he is satisfying Rollo May's definition of love--the exercise of mutual

14 Lowen, p. 197.
effect over one another.

Birkin's theory of blood consciousness is also suggestive of Lowen's theory of mature sexuality and Reich's theory of orgiastic potency. For Lowen mature sexuality means giving up involvement with the mind and getting in touch with the body and the deep unconscious instincts. This is to say that the "command of the body" is "taken over . . . by a deeper life process . . . the id asserts its ultimate authority," and "tail wags dog." \(^{15}\) For Reich orgiastic potency means "The capacity for total surrender to the involuntary in the orgastic convulsion, thereby assuring the complete discharge of excitation and the prevention of the stasis of bio-energy in the organism." \(^{16}\) All of this is what is implied when Birkin says to Ursula: "We can go one better," and when he tells Gerald that he prefers "peace of body" to "peace of mind."

In Lowen's theory sexual union, the "divine orgasm," produces ego-loss comparable to the transcendence of ego in the classic mystical experience. This is what Birkin refers to when he says that he wants to be centered, to be with a woman like two stars balanced around a single center of gravity. For Birkin the center of gravity is the orgasmic moment, the moment of the most intense physical intimacy which transcends their separate egos. When Birkin says, "you must learn not to be before you can come into being," he means that you must lose control, self-consciousness, and preoccupation with ego before you can exist spontaneously in each immediate situation.

\(^{15}\)Lowen, p. 203.

\(^{16}\)Reich, p. xx.
Through physical contact with Birkin, Ursula too eventually has a "divine orgasm" and attains Lowen's sexual maturity. For with Birkin Ursula has the mystical sexual experience in which she taps the source of the universe through concrete physicality. After this, she has the excess of vital energy which Lowen ascribed to the full orgasm. Thus, she is renewed, joyful, and more willing to have a relationship of give and take with Birkin.

Thus, as in Sons and Lovers, in Women In Love Lawrence also presents us with both positive and negative characters representing the presence and absence of the humanistic ideal of the organic unity of the human personality. Gudrun and Gerald are negative characters devoid of the humanistic ideals. Their personalities are hopelessly fragmented into body, spirit, and mind, each of which has its own separate function. But Ursula and Birkin are positive characters representing the humanistic ideal. In their relationship the physical, emotional, spiritual, religious aspects of their lives merge.

In The Fox there are two women, Banford and March, who like Gerald and Gudrun are living in an atmosphere of what Reich might call orgastic impotency, the lack of vital sexual energy, symbolized by their quasi-lesbian relationship and failing chicken farm located in the cold isolation of Berkshire. The effete Banford is utterly lost, but March lives in a demimonde between life and death. Despite the hard work on the farm, March still has the potential of being a vital sexually potent woman: "But her face was not a man's face ever. The wisps of her crisp dark hair blew about her as she stopped, her eyes were big and wide and dark, when she looked up again, strange startled shy and sardonic at once" (p. 3).
Into this world Henry Grenfel intrudes like their enemy the fox. Both Henry and the fox represent the intrusion of natural sexual vitality, Reich's orgone, into the women's sterile lives. The following passage expresses the Reichian vital orgone linking Henry and the fox: "Whether it was the thrusting forward of his head, or the glistening of fine whitish hairs on the ruddy cheekbones or the bright keen eyes, that can never be said: but the boy was to her [March] the fox and she could not see him otherwise" (pp. 13-14).

Henry mesmerizes March because she, unlike Banford, still is responsive to life, still has a trace of orgastic potency, and the potential for being a woman. Henry casts his spell over March because, despite her reluctance to relinquish her intellectual control, he appeals to her on the irresistible level of the natural instincts, below the intellectual level, on a plane in which fox and man function alike, the plane of the solar plexus. Henry succeeds in pulling March away from Banford, succeeds in getting her to marry him and move away from Berkshire, because he embodies the vital imperative, an instinctive demand that life makes upon people to link themselves with the living energy center, the solar plexus, and merge with the living whole. Thus, Henry, like the fox, "a piece of the out-of-doors come in-doors," had "lifted his eyes upon her [March], and his knowing look seemed to have entered her brain. She did not so much think of him: she was possessed by him" (p. 8).

