

"As If" we knew Lawrence's Rainbow

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OVERVIEW

Although The Rainbow has been the subject of a host of criticism both social and literary since its publication in 1915, it remains one of D. H. Lawrence's most intriguing and illusive works. Critics have argued for its genius and its failure. Volumes have been written on its interpretation. Its style and technique depend, it seems, on each scholar's special interests: symbolic, impressionistic, mystic, analytic. Mark Kinkead-Weekes even suggests

In some ways we are still learning to read it. Many earlier criticisms have been displaced by advances in interpretation; objections to Lawrence's over-insistence have come to seem oddly paired with failures to grasp exactly what is being insisted upon; objections to the irrelevance of some parts of the novel have vanished as we have learned more about its structure; and it has become more difficult to charge that the characters are undifferentiated, as we have grown to understand the nature of Lawrence's analysis.¹

I would agree that we are indeed learning to read it and propose that by concentrating on one grammatical component in the work we can come to a new understanding of Lawrence's method of characterization as well as gaining some new insights into the six major characters in the novel. The grammatical component is the adverbial clause containing the subordinating conjunction "as if." Most of Lawrence's work contains the clause and it is not confined to the novels and novelettes. A review of all his short stories indicates that only "Her Turn" and "A Sick Collier" in Volume One do not contain the "as if" clause. The use of this clause

provides a unique method which allows a character, or the narrator, to expand conditions in themselves, their surroundings or with imagined and/or abstract ideas. It is an expansive tool the writer can use to create internal dialogues within characters so that they can resymbolize or find new meanings in their constantly changing worlds.

Lawrence certainly made use of this tool in The Rainbow. Two careful readings have revealed 300 "as if" clauses. His primary usage is with the six major characters who account for 85% (N=255) of the total. This study proposes to analyze the 255 "as if" clauses from the standpoint of each of the major characters. While the concordance contains the entire context in which the clauses appear (Appendix A), only individual sentences will be used for analysis. Each sentence is referenced by a three-digit number followed by a colon and a page number. All materials are paginated to the Penguin Books edition and the references read as follows: the first citing (001:7) and the last (300:493). While the two readings may not have revealed 100% of the possible citings, it is reasonably certain that at least 95% of these uses have been identified for this study. I believe that this represents a sufficient sample from which to make observations and draw conclusions.

The initial focus will be to explore the "as if" clause itself and then apply it in reference to characterization and method.

THE "AS IF" CLAUSE

In 1925, the translation of H. Vaihinger's Philosophie des Als Ob (The Philosophy of 'As If') detailed his opinions of how the "as if" operates. His basic contention regarding the linguistic aspects of "as if" states:

In the conditional clause something unreal or impossible is stated, and yet from this unreality or impossibility inferences are drawn. In spite of its unreality or impossibility, the assumption is still formally maintained. It is regarded as an apperceptive construct under which something can be subsumed and from which deductions can be made.²

Deductions are possible with the subordinating conjunction because it is a way to act as if what is stated is "real" while consciously knowing the idea or assumption may not be "real." This premise becomes a useful way to deviate from "reality." It is also a useful way for the characters to compare their outer reality, or life, with their inner reality, or psychic state. For an expository writer like Lawrence, this clause creates an enormous potential in terms of what the characters are capable of doing. They can be given a way to express their impressions that is separate from the narrator's view and within their own internal framework. Scott Sanders, in his analysis of the novel, is particularly adept at understanding Lawrence's abilities when he states:

Lawrence had an uncanny ability for depicting the nonverbal communication between people...Lawrence's characters are often inarticulate by nature, yet many of the intense emotional states and complex psychological processes which

lie outside their range of speech lie outside the range of all common speech...What his characters could not have said he has written.³

Sanders does not pursue how this is accomplished but rather regards language as a part of society and silence as a part of nature; this becomes for him the dimensions of conflict within the novel. He, like many others, uses "as if" quotations to support his contentions.

The excerpts that are used from The Rainbow are not often ones in which dialogue is used. In only 3.5% (N=10) of the citings is there direct dialogue usage. This supports the contention that his characters are nonverbal in the sense of direct dialogue. They are very perceptive and involved in their worlds without the use of words, and this is not paradoxical as Chatman states in Story and Discourse:

But how can we speak of direct quotation of perception, sense impressions if they do not involve the character's very words? An answer might be that is an "as if" kind of quotation. There really are not words: words are used faute de mieux. Since perceptions are nonverbal, the narrative structure requires an expression that is nonverbal.⁴

This nonverbal or internal dialogue becomes, for Lawrence, the method by which he can have the characters explore ideas, reconsider past conditions and reject events without interfering with the events in the surface structure of the novel. Although the demands of those surface events are important to the characters, much of their growth and new perception is located within the "as if" clauses of the novel. The clause is a way to expand consciousness by the use of unlimited imagination and resymbolization in terms of past and present events. The characters searching for themselves may, within this clause, explore the nonrational, contract

and expand their sense of time and space, and suspend "reality" in order to realize their fears and desires. For Lawrence, the clause must have been clearly recognized as the ultimate in freedom because only his imagination posed any kind of limit on its possible use. Because the clause is based within the unreal and the impossible, any experience or expression of an experience is ultimately possible. The second unique feature is that precisely because a formal assumption is made, which we will continue to agree with the given in the statement, new and endless deductions are possible. Lawrence can say, for example:

(263:457) It was as if the sunshine that fell were unnatural
 (264:457) light exposing the ash of the town, as if the lights
 at night were the sinister gleam of decomposition.

or

(166:275) In church, the Voice sounded, re-echoing not from
 this world, as if the church itself were a shell that
 still spoke the language of creation.

or

(189:314) The lean man sitting near to her watched her as if
 (190:314) she were a strange being, as if she lit up his face.

Without understanding the use of the "as if" conjunction and without understanding the basic premises from which it operates, a reader could certainly dismiss the writing as no more than style or coincidence. With an understanding of the function of the clause, and with an acceptance of the premise that we agree to acknowledge different realities, but will operate as if it does not make any difference, we can clearly come to a new dimension of Lawrence as a writer and realize how he used this clause as a foundation to build added dimensions into his characters.

The clauses, taken in their totality, represent a new skeletal form of the characters. This form, representing the psychic version of the characters is not well-concealed but has failed to be the focus of critical attention. Perhaps, the reason for this oversight is that the pattern is too obvious, too integrated.

The presentation of this pattern will be by gender and individual. In reviewing the characters' statements, some obvious categories surfaced as a means of grouping them. For the men and women, the following categories were observed (Table 1).

While the marital family roles are the most obvious in this breakdown, we must agree with H. M. Daleski that:

The Rainbow, it is clear, is meant to be more than a psychological or sociological study of marriage; it is the first stage in an attempt to discover the necessary conditions for a meaningful life....This presupposes, however, that there is a self to develop, and Lawrence's effort is directed at exploring not only failures and consummations in marriage but frustrations and achievements of true being.⁵

The use of the clause in the development of one's true being or self provides a way to express new levels of consciousness and understanding. The writer's task of conveying to us deeper dimensions of reality is greatly facilitated by the "as if" statements. Characters can examine themselves and their worlds on a multidimensional level while bringing to consciousness new understandings of themselves and others. Perhaps, Lawrence's first use of the "as if" clause in the novel can best summarize what we might look forward to as we analyze their statements. The opening line of the second paragraph of Chapter I states

(001:7) There was a look in the eyes of the Brangwens as if they were expecting something unknown, about which they were eager.

Table 1. "As If" Categories by Major Characters

<u>Tom:</u>					
Child	Attraction		Husband	Father	Self
<u>Will:</u>					
	Attraction ₁ (Anna)		Husband	Father	Self
	Attraction ₂ (Jennie)		Husband- lover		
<u>Skrebensky:</u>					
	Attraction	In Love	Lover		Self
<u>Lydia:</u>					
			Wife ₁ (Lensky)	Mother ₁ (Anna)	Widow ₁ (Lensky)
			Wife ₂ (Brangwen)	Mother ₂ (Tom)	Widow ₂ (Brangwen)
					Self
<u>Anna:</u>					
Child		In Love	Wife	Mother	Self
Daughter ₁ (Lensky)			Wife- lover		
Daughter ₂ (Brangwen)					
<u>Ursula:</u>					
Daughter	Attraction ₁ (Skrebensky)	In Love	Lover		Teacher Self
Grand- Daughter	Attraction ₂ (Winifred)				
	Attraction ₃ (Anthony)				

THE CHARACTERS

The Men

The opening paragraphs of The Rainbow begin with a description of the men and their relationship to the world and the cycles of nature. This section is often quoted as the past history and lifestyle of the men and reflects the part of them that will need to change as they move to a greater consciousness. Daleski suggests that there is a definite need for this change because of a basic failure in the Brangwen men:

...I believe, that the long line of Brangwen men have failed to realize their 'man-being.' With their brains inert, they have failed to turn 'the accumulation from the living day' to account, to go beyond 'the pulsing heart of creation' onward to utterance and 'the active scope of man.' In other words, the disposition of the Brangwen men is essentially female.⁶

They are female in the sense of accepting and receiving rather than developing and changing. In terms of the "as if" clauses there are only two judgment statements, given by women, that the men accept and appear to rely on. For Tom, the judgment comes from his mother and occurs in one of his Child statements:

(004:15) But he took the infliction as inevitable, as if he
(005:15) were guilty of his own nature, as if his being were
wrong, and his mother's conception right.

For Will, the judgment comes in one of Anna's comments.

(107:171) But at length he came to accept her judgements,
discovering them as if they were his own.

These comments do not prevent the Brangwen men from going on to seek their new consciousness in their own statements. This is not, however, the case with Skrebensky. He, as we shall note in his comments, never has any impetus to propel himself to any other state regardless of the opportunity to do so. Lawrence has distributed the "as if" clauses, in number, according to the character who will exhibit the most potential for growth as is shown in Table 2.

Table 2. "As If" Clauses by Major Male Characters

Characters	Number of Clauses	% of Total
Skrebensky	26	27
Tom	30	32
Will	39	41
Total	95	100

Tom

The only other Child statement that Tom has concerns his need and fear of his feeling state being activated. The fear exhibits itself in a hate statement because he is unable to express emotion regarding a school book he was trying to read. After being moved by a teacher's reading of it, he tried and failed to express himself. In a feeling of emotional incompetency, he throws the book down and states:

(006:016) And he hated books as if they were his enemies.

Using the "as if," Lawrence can have Tom reject the object and not himself and still be conscious of the fact that he is having trouble with his

emotional nature. This tension over emotional states will surface again as he ventures into his attraction and relationship with Lydia.

Attraction

- (030:45) The expression of his eyes changed, became less impersonal,
 (031:45) as if he were looking almost at her, for the truth of her. Steady and intent and eternal they were as if they would never change.
- (032:45) Then he saw her come to him, curiously direct and as if without movement, in a sudden flow.
- (034:46) Now also he heard the wind roaring as if it had just begun again.
- (037:48) 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, he bent and kissed her heavy, sad, wide mouth that was kissed, and did not alter.

Within this attraction there is a sense of the unchanging and the permanent. Although we generally think of these impassioned scenes as fluid and moving, and indeed in some respects they are, there is in the "as if" statements, a sense of the unalterable. Within this sense of the concrete, Tom is able to risk growing, to open to the possibilities of expanding his emotional self because he can envision his love object as one in which is steady and fixed. Because he is in a vulnerable position, it is extremely important that Lydia remain fixed. This motionless position will only work for so long with Lydia, however, as she will demand, as we shall see from her statements, that he stop treating her as a fixed object and relate to her as a total human being.

Tom's Husband statements, whether commenting about himself or his wife, are very unsure and unsettled. He is reflecting the fact that there

has not been growth and movement and that he is unfulfilled but aware of the drive to transcend that is pushing him. All of his Husband statements precede the eventual blowup between him and Lydia that will propel them into "another circle of existence." In fact, his last "as if" clause precedes the final surrendering silence that will break into the new space they will inhabit, a space that will produce the rainbow.

Husband

- (043:64) A tormented look came into his eyes, as if something were always dogging him.
- (044:64) For she was quiet and polite, as if he did not exist, as one is quiet and polite to a servant.
- (045:65) But his wrists trembled and seemed mad, seemed as if they would burst.
- (051:82) She was serene, a little bit shadowy, as if she were transplanted.
- (055:93) She was his wife, what right had she to speak to him like this as if she were a stranger.
- (058:94) 'You make me feel as if I was nothing,' he said.

This last statement of Tom's is the only direct dialogue statement by a male in the novel. The other nine dialogue uses are by females and two are spoken by Lydia right before Tom's statement. These Husband comments reflect that Tom is indeed at a crisis in his development, and he will have to make a conscious growth choice to be vulnerable to life if he is to continue his self growth and develop his relationship with Lydia. Although he is still projecting outward with his notion that she is making him feel something, he is cognizant that in his present condition, he is nothing. The use of the clause to provoke the crisis, to bring the idea

to consciousness, is a pivotal event in this early part of the novel.

Tom has very few comments in his role as father to Anna, but they do point out the use of the clause to stop time and to reveal the depth of the relationship with Anna.

Father

(050:80) When he came to, as if from sleep, he seemed to be sitting in a timeless stillness.

(077:127) He went about for some days as if stunned.

(079:129) It was as if his hope had been in the girl.

The first statement clearly reflects the use of the clause when there is a desire to deal with the impossible. One of the comments made about The Rainbow is that it expresses a manipulation of time and space. For some critics, this becomes problematic. Grounded in concrete, they apparently become disoriented when spatial and temporal oddities occur. Even the average reader can become puzzled when events do not occur as they do in "reality," but then Lawrence is not choosing to write the average novel nor to consider the comfort of the critic. He is dealing in archetypes and concepts, and within that framework an annulment of time or the suspension of space is perfectly acceptable, even warranted. If time, as Eliade says, "makes possible the appearance and existence of things,"⁷ then the ability to abolish time can suspend things, ideas and people so that we can experience ourselves without the events of the present. This timeless stillness that Tom finds himself in when he comes to in the barn indicates that, although Anna has been asleep, he has been in a timeless space, the unchanging, infinite world that exists beyond

the "reality" of the world of life. The use of the clause with a child is pointed as Tom questions, in that some paragraph: "Why did she not shut her eyes?" (R80). Obviously, she does not have to "close her eyes" to reality, she can exist in timelessness and consciousness at the same "time." The "as if" clause and the question both understand the fact that

The child, the abolisher to time, has been lauded by most mystical and religious traditions that have left written records....It is the child who is at home in a nonlinear time....⁸

In the statements of the major characters we will note that the use of time with the child state is a recurring theme. The most self-growth, as noted in the statements, will involve the character returning to a child-like state or experiencing rebirth so that time can be abolished, or suspended, and new growth and perceptions can occur.

The other Father statements indicate a point in the novel where there is a break in the relationship that has been significant, at least on Tom's part. Anna's "as if" statement on hearing of her father's death would also indicate that it was a meaningful relationship for her, too (153:250). His state of mind after Anna tells him, in anger, that he is not her father, is one of shock, and it is his moment of realization that his hopes had indeed been with the child. His vulnerability and understanding of their relationship is a crucial awareness to him. His creative life was evolving with the girl. Females represent growth to him, and he had a daughter who was fulfilling that role. She is clearly preferred over his other children. In this scene, Lawrence shows the

shock and pain of growth. He notes how the characters involve themselves in ways that they are not even consciously aware of and sometimes need to reevaluate. He suggests that sometimes they accept and grow with the pain and do not shut down to life or remain rigid as, for example, Skrebensky does.

Tom's Self statements are primarily concerned with his perceptions of himself as he experiences himself with Lydia. Ten out of the thirteen statements deal with this issue.

Self

- (008:28) He just went on as if he were normal.
- (011:29) He saw her face clearly, as if by a light in the air.
- (012:29) He felt as if he were walking again in a far world, not in Cossethay, a far world, the fragile reality.
- (013:32) He felt also a curious certainty about her, as if she were destined to him.
- (014:32) A swift change had taken place on the earth for him, as if a new creation were fulfilled, in which he had real existence.
- (015:32) He felt the fine flame running under his skin, as if all his veins had caught fire on the surface.
- (017:34) He went on down the road as if he were not living inside himself, but somewhere outside.
- (018:34) He stepped aside and she at once entered the house, as if the door had been opened to admit her.
- (019:35) 'Haven't we any butter?' asked Brangwen again, impatiently, as if he could command some by his question.
- (042:57) So that he lived in suspense, as if only half his faculties worked, until the wedding.

Some typical themes occur in these sentences that Lawrence will repeat with some of the other characters in their "as if" clauses. For example, being in a different world other than Cossethay, having people destined for each other, experiencing burning or flaming images, being outside oneself, and exploring the idea of a new creation. In comparing these conditions, we find most are on the expansion side and the imagination is used to describe the unreal. One other pattern is noted in these sources; many of them occur in clusters or within a few pages of each other. Two analyses of this patterning are found in the Appendices of this study. Appendix B contains the "as if" in sentence and paragraph construction and Appendix C contains the "as if" clauses grouped by the number of times they are used on a given page.

Tom's last three sentences reflect some further considerations he makes concerning females that initially seem to impress him, and the final sentence deals with his state of mind before his death.

(054:91) The next day he was himself, and if he thought of the other woman, there was something about her and her place that he did not like, something cold, something alien, as if she were not a woman, but an inhuman being who used up human life for cold, unliving purposes.

(124:198) Tom Brangwen was quite at a loss, at her mercy, and she laughed, a little breathlessly, as if tempted to cruelty.

(151:244) He talked aloud to himself, sententious in his anxiety, as if he were perfectly sober, whilst the mare bowled along and the rain beat on him.

Regarding his statements about Mrs. Forbes and the Baroness, he appears to be doing two things: checking out his relationship with other females, and in both cases he appears to have been under their "spell" in a sense;

and two, to have rejected other females which may indicate the strength of his relationship with Lydia. The final statement is the recognition that he is not sober and because of this muddled thinking he will make poor judgments and die in the storm.

In his presentation of this character, Lawrence has presented the idea of the need for growth and what some of the barriers to that growth might be. The clause has set up the major scene of crisis for Tom and Lydia and then assisted in their successful transcendence into the new pattern. This coupling is still satisfactory later in the novel when Tom assesses the possible worth of other attractive females, other growth.

This is a positive beginning for one Brangwen man, and the impetus will now be developed with the introduction of Will. A comparison of the distribution of the clauses for Tom and Will indicates the importance of the growth of the character in terms of selfhood as well as his development in his relationships as Table 3 shows.

Table 3. "As If" Statements by Categories for Tom and Will

	Categories					
	Child	Attraction	Husband	Husband-Lover	Father	Self
Tom	3	5	6	0	3	13
Will	0	3	12	1	3	20

Will

Will's initial statement is one of attraction and signals the beginning of a relationship with Anna. The other Attraction statements

concern Jennie, the girl at the theater, and it is after this seduction scene that Will and Anna have another new beginning that is categorized as Husband-Lover and Wife-Lover in this study.

Attraction₁ (Anna)

(074:124) 'Anna,' he said, as if he answered her from a distance, unsure.

Attraction₂ (Jennie)

(141:230) He was alert in every sense of fibre, and yet quite sure and steady, and lit up, as if transfused.

(143:231) 'What's the matter?' he said, as if calmly.

The most obvious differences in the two attractions are the unsteadiness with Anna and the sure, steady excitement with Jennie. The object of that excitement will eventually be Anna, and the experience at the theater will act as a catalyst for the passion that will grow between them.