Paradoxically, Henry's vitalism leads him to murder Banford, by foxily tricking her into standing under a falling tree. Murdering her "was what his life must have," because Banford's death represents the end of the thanatos, the death wish, and freed his lover March
As in the other novels, in *The Fox* Lawrence presents us with both positive and negative characters in terms of humanistic psychology. Banford represents the negative, the opposite of the humanistic ideal, for she is cut off from the vital sexual side of her nature. March, like Paul in *Sons and Lovers*, begins as a negative character but with the potential for being a positive character with full human fulfillment. In *Sons and Lovers* it is Clara and in *The Fox* it is Henry who are the positive forces, the positive characters bringing out the full positive humanism of Paul and of March. At the end of *The Fox* March is a positive character exemplifying the humanistic ideals of an individual who integrates body and soul.

In the short novel *St. Mawr*, Lou Witt, a wealthy cosmopolite, is at first as effete and, in Reich's terms, orgiastically impotent as Banford in *The Fox*. At first, Lou is attracted to Rico because like Gerald in *Women In Love* he represents "the mechanical energy of making good," of being a success, of the aggrandizement of the individual ego. Consequently, Lou's marriage with Rico is on the rocks because these preoccupations of his prevent her from having an unselfconscious organic sexual relationship.

Then Lou encounters the stallion *St. Mawr*. In a discussion among Lou, Rico, and their friends it is agreed that *St. Mawr* is an avatar of the God Pan, the god of nature, primal energy, physical vitality, in other words, of Reich's orgone. "I should say he [Pan] was the God that is hidden in everything... I mean in the tree or the fountain or the animal... Pan was the hidden mystery—the hidden cause..." 'Do you think I might see Pan in a horse, for
Rico's attempt to steer St. Mawr away from the snake represents the attempt of the mind to control and suppress the primal instincts or orgone. When St. Mawr throws Rico and falls on top of him the primal consciousness of the stallion's irrepressible orgone has rebelled against the mind: "He [St. Mawr] knew and became silent again. And as he stood there a few yards away from her [Lou], his head lifted and wary, his body full of power and tension, his face slightly averted from her, she felt a great animal sadness come from him... And she felt a great woe; the woe of human unworthiness" (p. 70).

The communion between Lou and St. Mawr continues until the mysterious, compelling stallion takes possession of her soul and becomes the agent of the "recovery of her soul," somewhat as in The Fox the fox takes possession of March's soul and becomes the agent for the recovery of her soul. When the vital orgone of St. Mawr communicates itself to Lou her soul is filled with an "ancient understanding," and she can no longer bear the superficiality of her human relationships. She is ready to shift the center of her consciousness from the mind, the mechanical controlling faculty, to the solar plexus, the source of the orgone, which can link man to man in a mysterious vital unity.

At this point she understands the vital necessity of being a "real human animal" and says to her mother: "You admirer of Mind... A pure animal man would be as lovely as a deer or a leopard, burning like a flame fed straight from underneath. And he'd be part of the unseen, like a mouse, even. And he'd never cease to wonder, he'd breathe silence and unseen wonder, as the partridges do, running in
the stubble. He'd be all the animals in turn, instead of one, fixed, automatic thing" (p. 50).

With this new spirit and understanding, Lou rescues St. Mawr from being destroyed or gelded, spirits him off to Texas, repudiates the world of men, leaves St. Mawr in Texas and retreats to Taos in New Mexico. Here, in this warm congenial climate surrounded by the "marvelous beauty and fascination of nature," Lou finds something like Birkin's "peace of body."

Once again in this short novel we see the positive and negative characters representing the humanistic and nonhumanistic values. Rico represents the nonhumanistic values with its mechanical, intellectual, functional orientation to life which cuts him off from the other facets of his humanity. Like March and Paul in the other novels, Lou develops from a negative character without full humanity to a positive character embodying the organic humanistic ideal.