The adverbial clause, as it is used in Will's Husband statements, provides the clearest picture thus far of the use of the clause regarding the unreal and the impossible. The first four statements reveal the transportation of Will in the early days of his marriage into an "unreal" space.

Husband

(080:144) And to him, as the days went by, it was as if the heavens had fallen, and he were sitting with her among the ruins, in a new world, everybody else buried, themselves two blissful survivors, with everything to squander as they would.

(081:145) The next day, he was with her, as remote from the world as if the two of them were buried like a seed in the darkness.

(083:146) 'So am I,' he said calmly, as if it were for not the slightest significance.

(089:150) It was as if the surface of the world had been broken away entire: Ilkeston, streets, church, people, work, rule-of-the day, all intact; and yet peeled away into unreality, leaving here exposed the inside, the reality: one's own being, strange feelings and passions and yearning and beliefs and aspirations, suddenly become present, revealed, the permanent bedrock, knitted one rock with the woman one loved.

The unreal space that Will inhabits is clearly distinguished by what it is not and what he imagines it to be. The third statement concerns the fact that they are both hungry but it is obviously a fact that they would like to pretend is unimportant. What one does understand by the descriptions of the entire scene is that the "reality" of their lives has shut down, been denied so that they can experience each other and the wonder of their loving. It is interesting to note that Chapter VI, in which these sentences appear, contain 44 citations, the maximum number used in any chapter. Chapter VI, however, follows the only one in which there are no citations: "The Wedding at the Marsh." It is beyond the scope of this study to fully speculate on the reason for its absence. We do note, however, that this is a much more factual and nonexpository chapter, which may account for the lack of "as if."

Following the weeks of bliss in their "unreal" world, Anna decides to return to the "dead world," as Will calls it, and give a tea party. Thus begins the see-saw battle between them as he fights for his "unreal" world and new consciousness and as she tries to balance her life between the two extremes. His statements reflect the anguish and the joy that he experiences during this tumultuous time.

- (092:152) There followed two black and ghastly days, when she was set in anguish against him and he felt as if he were in a black, violent underworld, and his wrists quivered murderously.
- (093:154) His eyes glittered, and as if with malignant desire.
- (094:155) The hand that touched her shoulder, hurt him, as if she were sending it away.
- (095:156) He heard the church clock chime, as if it touched him, and he waited in suspense for it to have gone by.
- (099:163) He hated beyond measure to hear the shriek of calico as she tore the web sharply, as if with pleasure.
- (106:170) Then as if his soul had six wings of bliss he stood absorbed in praise, feeling the radiance from the Almighty beat through him like a pulse, as he stood in the upright flame of praise, transmitting the pulse of Creation.
- (115:184) It hurt him as he watched as if he were at the stake.
- (117:189) Then, as if she was revived and free to be fond of him again, deluded by his silence and seeming acquiescence, moved also by pity, she took him back again.

Will's attempt at his new consciousness, and his knowledge that Anna is part of the key to his growth, will be reflected throughout his Self statements. But before those are considered, there is one statement that needs to be discussed: "Husband-Lover." The name was chosen because it seemed to best represent what was happening between the couple. They had become lovers on a different level. It can be argued that this was not necessarily a "progressive" step, but it certainly was a passionate one. Perhaps, Lawrence was showing us what happens to the drive for transcendence when it does not realize itself in a spiritual sense but rather remains on the purely physical level. While this is, he clearly points out, an enjoyable growth it is a somewhat limiting one, at least for this

couple. Anna's statements as "Wife-Lover" are even more explicit than Will's, but in the end seem frustrating, especially when compared to her Self statements.

"Husband-Lover"

(146:235) It was as if he were a perfect stranger, as if she were infinitely and essentially strange to him, the other half of the world, the dark half of the moon.

Two strangers are now meeting and the outcome is unknown. It is the perfect way to move the action away from the stalemate that they have been in and reintroduce the couple to each other. The sensual violence that develops and Will's fear of the Absolute Beauty are juxtaposed with the outward life they live where the teaching of handwork instruction is discussed. Perhaps, this is one of the frustrating aspects of the novel until we understand that through the "as if" we are indeed in two separate realities and we are expected to operate, as readers, with the same fluidity Lawrence has as a writer. Until we see, however, how this operates in relation to the clause we can only experience our own sense of frustration of see-sawing back and forth between the two realities. Once we see it, as within Will's Father statements, we realize what Lawrence was about and how he structured these clauses to fit an overall plan.

Father

(136:225) He would take her on his back as he went swimming, and she clung close, feeling his strong movement under her, so strong as if it would uphold all the world.

(137:226) But his eyes were full of the blackness of death, it was as if death had cut between their two lives, and separated them.

(223:363) He looked round as if at an apparition.

Part of the function of the statement for Will and Ursula is to separate them. As we saw with Tom, the clause announced the end of the initial phase of their lives, and Anna was then free to go. With Will's statements the same function will presumably be served. Initially, we have a statement that shows their bondedness and then it is reported that they have separated. Although the word death is used symbolically for their separation, it is illusionary: they have not separated. The last sentence occurs right before Ursula announces that she has a position that she wants. The sentence foreshadows the coming events when she will be only an apparition of remembrances to him. She will try to separate and lead her own life now. We will explore this idea further in the women's section.

Will's Self statements show an odd pattern. We can see in the opening ones the beginning of his relationship with Anna and then his determination to marry her.

Self

- (064:114) He returned to his lodging at night treading quick, his eyes glittering, and his face shining darkly as if he came from some passionate, vital tryst.
- (065:115) To his wonder, he had stopped her at the gate as they came home from Ilkeston one night, and had kissed her, blocking her way and kissing her whilst he felt as if some blow were struck at him in the dark.
- (066:116) And the youth went home with the stars in heaven whirling fiercely about the blackness of his head, and his heart fierce, insistent, but fierce as if he felt something baulking him.

(075:126) Again the youth went pale, as if the spirit were being injured in him.

(076:127) It was as if his soul had turned to hard crystal.

This crystalization of his will in terms of his desire seems to give him a depth of character that will make him a forceful person, but then he begins a series of statements that are abstract and seem to disassociate him with his former self.

(097:160) There was something subterranean about him, as if he had an underworld refuge.

(100:164) He paced them with a mad restlessness, as if he were running amok.

(104:169) He seemed to become blind, as if he were not there with her.

Will is beginning to become abstract rather than to develop his capacity to deal with the abstract. Even in those places that are familiar to him, like the streets, he is pacing with restlessness. One can sense that a change has come over him and the promise of the strength of character is no longer with him. His next statements provide a further separation of him from the original promise of his growth.

(107:171) But at length he came to accept her judgments, discovering them as if they were his own.

(108:172) But for all that he would live in his soul as if the water had turned into wine.

(110:177) He was dark browed, but his eyes had the keen, intent, sharp look, as if he could only see in the distance; which was a beauty in him, and which made Anna so angry.

The first two sentences are related to the social and sacred beliefs that Will has, or rather had. In the first case, he is willing to accept Anna's judgment and, in the second case, he is not. He seems unable to integrate his social imitations or reconcile his sacred beliefs with the

contradictory information that he is getting from her. What he does with the conflict is retreat, which is shown in the third sentence. Anna, of course, is angry because she cannot reach him in this space. In the next group of sentences, however, he tells us that this is not necessarily the place that he wants to be but that she is not coming to liberate him from the isolation he has created for himself. On the surface, he has also been "replaced" by the baby which had produced significant isolation feelings in him during Anna's pregnancy and does again during Ursula's early infancy.

(113:179) And he trembled as if a wind blew onto him in strong gusts, out of the unseen.

(114:179) It was as if he ended uncompleted, as yet uncreated on the darkness, and he wanted her to come and liberate him into the whole.

(116:188) He felt as if he were suspended in space, held there by the grip of his will.

(119:194) It was as if now he existed in Eternity, let Time be what it might.

(120:194) He could not move, a denial was upon him, as if he could not deny himself.

(122:195) But as he stood there he felt some responsibility which made him glad, but uneasy, as if he must put out his own light.

If we follow these sentences in order we have a character who is alone and who has unknown forces blowing on him. He can be saved or liberated from that place of aloneness, but if she does not come he must end himself uncompleted. He struggles with the situation and exerts his will once again. Now he recognizes that there is something more, perhaps, a union, but he cannot move toward it and, eventually, must end his quest.

He must put out his own light. It is a very poignant statement about Will's self and a painful realization. He is a character that has tried for growth, tried for transcendence, tried to understand the contradictions of the outer reality and the inner psychic needs and failed to bring about the resolution to those contradictions. It is a thoroughly "modern" dilemma that is unresolved by this character. Cushman recognizes this relationship between the character and the presentation of the character's need for transcendence as a difficult one for the writer when he states in his D. H. Lawrence Review article that

Lawrence's new ideas about character and about man's relation to the unknown required an expansion of traditional verbal resources. This is one of the reasons for the particular narrative intensity....The 'strain' in the style is Lawrence's attempt to capture in words a level of heightened experience and perception that is not really reducible to words.⁹

In one sense it may not be reducible to words but within the "as if" clauses it is certainly much more understandable. The last two sentences of Will's occur much later in the novel. They are a sad commentary on the lost potential and the banal surface existence that is substituted for the initial possibilities.

(217:355) He felt as if he were real, as if he handled real things.
(218:355)

(245:418) When it was suggested to him that he might apply for one of the posts as hand-work instructor, posts about to be created by the Nottingham Education Committee, it was as if a space had been given to him, into which he could remove from his hot, dusky enclosure.

He had been given a new space, and he has begun work on the panel of Adam and Eve again, but Lawrence is not one to give us any false hope for this

character. Will had his chance, and, for whatever reason, he missed and destroyed himself. Self-destruction is even more evident in the 26 statements of Skrebensky's.

Skrebensky

Regardless of Lawrence's motivation in having such a self-destructive character, he was single-minded in his "as if" clauses with Skrebensky. Perhaps, he wished him to be the antithesis of Ursula or, perhaps, to show us a character who was "outside of the Brangwen potential" or, perhaps, he simply wished to point out that some are not capable of any transcendence and are thus fated to live, as he once put it, in the "little day." The opening statement clearly sets the tone for the rest of the "as if" clauses.

Attraction

(185:309) Again the confusion came over him, as if he were losing himself and becoming all vague, undefined, inchoate.

Lawrence also recognized that in this "modern" generation, transcendence would become more and more difficult and his characters reflected this. Here is a character who cannot afford to lose himself. He cannot be without his social moorings and his specific social self. While, for some characters, this might be a beginning, for Anton it is only the beginning of the end. Even when he makes statements about being in love with Ursula he is on "slippery grass."

In Love

(196:318) He took her into his arms, as if into the sure subtle power of his will, and they became one movement, one dual movement, dancing on the slippery grass.

(199:321) Yet obstinately, all his flesh burning and corroding, as if he were invaded by some consuming, scathing poison, still he persisted, thinking at last he might overcome her.

(255:455) 'I had to come back to you,' he said, as if hypnotized.

This poison that he says is invading him represents, at least symbolically, the revulsion that he seems to exhibit toward any kind of growth or change. His Self statements are the most consistently negative of any of the characters in the novel.

Self

(170:291) He seemed simply acquiescent in the fact of his own being, as if he were beyond any change or question.

(171:292) He was isolated within his own clear, fine atmosphere, and as still as if fated.

(203:330) He behaved as if he were an affable, usual acquaintance.

(250:442) He stood as if he wished to be unseen.

(261:457) He was as if mad!

This isolated, unchanging person who wished, even after an emotional encounter, to be seen only as an acquaintance, is unquestionably one who will not exhibit any will or force or stamina in the pursuit of himself or his potential. As Gundrun observes, in her only "as if" statement in the novel, "You look as if you hadn't a bone in your body" (172:294).

Indeed, he has no backbone nor legs as he suggests in one of his Self statements. Although his statements reflect the destruction coming from Ursula, in light of his Self statements, there does not seem to be much to destroy. He even suggests that he is made of clay.

(262:457) The horror of the brick buildings, of the tram-car, of the ashen-grey people in the street made him reeling and blind as if drunk.

- (265:457) Quite mad, beside himself, he went to his club and sat with a glass of whiskey, motionless, as if turned to clay.
- (266:458) He felt as if his life were dead.
- (268:461) It was as if she were attacking him.
- (270:462) A horrible sickness gripped him, as if his legs were really cut away, and he could not move, but remained a crippled trunk, dependent, worthless.
- (271:462) The ghastly sense of helplessness, as if he were a mere figure that did not exist vitally, made him mad, beside himself.

As if this were not enough of an inner destructiveness for the character, Lawrence also annihilates him on a surface event. His whole crying scene is enacted in "as if" clauses when Ursula refuses to marry him.

Lover

- (273:467) 'When shall we be married?' he asked her, quietly, simply, as if it were a mere question of comfort.
- (274:467) The knot in his throat grew harder, his face was drawn, as if he were being strangled.
- (275:467) His head made a queer motion, the chin jerked back against the throat, the curious, crowing, hiccupping sound came again, his face twisted like insanity, and he was crying, crying blind and twisted as if something were broken which kept him in control.
- (276:468) His face, his breast, were weeping violently, as if automatically.
- (277:468) The latter sat as if trapped within the taxi-cab, his face still working, whilst occasionally he made quick slight movements of the head, to shake away his tears.

The final lover statements all occur on two pages of Chapter XV. It is one of Lawrence's most abundant and concentrated uses of the clause and it is the final destruction of the relationship between Skrebensky and Ursula.

- (286:480) He felt as if the ordeal of proof was upon him, for life or death.
- (287:480) It lasted till it was agony to his soul, till he succumbed,
 (288:480) till he gave way as if dead, and lay with his face buried, partly in her hair, partly in the sand, motionless, as if he would be motionless now forever, hidden away in the dark, buried, only buried, he only wanted to be buried in the godly darkness, only that, and no more.
- (289:480) He felt as if the knife were being pushed into his already dead body.
- (290:481) He drew gradually away as if afraid, drew away--she did not move.

Not only does Lawrence provide the character with self-destructive statements, but also makes sure that we are aware of his nothingness as reported by the other characters. Gundrun has already dismissed him, as we have seen, and Ursula has a chance to reinforce his nullity.

- (186:311) 'It seems to me,' she answered, 'as if you weren't anybody--
 (187:311) as if there weren't anybody there, where you are. Are you anybody, really? You seem like nothing to me.'
- (191:316) Skrebensky, somehow created deadness round her, a sterility, as if the world were ashes.

The only redeeming quality of Skrebensky that will ever manifest itself will be seen in the "as if" clauses that are attributable to them as a couple. These will be discussed, as will the other couple statements, following the analysis of the three women.

Men's Summary

From our initial premise that the "as if" clause is a device used to experience the unreal and the impossible and draw inferences from the statements, we have come to realize its potential in the statements of

the male characters. Time, space, reality, causality, and potential have all been examined through the use of this clause.

We have seen Tom and Skrebensky remain outside themselves and evaluate their possibilities. With Tom, the ultimate point reached was in his sense of self-growth, with Skrebensky, the ultimate point was turning away from any possible change or growth. We have seen the clause used as a separation device between father and daughter, and watched as the statements often precipitated crisis conditions that led to transcendent states. We have seen the statement present one character to another as if they were strangers and use that strangeness to develop more circles of existence. Only Tom seems to have reached some sort of potential within the clauses. Will tries but fails to sustain the state, and Anton never tries with any strong sense of will or drive. What we have seen most with the clauses is the outer and inner reality presented in a forceful way that helps us recognize the characters potential and limitations. While we may still be puzzled at Will's "failure," and subsequent extinguishing of his own light, we can clearly see the frustration of self-enlightenment realized and then not sustained. The anguish he suffers initially and the pain he experiences because of his isolation indicates Lawrence's understanding of the pain of growth and the energy needed for continued self-discovery. Because Will is unable to develop himself outside of the sexual relationship, and because Anna does not rescue him, he is a character who supports Davies' contention that:

This problem, a need for purpose in life independent of the sexual relationship, haunts male Lawrencian characters from Tom Brangwen on and is particularly serious for Mellors since he has no special skills or talents that might compensate for his lack of a sense of worth.¹⁰

Will's skills at hand-work can be seen as "saving" him but the comedown from the possible growth he could continue to experience is enormous.

While the analysis of a character on the surface level of a novel is revealing, this analysis of the "as if" clauses seems to indicate a much stronger statement of the intention Lawrence may have had regarding his males in The Rainbow. They are not the source of power, nor of change, nor of transcendence. They are the complements to the females who have the most "as if" clauses.

The Women

It will be interesting to see if Rossman's contention that

The Rainbow represents Lawrence's period of greatest sympathy for women. The Brangwen women, far more than the men, possess the courage needed to fulfill their desires. They can move outside themselves, can break the routine of domestic existence to embrace the unfamiliar and perhaps dangerous 'wonder of the beyond.'¹¹

will hold true regarding their "as if" statements. A distribution of the 151 clauses by major female characters is cited in Table 4.

Table 4. "As If" Clauses by Major Female Characters

Character	Number of Clauses	% of Total
Lydia	25	17
Anna	49	32
Ursula	77	51
Total	151	100

As we would expect, Ursula has the greatest number of clauses for it is she who exhibits the greatest change and growth. One of the patterns noted with the women's sentences is the concentration within given chapters. Although the women overall have more clauses and, with the exception of Lydia, are distributed over a wider number of chapters, they are mostly concentrated within several chapters (Appendix D). This concentration reveals a different perspective of the novel's structure.

For Lydia, 76% of her clauses are contained in Chapter I (N=11) and Chapter IX (N=8). This concentration in I and IX, as well as the bulk of Tom's statements appearing in Chapter I (N=17) and his last statement appearing in IX (N=1) would seem to support the evidence that Chapter IX, "The Marsh and the Flood" is a closure on the "first part" of the novel. What does not support the break is the fact that both Anna and Will have the bulk of their clauses in Chapters IV, VI, VII, and VIII (Anna's equals 80%, N=39 and Will's equals 90%, N=35). Ursula and Skrebensky present a different concentrated pattern also. Anton has 80% (N=20) of his statements in Chapter XV while 87% (N=66) of Ursula's are found in four chapters. Structurally, then, it would seem that the novel has three distinct sections regarding the characters and their presentation through the "as if" clauses. Section One includes Chapters I through IX and is concerned with Tom and Lydia. Section Two contains Chapters IV through VIII and is focused on Will and Anna. Section Three describes Skrebensky and Ursula in Chapters XI through XVI. This breakdown helps to clarify how Lawrence presents the character's growth, or lack of it,

and does not lead to a view of "flatness" or "shallowness" of characters as had been described by some critics. The "as if" clauses present a coherent picture of the major characters as they try to transcend their limitations and experience their potential. The women are given the most diversified presentation of the clause from the standpoint of category breakdown and also within the nature of the clauses themselves. The climax will come with Ursula who will transcend, both semantically and symbolically, into a new day. This is the promise of the unknown about which the Brangwens were eager, as we heard in the first clause. This is the culmination of the novel.

(300:493) When she woke at last it seemed as if a new day had come on the earth.

How Lawrence came to this conclusion can be seen in the statements of his female characters. We will begin the analysis of these female characters with Lydia.