As in St. Mawr and The Fox in The Man Who Died a man's regeneration is linked with an animal. In the case of The Man Who Died, the rebirth of a Christ-like man is linked with a cock. When the cock is freed from its tether, the man is freed from death. As the freed cock crows "at the same time, at the same hour before dawn, on the same morning, a man awoke from a long sleep in which he was tied up" (p. 7).

The cock, which has added meaning because the word itself is a pun, symbolizes phallic potency, animal vitality, the life-force or Reich's orgone. Thus, the cock's sexual advance upon a hen is a "short sharp wave of life," "one wave-tip of life overlapping ... another in the tide of the swaying ocean of life" (p. 172). In the
story this orgone is at first imprisoned in the bird and the man but at
last is freed, revived, and galvanized. When the cock crows the sound
makes the man "shiver as if electricity had touched him" (p. 172).

Once revived the man who died, a Christ-figure, encounters
Madeleine who urges him to return to his disciples, embrace traditional
Christianity, and resume his former teaching. But the man declines
saying that traditional Christianity is life-denying because it rejects
the vitality of living flesh, rejects the orgone. As the man puts it,
"I asked them all to serve me with the corpse of their love. And in
the end I offered them only the corpse of my love. This is my body
--take and eat--my corpse. . . . I wanted them to love with dead
bodies" (pp. 204-205).

The man also refuses to resume his former teaching because he
now sees, as Lowen sees, the shallowness and sterility of intellec-
tualizing and sermonizing. The man prefers to search for the
instinctual inarticulate kernel of existence beyond words: "The Word
is but the midge that bites at evening. Man is tormented with words
like midges, and they follow him right to the tomb. But beyond the
tomb they cannot go. Now I have passed the place where words can bite
no more . . ." (p. 180).

In this frame of mind, the man frees the cock and sets out to
heal the world and himself, this time as a physician, a healer of
bodies instead of a healer of souls. His travels take him at last to
Syria where he meets the virgin Isis who is in search of the dead
Osiris so that she can revive him. She takes the man who died for
Osiris, leads him to her temple, annoints him with oil, embraces him,
revives him and makes him whole.
Their love-making is not just the satisfaction of bodily hunger as it is with the adolescents whom they witness copulating. For the copulation of the adolescents is Maslow's Deficiency-love, the love that arises from deprivation, deficiency, hunger. No, the love-making of Isis and the man who died is a tantric ritual, a consumation of a spiritual search for what Maslow called peak experience or self-actualization, the realization of one's ultimate potential. Their love-making has the power Lowen ascribed to sex to unite the partners in the central mysteries of the cosmos. With Isis the man has found the woman with whom he can experience the impersonality of sex, with whom he can transcend his own finite ego and get in touch with the large holistic consciousness, what Lowen called "cosmic events," the universal living God.

Thus, the man says about their love-making, "This is the great atonement, the being in touch. The gray sea and the rain, the wet narcissus and the woman I wait for, the invisible Isis and the unseen sun are all in touch, and at one" (p. 208); "Unless we encompass it [life] in the greater day, and set the little life in the circle of the greater life, all is disaster" (p. 200).

Once again in this story we meet positive and negative characters whose encounter represents the opposition of the humanistic to the antihumanistic orientation to life. Madeleine represents the negative, the antihumanistic character whose spirituality denies the life-force. The man who died and Isis represent the positive humanistic characters whose spirituality is organically linked to the life-force embedded in the flesh. Again the man who died is another example of the Laurentian character who comes gradually to his full
positive humanity through various relationships.

Like Lou Witt in St. Mawr and the man who died, Kate Leslie in The Plumed Serpent is an escapee from society. Like Lou, Kate hates the rigid, armored mechanical orientation and the "mechanical cog-wheel people" of the civilized Western world that Lawrence, Reich, and Lowen bemoaned. Like Lou, Kate longs for a vital subrational organic relationship with the world: "Give me the mystery and let the world live again for me! Kate cried for her soul. And deliver me from man's automatism" (p. 114).