Lydia

Other than her Self statements, all clauses reflect a role in the marriage and family unit. Initially, we might think that Lawrence has simply placed her in a traditional setting but her Wife statements would contradict that thought. In her statements about being Lensky's wife she clearly uses them in a rejection pattern. While one might dispute the interpretation of rejection as false, when coupled with her sentence as Brangwen's wife, it is evident that she was, in a sense, "nothing" in her first marriage but she will not tolerate this condition in her second one.

As we have seen with Tom's statements, he wished her to remain a static object that he could be sure of, but her statements will force him to understand that one can grow and change and still share living and loving. It is the use of the clause that sets up a crisis and forces the characters to look at themselves. Lydia is asking for a relationship which is more than the sexual one, which she apparently had with Paul Lensky. She wants one as a total being. With Tom she will demand all. And get it.

Wife₁ (Lensky)

- (038:050) And Lydia, as if drugged, followed him like a shadow, serving, echoing.
- (112:178) 'He went bald, rather bald, when he was quite young,' replied the mother, also as if telling a tale which was just old imagination.
- (160:256) He incorporated her in his ideas as if she were not a person
(161:256) herself, as if she were just his aide-de-camp, or part of his baggage, or one among his surgical appliances.
- (162:257) She saw him, she saw him go white when he heard the news, then frown, as if he thought, 'Why have they died now, when I have not time to grieve?'
- (163:259) 'He looked at me with his black eyes, almost as if he hated me, when he was ill, and said, "It only wanted this. It only wanted that I should leave you and a young child to starve in this London."'

Wife₂ (Brangwen)

- (056:94) 'You come to me as if it was for nothing, as if I was nothing
(057:94) there.'

He responds to this rebuttal with his comment about her making him feel as if he is nothing, which precipitates their growth and mutual understanding about how vulnerable they must be in order to grow. They must

destroy all in order to gain all. They must not be content in their shallowness, and Lydia will command that he change, and she will be ready to change with him. The initiative and impetus are definitely Lydia's, and the relationship within the clauses is under her direction and command. With her Mother statements, Lydia is much more passive, much more willing to be inactive.

Mother₁ (Anna)

(027:44) The mother sat as if in shadow, the story went on as if by
(028:44) itself.

Mother₂ (Tom)

(156:253) She could not but see the black depths of disintegration in his eyes, the sudden glance upon her, as if she could save him, as if he would reveal himself.

Not only is she presented in shadow, in the first clause, but her energy is not even required for the story to go on. The clause is also used to denote the suspension of time in the scene, for the whole scene is one of motionlessness. In the second statement Lydia is being asked, and rejecting, the notion of helping Tom II, with his rage against women. This rejection statement is followed, in the text, by a total evaluation of her relationships with both of her husbands. Finally, we learn of her solution to Brangwen's death.

Widow₁ (Lensky)

(029:45) And she, as if hypnotized, must answer at length.

Widow₂ (Brangwen)

(154:235) She could not sit all the evening peacefully, as she could before, and during the day she was always rising to her feet and hesitating, as if she must go somewhere, and were not quite sure whither.

(155:253) She was often driven out in the gig, sitting beside her son and watching the countryside or the streets of the town, with a childish, candid, uncanny face as if it all were strange to her.

(158:254) She spoke of him simply, as if he were alive.

The statement concerning Lensky is the declaration she must make to show that she is free to marry because she is a widow. It is her separation from the past and the consideration of the future. The three sentences following concern her state of mind after Brangwen's death and her solution to the problem: she will simply not allow reality to interfere with her needs and desires. She will speak of him as alive. This is a perfect use of the clause for denying reality and positioning a character in such a way that the character can act as if the impossible were true. While we may think, at first reading, that the use of the clause is sometimes extended beyond our normal comprehension and experiences, this usage shows it in a familiar pattern: one of grieving spouses. The clause also points out, in this context, the significance of Lydia's relationship with Tom. They have reached a genuine transcendent state that has allowed for their mutual growth and interdependence. The state is obviously one that Lydia cherishes and wishes to remain in. Of all the major characters, these are the only two that seem to have a sense of satisfaction as a couple. While the others may have fleeting moments of togetherness, in the long run they are separate individuals searching alone or in a purely social context for the process of growth.

The process, however, is the same no matter how the clause is used, for the characters are extending their wishes or rejecting their reality in favor of one which is infinitely more pleasant or better able to express their emotions. They resymbolize their reality and give it the meaning that they wish it to have rather than what actually exists. They also use it to deceive. Lydia's Self statements, for example, are a hodge-podge of seeming contradictions. They range from the almost shy, not-willing-to-be-seen person, to one expressing a helplessness that she does not exhibit in her other statements, passive sometimes but not helpless. She usually seems to be in control of herself and her surroundings. Perhaps, it is because her initial statements were made when she is not yet involved with Brangwen and is on unfamiliar turf.

Self

- (009:29) She walked hastily, as if unseeing, her head held rather
 (010:29) forward. It was her curious, absorbed, flitting motion, as if she were passing unseen by everyone, that first arrested him.
- (020:36) 'I am afraid that I should not come, so,' said the stranger, looking at him inquiringly, as if referring to him for what it was usual to do.
- (021:37) He was difficult for her to understand, warm, uncouth, and confident as he was, sure on his feet as if he did not know what it was to be unsure.
- (022:37) The furniture was old and familiar as old people, the whole place seemed so kin to him, as if it partook of his being, that she was uneasy.

Maybe part of her statements is a preview of what will happen to Tom in the future. He will certainly not be sure on his feet, nor in familiar

surroundings, nor would he know what to do for he will be looking to her for guidance.

(033:46) And she sat utterly still with him, as if in the same.

(035:47) She was oddly concerned, even as if it pleased her a little.

(036:48) It was as if she ignored Brangwen.

Lydia has now agreed to marry him and with the closeness of her he is transported into that timeless space as they kiss. Lawrence says that he is "...sealed in the darkest sleep, utter, extreme oblivion" (R46). Tom appears to have taken some time out and experienced a new birth, a new understanding. Lydia's comment that she was "as if in the same" would seem to be saying, in reality, that she was not in the same space that he was. This interpretation makes some sense in light of the fact that she can soon begin to discuss concrete realities like the child and their ages, which pleased her, as she reports in the second sentence. Because she has not experienced what he has, she can now go about the surface business of life, like setting a tea-tray, and seemingly ignore him. In a scene reminiscent of Will's problem with the tea party, Tom also experiences discomfort in the sudden shift from the timeless space he was in to the concreteness of the "weekday."

Lydia has no problem with transition because there isn't one for her. Her problem comes later when she realizes how significantly they have touched each other.

(040:54) As if crushed between the past and the future, like a flower that comes above-ground to find a great stone lying above it, she was helpless.

(041:55) But she had felt Brangwen go by almost as if he had brushed her.

The flower image introduced here by Lydia, will be used later in several of Ursula's statements. Although, in this case, Lydia is again reporting helplessness, it is not the condition of now knowing what to do but deciding if she will take part in the promise that she felt with Brangwen. The touching she is reporting is that of her consciousness and not physical contact. She must decide whether or not to expand herself or remain enclosed in the world that she has built for herself.

Overall, Lydia's strongest statements occur as she presents herself as wife. Her Mother comments seem to be impersonal with Anna and a rejection of the needs of Tom II, who represents her sons. The strength of her relationship with Tom would seem to be indicated by her refusal to admit his death. This we would judge to be her most satisfying, growth-producing experience as a person. It is also the area in which she exhibits the most power and control of her life. We will see in Ursula's statement that Lydia also provided a safe space for her granddaughter. This is not the case with Anna as we shall see from her child and daughter statements.

Anna

Only two of Anna's 11 statements from her Child and Daughter categories deal specifically about her relationship with her mother.

(024:39) The child huddled close to him as if for love, the mother sat very still.

(109:177) She sobbed as if her heart would break.

Her relationship with Lydia is never stated very positively in the novel and openly suggests that she is resentful of Lydia and even alienated from her. The second statement, however, precedes a close physical action between the mother and daughter. Anna has returned home to tell about "cruel Will" and soon begins to sob. Her mother goes to her, puts her arms around her and holds her close. One point needs to be made in terms of Anna's sobbing and its effect on people. In a Child statement we are told:

(047:68) There was something heartrendering about Anna's crying, her childish anguish seemed so utter and so timeless, as if it were a thing of all the ages.

When Anna sobs everyone around her is affected and actively works to get her to stop. This timeless quality of Anna is important, for Lawrence has established her as tied to more than just the everyday drama of life. She is described as a changeling and bewitched. She suffers from an unnamed oppression.

(048:72) The darkest days of the year came on, the child was fretful, sighing as if some oppression were on her, running hither and thither without relief.

If she is noted for being different, she may also represent the possible potential for significant change and growth. But the growth is presented as a difficult transition for her. Brangwen seems to be the one who is with her during many of the discomfoting scenes, for she has accepted him now. This was not always the case in the beginning.

(016:33) But she had got it, and she stood back with it pressed against her little coat, her black eyes flaring at him, as if to forbid him to notice her.

(046:66) Then suddenly, Anna looked around, as if she thought he would be gone.

Her relationship with Tom is of the utmost importance to her and she does not even care to be with other children.

(052:85) She domineered them, she treated them as if they were extremely young and incapable, to her they were little people, they were not her equals.

Her attachment to him is also seen in her Daughter statements which favor Brangwen, not Lensky.

Daughter₁ (Lensky)

(112:178) 'And was my father'--she spoke of him as if he were merely a strange name: she could never connect herself with him-- 'was he dark?'

Daughter₂ (Brangwen)

(067:116) And how uneasy her parents were, as she went about the house unnoticed, not noticing them, moving in a spell as if she were invisible to them.

(078:128) 'Daddy,' she cried from the doorway, and she ran to him sobbing as if her heart would break.

(109:177) She sobbed as if her heart would break.

(153:250) When Anna Brangwen heard the news, she pressed back her head and rolled her eyes, as if something were reaching forward to bite at her throat.

The last sentence is Anna's reaction on hearing the news of Brangwen's death. The reference to the throat is an indication of the reaction at a specific major nerve center of the body. This is very significant in symbolizing Anna and Tom's relationship. This is their connecting point. The throat energy center is associated with volition or will power and an increase in the power of hearing on the astral plane.¹² Lawrence was

well aware of the energy points of contact as Doherty points out in "Connie and the Chakras: Yogic Patterns in D. H. Lawrence's Lady Chatterley's Lover," when he comments:

He is roughly in line with orthodox Yogic topology in locating seven major nerve centres or planes of consciousness in the body.¹³

Lawrence's familiarity with the Book of Revelation made him aware of the seven seals of psychic energy to be opened in the body¹⁴ and his study of Yoga, dating from 1912 on,¹⁵ continued his search for an understanding of this phenomena. Eventually, he used the term chakra for the energy points but also referred to them as "plexus" or "primary affective centers" as he does in Fantasia of the Unconscious. These centers are points of connection between self and others. From these centers energy is received, transformed and sent. As Doherty also points out, regarding the throat chakra:

Thus, as Lawrence explicates it, the thoracic, properly polarized, is a delicate exploratory mode, source of 'real eager curiosity' about the surrounding world.¹⁶

Anna and Tom have explored the world together but as importantly, to the overall pattern of characterization, so have Ursula and Will. Both of the father/daughter relationships are will-centered ones and they are certainly strong connections.

The fact that both relationships are centered in the throat area is also seen in Will's statements about the swimming adventures with Ursula. He reports that he almost broke his neck during a dive from the bridge. In that incident, the symbolic relationship is almost broken.

The text points out, however, that, "Still they were not separated" (R226). This energy connection between them is very potent and their relationship is even described as "...a curious fight between their wills" (R225). This issue of father and daughter's being connected by wills leads to some questions.

When Anna reacts to the news of Tom's death (153:250), the rest of that paragraph containing the clause reads as follows:

She pressed back her head, her mind was driven back to sleep. Since she had married and become a mother, the girl she had been was forgotten. Now, the shock threatened to break in upon her and sweep away all her intervening life, make her as a girl of eighteen again, loving her father. So she pressed back, away from the shock, she clung to her present life (R250).

Can we infer from this that she is grounded in the present reality and has a successful separation from her father? It would seem so. This separation idea is important to the father/daughter relationships in the novel. We can now ask if Ursula had separated out in the same, or a similar way from Will. Did she make a break? We are told, in the text, that

As she grew older, five, six, seven, the connexion between her and her father was even stronger. Yet it was always straining to break (R225).

The implications of the separation for Ursula will be discussed further in her section, but the pattern indicates how important this connection is to both sets of father/daughter relationships.

The value of using this clause for such connections and separations cannot be overstated. Lawrence guides us through the inner psychic levels and the outer life ones with ease and subtlety by the use of it.

Anna's realization of their connection, at Will's death, is presented with wrenching clarity. Anna is torn, as she is in her In Love statements before his death.

In Love

- (068:117) But her eyes began to waken with a constant fire, she paused often in the midst of her transit, as if to recollect something, or to discover something.
- (069:118) It sounded as if it were tearing her.
- (071:121) She waited for him like the glow of light, and as if his face were covered.
- (073:122) Yet she broke away, and turned to the moon, which laid bare her bosom, so she felt as if her bosom were heaving and panting with moonlight.

The act of discovery is well-presented in the first statement but, like all discovery, it contains the destructive elements: she is torn. The minute she recognizes that she loves Will and says it, she can no longer be her former self. No longer her father's daughter. The embodiment of sentiment or emotion in sound is very powerful for her when spoken by her. She speaks and wrenches herself into a new space. Now she waits for him, and like the darkness covering the faces on the panel, she waits to uncover him. This third sentence precedes the much discussed corn harvest scene. It is used as a preview of the psychic level that will follow. Not only does she wait but nature is waiting as well.

- (072:121) Trees stood vaguely at their distance, as if waiting, like heralds, for the signal to approach.

Her final statement is the second in a series of three regarding the moon and her bosom. This is another use of the energy symbols by Lawrence.

The heart is the seat of consciousness and

...is the site of the transmutation of fire into light as we move upward or light into fire as we move downward.¹⁷

Through the transmutation of light into fire, Anna and Will will come to recognize their rhythm and love in consciousness. As Leadbetter reports

Simulation of the fourth, that at the heart, makes man instinctively aware of the joys and sorrows of others....¹⁸

When the corn scene is over, Will and Anna have made commitments to marry. Her next set of statements is made about her as Wife.

Wife

(084:146) As if she were a spirit, she listened to the noises of him
(085:146) downstairs, as if she were no longer of the material world.

(086:148) He hid his face against her whilst the twilight fell, whilst she lay staring out with her unseeing dark eyes, as if she wandered forth untrammelled in the vagueness.

The first two clauses certainly show Anna's release from the everyday world, but the third one suggests that she may not be totally fulfilled or centered with Will. Once she decides to return to the "dead world," her tone and use of the clause take on a drastic change.

(090:152) 'Can't you do anything?' she said, as if to a child, impatiently.

(091:152) 'Go down to the Marsh. Don't hang about as if you were only half there.'

This is a perfect example of the versatility of the clause, for it can be used as fully with the unreal/impossible as it can to denote an implied condition that is obviously grounded in everyday matters.

The next statement is made right after Will's return from Nottingham. He would indeed feel wonderful as she senses he does, after finding the

book on the Bamberg Cathedral. She has been distraught with thoughts that he'd left her or turned against her so she was relieved that he had returned and was feeling positive.

Her next statement begins a series of clauses that start a process which will culminate in her Wife-Lover sentences.

- (118:191) Sometimes she came to him with a strange light in her eyes, poignant, pathetic, as if she were asking for something.
- (130:215) She had a beautiful way of sitting, musing, gratefully, as if her heart were lit up.
- (131:216) Her eyes would turn languidly, then close, as if hypnotized.
- (132:216) And the curious rolling of the eyes, as if she were lapsing in a trance away from her ordinary consciousness become habitual with her, when something threatened and opposed her in life, the conscious life.

These four sentences summarize what is happening and what will be happening to Anna as she reaches for her selfhood. She is asking for further growth and she sends out the energy signals from the heart area. She has already envisioned the rainbow and experienced the cathedral with Will. She is reveling in her position in the house and the joy of becoming a mother. This mother image only seems to hold positive, however, when the children are small. Perhaps, her interest in the newborn reflects her desire for rebirth that will never be fulfilled. Consequently, her reaction to threatening and opposing events in her life will represent significant withdrawal. We will see a repeat of this when we examine the Mother statements. Her desire for change is also being felt by Will, and although we have been told that because of some limit in him, he cannot unfold, at least he will try and succeed at some change.

(139:227) But she could feel him all the while coming near upon her, as if his breast and his body were threatening her, and he was always coming closer.

This transition is signaled as he responds to the energy from the heart center but because neither of them can transcend in spirit they will act out the call in a sensual, exotic, sometimes violent manner. They will experience sexuality at its "best" and submerge themselves in marital-lover roles.

(144:234) She saw the queer, absolved look on his face, a sort of latent, almost sinister smile, as if he were absolved from his 'good' ties.

(145:235) She watched him undress as if he were a stranger.

(147:235) It was as if he were a perfect stranger, as if she were infinitely and essentially strange to him, the other half of the world, the dark half of the moon.

(148:235) She waited for his touch as if he were a marauder who had come in, infinitely unknown and desirable to her.

(149:237) And she, separate, with a strange, dangerous, glistening look in her eyes received all his activities upon her as if they were expected by her, and provoked him when he was quiet to more, till sometimes he was ready to perish for sheer inability to be satisfied of her, inability to have had enough of her.

The use of the symbol of the stranger is the reverse of the symbol as it was used with Tom and Lydia. For they were strangers who become lovers, but in Will and Anna's case, they are lovers who become strangers. The use of the clause for this change is done in a quick series of statements (#145-148) which appear in two paragraphs. This pattern could suggest that Lawrence compounded its use when a drastic change was about to occur. We will see this repeated in Chapter XV as five and six paragraphs

appearing on two different pages which help to point out significant events. For Anna, this change in Will is a welcome one and her anticipation can be felt as she watches this "stranger." This is to be Anna's culmination in her search for selfhood. The role of sensuous lover is to be hers, and the promise and fulfillment of the "strange child" will be limited to this and motherhood which she basically rejects.

Mother

- (133:220) She seemed to exist in her own violent fruitfulness, and it was as if the sun shone tropically on her.
- (167:280) Upon the mother was a kind of absentness, as ever, as if she were exiled for all her life.
- (224:365) There was a curious sliding motion of her eyes, as if she shut off her sentient, maternal self, and a kind of hard trance, meaningless, took its place.
- (225:365) The mother spoke as if it were a hostile fact concerning some stranger.

Childbearing is the focus for her and not the beingness of her children. It is true that she is involved with their lives but only on a superficial level and then more for the sake of maintaining status than real involvement. The second statement about being absent is contained in the paragraph discussing the Brangwen need for ecstasy. The mother and the father are described in terms of their reaction to the loss of ecstasy but the description is almost in terms of stereotypes and much less personal in terms of the individual characters. Her Self comments, however, show the frustrations of her life very clearly and also show her transformatial symbol: the birds.

Self

- (059:103) It was as if she worshipped God as a mystery, never seeking in the least to define what He was.
- (096:157) The Church talked about her soul, about the welfare of mankind, as if the saving of her soul lay in her performing certain acts conducive to the welfare of mankind.
- (098:161) 'And I like lambs too much to treat them as if they had to mean something.'