Somehow, in her disenchantment, Kate finds her way to Mexico where she encounters Don Ramon and Don Cipriano, the leaders of the Quetzalcoatl cult. The Quetzalcoatl cult is a revival of an ancient Aztec religion, standing in opposition to Catholicism which it destroys symbolically by burning the images of Christ and Mary.

Like the man who died, Don Ramon opposes Catholicism represented by Carlota because it is a "religion of the spirit" which denies the flesh. Like the primitive Osiris' religion of the man who died, the Quetzalcoatl cult combines and sanctifies both flesh and spirit and restores divinity to sexuality, as Lowen did in his theory of the "divine orgasm." Thus, Ramon, the avatar of the god Quetzalcoatl, says to Kate, "I am a man who yearns for the sensual fulfillment of my soul. I am a man who has no belief in abnegation of the blood desires. . . . When the plasm of the body, and the plasm of the soul, and the plasm of the spirit are at one in the Snake, I am" (p. 194).

Kate gradually is drawn to the Quetzalcoatl religion because Quetzalcoatl, the "lord of two ways," the god combining spirit and flesh seems to offer her the organic relationship to the world,
Lowen's mature sexuality, that Kate searched for: "The name Quetzalcoatl, too, fascinated her. She had read bits about the god. Quetzal is the name of a bird that lives high up in the mists of tropical mountains, and has very beautiful tail-feathers, precious to the Aztecs. Coatl is a serpent. Quetzalcoatl is the Plumed Serpent . . . All a confusion of contradictory meaning, Quetzalcoatl. But why not? Her Irish spirit was weary to death of definite meanings, and a God of one fixed purport. Gods should be iridescent like the rainbow in the storm . . ." (pp. 60-61).

When Kate moves to Lake Sayula, the site of the new religion, and marries Don Cipriano she is metamorphosized from modern Western individualism, separation, self-assertion, and ego-involvement to a more holistic, organic mode of living based upon Reich's orgone and Lowen's sexual urge, i.e., the deep ineffable energy uniting man to man and man to the cosmos. Now Kate knows that life's core originates not from the mind but from the solar plexus, "from the powerful spine" (p. 455).

The love-making between Kate and Cipriano becomes like the ritual hymns and dances of the peons, embodying the orgone, the deep inarticulate energy, uniting the couple with the universal rhythms of the cosmos, and ending in profound peace: "[Kate felt] strange heavy positive passivity . . . For the first time in her life she felt absolutely at rest. And talk, and thought, had become trivial, superficial to her: as the ripples on the surface of the lake are as nothing, to the creatures that live away below in the unwavering deeps . . . The universe had opened out to her new and vast, and she had sunk to the deep bed of pure rest" (p. 462).
Again in *The Plumed Serpent* there are both positive and negative characters. Carlota, the Catholic, is the negative character denying the flesh, hence cutting off an essential part of her total humanity. Kate represents the character who changes from a negative character to a positive one as her potential for humanistic development is realized through her relationships with Cipriano and Ramon who are positive characters embodying the humanistic ideal of organic vitalism.

Unlike Kate and Cipriano, Clifford in *Lady Chatterley's Lover* is, in Lowen's terms, sophisticated rather than mature. Like Gerald in *Women In Love*, Clifford is wholly focused on the consciousness, the mind, and the will—in short, the controlling faculties. For example, like Gerald, Clifford is preoccupied with the efficient running of his mine.

In line with Clifford's preoccupation with controlling reality is his mechanistic orientation to life. Like his own wheelchair, a mechanical device which crushes flowers as it rolls over them, Clifford's mechanistic orientation crushes the spirit and blunts the emotions. The breakdown of the wheelchair symbolizes the orgiastic impotence of the mechanistic orientation to life.

Because of Clifford's emotional, spiritual, and sexual impotence, his wife Connie, like Kate Leslie in *The Plumed Serpent* and Lou Witt in *St. Mawr*, is plagued by a vague malaise. Like Lowen's sensualist or sophisticate, Connie is frustrated, enervated, depressed, low in vital energy. Eventually she becomes lonely, forlorn, and even emaciated and ill.

Connie is also sophisticated in another sense. For she is sexually "liberated" and is up to date with the latest chic sexual
sexual practices. Thus, when her husband fails to "satisfy" she has an extramarital affair with Michaelis.

But like Kate Leslie, Connie grows restless with sophistication and embarks on a quest for the ultimate sexual experience, although she does not really know that this is what she is after at the time. While out in the woods communing with nature, Connie meets the gamekeeper Mellors and a tearful, despairing moment for Connie transforms itself into a peaceful and transcendental sexual communion: "And he had to come into her at once, to enter the peace on earth of her soft, quiescent body. It was the moment of pure peace for him, the entry into the body of the woman. . . . And she knew, if she gave herself to the man, it was real. But if she kept herself for herself, it was nothing. She was old; millions of years old, she felt. And at last, she could bear the burden of herself no more. She was to be had for the taking. To be had for the taking. . . . He lay there with his arms round her, his body on hers, his wet body touching hers, so close . . . His very stillness was peaceful" (pp. 123-124).

In making love with Mellors Connie becomes Lowen's sexually mature woman, for in Lowen's terms she feels "unity with nature and the universe," she feels as though she has brought the whole world to life, that she has been reborn and that she has given birth to the whole world. Thus, we have the following description: "As she ran home in the twilight the world seemed a dream; the trees in the park seemed bulging and singing at anchor on a tide, and the heave of the slope to the house was alive" (p. 191).

The ideal of Lowen and Reich is the paradoxical ideal of the harmony of thinking man and feeling animal, of cultivation and
primitivism. As Lowen says, "emotional health represents the ability to be in two places at once," and "the full orgasm . . . is an index of emotional health since it represents the ability of an individual to unite consciousness and unconsciousness, ego and body."\[17\] Lowen goes on to explain that cultivation and strong ego development allows the necessary tension to build up, while animality and primitivism allows one to "let go" so that the orgasmic release is full and complete.

Mellors' two-sided character exemplifies this harmony between ego and body, consciousness and unconsciousness, civilization and primitivism. As an example of his ego development and civilization, notice the following highly literate speech: "Quite nice! To contemplate the extermination of the human species and the long pause that follows before some other species crops up, it calms you more than anything else. And if we go on in this way, with everybody; intellectuals, artists, government, industrialists and workers all frantically killing off the last human feeling, the last bit of intuition, the last healthy instinct, if it goes on in algebraic progression, as it is going on: then ta-tah! to the human species! . . . te deum laudamus!" (pp. 235-236). As an example of Mellors' animality and physicality, notice the following obscene remark: "What is cunt but machine-fucking!"

In Lady Chatterley's Lover again we encounter Lawrence's fascination with the interface, interaction, and clash between the positive and negative, the humanistic and the antihumanistic.

\[17\] Lowen, p. 310.
Clifford is the negative, antihumanistic character who has exaggerated one faculty, the mechanical controlling faculty, at the expense of his total unified human personality. In Connie, once again, as in Sons and Lovers and the other works, we meet a character who is negative at first but gradually separates herself from the negative represented by her husband Clifford and gravitates toward a positive humanistic character, Mellors. Through her relationship with Mellors Connie matures and realizes her full potential as a positive character, embodying the humanistic integration of mind and body.

Thus, from Sons and Lovers through Lady Chatterley's Lover the novels and stories of D. H. Lawrence can be seen to convey or even anticipate the doctrines of the humanistic psychologists. Even though in almost every novel or story there are both positive and negative, humanistic and antihumanistic characters, and even though the negative characters often have a hold on the main character at first and impede his or her progress toward full humanistic development, nevertheless, in every novel or story the main character does make progress and mature toward the ideal of full humanism. Thus, in all of Lawrence's novels and stories the humanistic outlook prevails, i.e., the view of man not as a mechanism made up of separate, interlocking parts working to perform some function, but as a holistic gestalt, a mysterious fusion of the body and soul, the profane and divine, in one organic whole.
Works by Lawrence


Theoretical works of the humanistic psychologists