One of the frustrations of Anna is her relationship with the Church. She realizes in the Cathedral scene that there are no absolutes, but she is also hemmed in by the beliefs that she once had. Even admitting that all is dead does not help her achieve the freedom that she seeks. Her Self statements are constantly referring to the fact that she cannot attain what she wants and is tied to the home. She will never know herself. No wonder she seemingly rejects the children and mothering, it was birth and growth that she was after.

- (060:105) Often she stood at the window, looking out, as if she wanted to go.
- (061:105) But always she came home in anger, as if she were diminished, belittled, almost degraded.
- (062:105) Yet whenever she went, there came upon her that feeling of thinness, as if she were made smaller, belittled.
- (063:106) And she felt always belittled, as if never, never could she stretch her length and stride her stride.

As a child she was different and her awakening to the sensual world was abrupt and significant, but the underlying feeling is still one discontent and that surfaces overtly as in the above statements but it is never fully explored. Both she and Will seem pathetic in nature when we look

at the "as if" clauses. She reports herself, as her father had (012:29), in feeling like she is not at Cossethay.

(123:195) But she felt as if she were not at Cossethay at all.

She does report where she does not belong and how she deals with that.

During their fighting times, early in the marriage, she says:

(105:170) Nevertheless in her apparent blitheness, that made his soul black with opposition, she trembled as if she bled.

This comment underscores the fact that when the situation was very

problematic for her, "Her soul got up and left him, she went her way"

(R170). She is already experiencing the detachment that she will report later on when she is under stress. The other comment comes when she visits the Skrebenskys and begins to wonder if "the Brangwen life" is not stifling her.

(125:199) She seemed to be breathing high, sharp air, as if she had just come out of a hot room.

Will reports the same enclosed feeling (245:418). They both perceive their worlds as confining, hot and airless. Both will deal with it by concentrating on the "everyday world" or withdrawing into an exiled trance.

Three sentences deal directly with where she feels she does belong and whether or not that identification will be a potentially freeing symbolization for her.

(103:168) She heard the ducks shouting on the pond, she saw them charge and sail across the water as if they were setting off on an invasion of the world.

(121:195) 'They are really fighting, they were really fierce with each other!' she said, her voice keen with excitement and wonder, as if she belonged to the bird's world, were identified with the race of birds.

(128:204) And it was as if she must grasp something, as if her wings
(129:204) were too weak to lift her straight off the heaving motion.

The wish to charge off into the world and experience is definitely what Anna would like to do. The fighting she witnesses is, perhaps, her own fight to grow, but as we note in the last sentence her wings are too weak and she will never fly. Both she and Lydia, who was a flower crushed beneath a stone (040:54), will not achieve their potential, will not realize selfhood. That is for Ursula.

Ursula

Ursula is the character with the most "as if" clauses. In Table 4, we noted that 77 of the 151 statements made by the women characters belong to her. The other fact that we need to consider is the breakdown by category; Ursula is significantly different than her two counterparts (Table 5).

Table 5. "As If" Statements by Categories for Lydia, Anna and Ursula

	Category						
	Child/ Daughter	In Love	Wife	Wife- Lover	Mother	Widow	Self
Lydia	0	0	8	0	3	4	10
Anna	11	4	11	4	4	0	15
	Category						
	Daughter- Granddaughter	Attraction	In Love	Lover	Teacher	Self	
Ursula	10	8	10	12	10	27	

Lawrence's emphasis on the searching focus of Ursula's character is clearly shown as 39% of the clauses have to do with attraction and/or love and 35% deal with self. Amazingly, love and self statements account for 74% of the total usage. The bulk of the clauses, 59% (N=45), are concentrated in the last four chapters. Because of this concentration, Ursula seems to spend a great deal of her time dealing with the unworkable reality of her situation and little else. Perhaps, this concentration is responsible for much of the commentary about the ending of the novel which has led to significantly different conclusions by various scholars.¹⁹

Viewing the novel in terms of the clause, however, shows how the build-up to the creation of her "new day" is accomplished and how the statements, although dealing with the unreal and impossible, have a deliberate sense of logic that they follow to the final conclusion. Ronald Schliefer's article, "Lawrence's Rhetoric of Vision: The Ending of The Rainbow," is on the right track.

Lawrence's is a difficult language, it is both obscure and willful....I will argue that the structure and the meaning of The Rainbow are related to one another in a more complex and problematic way than any of these judgments on the novel imply and that is conclusion--the crucial encounter between Ursula and the horses--is both continuous with the novel as a whole and finally creates a syntax and a symbolic language which sustain a delicate balance between language and vision, continuity and discontinuity and the special problem for The Rainbow, the known and the unknown. In other words, the ending of The Rainbow concludes by giving us a language with which to read the novel as a whole so that we can read the beginning in terms of the end.²⁰

The beginning for Ursula is her Daughter statements. Although the breakdown might seem to include some that could be considered Child statements, they all seem to imply that role relationship rather than the condition of childhood. They are also tied to her father or parents in each case.

Daughter

(134:221) Her heart followed him as if he had some tie with her, and some love which he could not deliver.

(135:224) The look of indifference, complete glancing indifference, as if nothing but herself existed to her, remained fixed.

(138:336) 'Yes,' she said, feeling as if she would turn into vapour, lose hold of everything, and melt away.

(165:267) The cloth stung, for a moment the girl was as if stunned.

These opening clauses set up the dynamic of life that Ursula will fight to the last page of the novel. She is tied to her father through his insistence of the heart energy connection and she is, as Lawrence points out, "...wakened too soon" (R221). His promise of delivery of love, in the first clause, is the unreachable interdependent bonding that must occur between people if growth is to occur. But Will is not capable of being interdependent, only dependent. Because he is so frustrated in his own inadequacies, the child often receives the brunt of his anger as she does in the second and fourth clauses. Two places produce extreme frustration in him: the garden and the church. Taking the latter as an example, we can see how Lawrence crafts the scene to bring out the maximum effect. Ursula has been daydreaming her 12-year-old's dreams and, in one sense, even they are connected with her father. She has always

felt that what he did seemed to be magic (R239) and in her fantasy she
 is part of that world.

(164:266) Oh, and this doe was her familiar. It would talk to her because he was a magician, it would tell her stories as if the sunshine spoke.

Immediately following this sentence the paragraph telling of her carelessness about the parish room door being left open begins. That is the set up for the last "as if" clause when she is struck. The dynamic that is set in motion is the see-sawing that goes on for Ursula and Will between their need for each other and their need to break free of that relationship. The next four statements also indicate an older Ursula trying for a break, this time from both parents.

(216:354) She talked and stormed ideas, she corrected and nagged at the children, she turned her back in silent contempt on her breeding mother, who treated her with supercilious indifference, as if she were a pretentious child not to be taken seriously.

(221:361) As she stamped her long letters and put them into the box
 (222:361) at the main post office she felt as if already she was out of reach of her father and mother, as if she had connected herself with the outer, greater world of activity, the man-made world.

(247:428) So, with a distinct feeling of responsibility, as if she must express herself in this house, she laboured arranging, re-arranging, selecting, contriving.

(267:459) Her people treated her now with a little distance, as if she had already left them.

While the first three are self-explanatory, the last one refers to her engagement and pending marriage to Skrebensky which does not ever occur in the "reality" of the novel. On the surface level we might wish to consider that Ursula is finally free but even though Lawrence tells us

she is a "separate social self" (R364) she does not break free totally until the end of the novel. Social self can leave, can get employment, can go off with Skrebensky, but the heart energy center remains connected, strong, vital--and draining! She does have one place of refuge: her grandmother.

Granddaughter

(159:254) Here Ursula came as to a hushed, paradisaal land, here her own existence became simple and exquisite to her as if she were a flower.

In Lydia's room, in the loving, accepting space, she can ask the question that is so important, "Will somebody love me, grandmother?" (R260). With the affirmative answer comes the warning and direction.

And I hope it will be somebody who will love you for what you are, and not for what he wants of you. But we have a right to what we want (R260).

This statement is from the person whose own life was envisioned as a flower that was trying to grow with a great stone lying on it (040:54). Lydia managed to secure part of her life and get what she needed, and now the symbol of the flower, without the stone, will be a guidance for her granddaughter. In order to see how the symbol is used and developed within the "as if" clauses, we will depart from the regular format of presentation and consider the four uses that follow the Granddaughter statement. Listed in parentheses will be the category they were taken from. They will not be reinserted when the total category is considered.

(182:304) And radiant as an angel she went with him out of the church, as if her feet were beams of light that walked on flowers for footsteps. (In Love)

- (184:307) To Ursula, it was as if the world had opened its softest purist flower, its chicory flower, its meadow saffron.
(Self)
- (249:439) 'Ah, I was fond of him,' as if with him the leading flower of her life had died. (Attraction)
- (253:444) It was like deference to her, and made her feel as if she represented before him all the grace and flower of humanity.
(Self)

These five statements represent a direction and a directive from Lydia to Ursula. While she blooms to life in her grandmother's protective arms she will now seek, as she gets older, to fulfill the grandmother's promise that someone will love her. She walks out of the church with Skrebensy and into the unreal world of being in love. The next use of the clause is to introduce the world prior to Fred's wedding scene. The world is wonderful, of course, as it should be in one's fantasy. The next use is a reminder to Ursula of what the directive is about. It is about the man who will love you: Skrebensky. Returning from Africa, he visits her at her school and she remembers what she is supposed to be about. In the final sentence, we have Ursula creating herself as Woman before the lovemaking scene along the riverbank. She has completed the directive of the grandmother but it will never work because she is still tied to Will's energy and need and her own. It is interesting to see how the development of one symbol can be traced through the clauses and follows a pattern that blends so well with the rest of the novel. Unless it is separated and reviewed it is simply part of the tapestry of the novel. While we note it in terms of reading, by focusing like this we can better appreciate what a skilled writer Lawrence really is from a

technical standpoint. This symbol, while separated by over 200 pages of the novel, exhibits a coherence to Lydia's directive and provides for the scenario to be created. Had the directive proved successful we would have found a different pattern among Ursula's Attraction statements. As it is, we see Ursula searching for that powerful combination that can free her. Ursula represents the search for selfhood through others and learns in the end that selfhood is contained only in relation to self. As Lawrence has pointed out so many times in so many ways, we must be separate selves in order to join and grow with another. These Attraction statements support his point. Attraction, while exciting and interesting, is only superficial and momentary, even if we convince ourselves that there must be something more, as Ursula does with Skrebensky.

Attraction₁ (Skrebensky)

- (168:290) She lifted her face with an impulsive flash to the stranger, as if to declare a knowledge, laughing her palpitating, excited laugh.
- (169:290) It was as if she were set on a hill and could feel the whole world lying spread before her.
- (174:297) It excited her to feel the press of him upon her, as if his being were urging her to something.

Here are the beginnings of romantic love in the making. A male stranger, a chance to flirt, a way to pretend that one is a knowledgeable, attractive young female with the whole world at her feet. With Winifred's presence, a new type of attraction, but one that certainly does not fit grandmother's directive, "Yes, some man will love you, child, because

it's your nature" (R260). So the relationship with Winifred, while warming and with potential, must be dismissed.

Attraction₂ (Winifred)

- (206:335) She felt so much and so confusedly at this time, that her face got a queer, wondering, half-scared look, as if she were not sure what might seize upon her at any moment out of the unknown.
- (207:338) Her dilated, warm, unfolded, glowing face turned to the mistress as if to her very sun.
- (208:340) It made her cold, and a deep bottomless silence welled up in her, as if bottomless darkness were returning upon her.
- (209:340) So the heat vanished away, she was chilled, as if from a waking up.

The last attraction is to Anthony, Maggie's brother. It seems like a short sidetrack into another possibility but one that is quickly dismissed. It is the parallel situation, in many ways, of Will's attraction to Jennie. Anthony is the animal nature side of a relationship, and Ursula is attracted to the vibrancy of that passion. She will try to experience that with Skrebensky in her Lover statements but fail.

Attraction₃ (Anthony)

- (242:414) She was aware of him as if in a mesmeric state.
- (244:417) 'But Maggie, I never made him love me," cried Ursula, dismayed and suffering, and feeling as if she had done something base.

Ursula's statements of being in love with Skrebensky, however, are still highly romantic ones. She is simply reveling in her romantic notions.

In Love

- (176:300) Always she felt as if she were supported off her feet, as if
 (177:300) her feet were light as little breezes in motion.

- (178:300) She went to bed feeling all warm with electric warmth, as if the gush of down were within her, upholding her.
- (179:301) It was as if Ursula wanted to divide herself from her acquaintances, in asserting her connexion with Anton, as she now called him.
- (190:302) She felt rich and augmented by it, as if she were the positive attraction and he the flow towards her.
- (181:304) She seemed to be filled with his kiss, filled as if she had drunk strong, glowing sunshine.
- (220:356) It was as if through him, she might return to her own self, which she was before she had loved Winifred, before this deadness had come upon her, this pitiless transplanting.

From these fanatasies and intoxicating visions we will be abruptly forced into a much different mode concerning Ursula's Lover statements. They are destructive, sharp, demanding and, in the end, unfulfilling. This is the culmination of the need for Anton. She will recognize that he is not and cannot ever be the one who will combine with her to reach the transcendent state of selfhood. He is limited, but he is also completely out of his range of even being able to comprehend what is being asked of him. Ursula must try to fulfill her grandmother's directive and be with the man who will love her, but that is certainly not Anton. Ursula has, indeed, "created" him to fulfill that need, but the underlying problem is that it is not her desire in the first place, it is her grandmother's. Her first statement reflects Lydia's (056/57:94) and Tom's (058:94) statements almost verbatim. She will try to be Lydia and work out the affairs of her life as she had. It cannot work. The other part of the frustration is her bondedness to Will. This is not even a

conscious level frustration yet, but she is trying to break loose now in her role as Lover.

Lover

(186:311) 'It seems to me,' she answered, 'as if you weren't anybody-- as if there weren't anybody there, where you are. Are you anybody, really? You seem like nothing to me.'

(200:324) But there was a wound of sorrow, she had hurt herself, in annihilating him.

(256:446) Suddenly, as they walked, she turned to him and held him fast, as if she were turned to steel.

(257:446) He kissed her, and she quivered as if she were being destroyed, shattered.

(258:451) But it was as if she had received another nature.

The strength she is looking for is not to be found with Anton, but as she says in the last statement, she received another nature. She has separated from that level of reality where the couple is important, and the self is a secondary consideration. She is recognizing her selfhood, however faintly, and acknowledging as Grandmother said "...we have a right to what we want" (R260). Her "wanting" at this point is still tied up to the first part of the message to find a partner, but trying to make him Skrebensky only leads to more frustration.

(272:465) She took him, she clasped him, clenched him close, 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.

(278:469) She waited, looking at him, as if he were some curious, not-understandable creature.

(280:469) As if he were a child, she again wiped away his tears.

These are the statements that confront the truth of her fantasy world. Her first statement is reminiscent of Anna's as she lies staring out into the darkness (086:148), both of them realizing through the statements that this is not going to be the sexual or transcendent experience that they thought it would be. They are both unfulfilled women. Anna will finally reach a compromise with her needs by relinquishing her desire to grow, and finds satisfaction in the lustful relationship she developed with Will, but Ursula will try again to get Skrebensky to be what she needs and wants in her fantasy.

(284:480) And she seized hold of his arm, held him fast, as if captive, and walked him a little way by the edge of the dazzling, dazzling water.

(285:480) Then there in the great flare of light, she clinched hold of him, as if suddenly 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 body was powerless in her grip, his heart melted in fear from the fierce, beaked, harpy's kiss.

(293:485) This letter she wrote, sentence by sentence, as if from her deepest, sincerest heart.

He cannot be reborn. He cannot help her to break the bond that ties her to worn-out directives. In the last line she makes the final attempt to fulfill Lydia's scenario. She finally surrenders to the "bondage" of her life and is then free to question immediately "For what had a woman but to submit?" (R486). Now that she is free to question, she can begin to seek her own answers. She explores the warrior's board in her mother's disguised image of a bird (R487) and then experiences the tremendous crisis of facing herself with the horses. Before that is realized,

however, she will experience one more attempt at self-growth in the role of teacher.

Teacher

- (226:368) Her heart burned with pain and suspense, as if something were cutting her living tissue.
- (227:370) She had never been treated like this before, as if she did
(228:370) not count, as if she were addressing a machine.
- (230:376) She felt as if she were in torture over a fire of faces.
- (233:395) She would be Standard Five teacher, as far away personally from her class as if she had never set foot in St. Philip's school.
- (234:399) Ursula felt as if something were going to break in her.
- (236:399) She was as if violated to death.
- (238:403) Ursula stared with a set face on the yard, as if she did not hear.
- (240:405) It seemed as if a great flame had gone through her and burnt her sensitive tissue.
- (241:405) Oh, and sometimes she felt as if she would go mad.

This obviously did not prove to be the way to selfhood even though the idea seemed like a workable one. She is destroyed symbolically as another one of her fantasy ideas reaches its actual culmination. Although there were some positive aspects to the teaching experience, the clauses are all negative. Within the statements she is exploring all the negative aspects and cutting herself loose from the idea that this will be a means of growth. She will now have to come to herself and she will have to evaluate how to attain her selfhood; how to break the bond that she has with Will. As we have seen she has submitted to the bondage of Lydia's

directive and come through it, but the bonding with her father still seems strong.

Self

- (191:316) Skrebensky, somehow created deadness round her, a sterility, as if the world were ashes.
- (193:317) It was as if a hound were straining on the leash, ready to hurl itself after a nameless quarry into the dark.
- (194:318) Her feet and hands beat like a madness, her breast strained as if in bonds.
- (197:319) She clenched her hands in the dewy brilliance of the moon, as if she were mad.
- (198:320) She left herself against him, she let him exert all his power over, as if he would gain power over her, to bear her down.

The description of being in bonds and the reference to being on a leash clearly set up the need for release. The tie of the heart center is very formidable. Skrebensky is asked for all of his power to see if he can succeed in breaking the bond. Although the next statements appear during a discussion about social conditions, it is also an indirect statement about what is happening with her. She has the two men, Will and Skrebensky, in battle and she is correct that everything is at stake.

- (201:327) When men began organized fighting with each other it seemed to her as if the poles of the universe were cracking, and the whole might go tumbling into a bottomless pit.

Her next four statements are the Self statements and they show the build-up of the pain and frustration she is feeling with Skrebensky. He is not going to be the savior she thought. It will take something more to attain her goal, but she must build up enough confidence and understanding to give herself the birth she desires: her selfhood.

- (202:330) As if in a painful dream, she waited suspended, unresolved.
- (204:332) It was as if some disillusion had frozen upon her, a hard disbelief.
- (205:334) And she felt as if all, outside there in the world, were a hurt, a hurt against her.
- (219:356) But it was as if she were a blank wall in his direction, without windows or outgoing.

Now the frustration has culminated in the knowledge that she is the one that must give birth to herself. The first Self statement in Chapter XV says:

- (248:433) It seemed as if from over the edge of the sea, all the unrisen dawns were appealing to her, all her unborn soul was crying for the unrisen dawns.

She has given herself the call to transcendence, and that which is unborn in her must now surface and live. She must be careful not to be sucked into old patterns again, she must protect herself from Skrebensky and all that he symbolizes.

- (252:443) The same iron rigidity, as if the world were made of steel, possessed her again.

She only has one more area to assess before she can proceed: the church.

- (259:456) It was as if she wanted to try its effects on her.
- (260:456) She turned to it as if to something she had forgotten, and wanted.

There is nothing there. "Her soul began to run by itself" (R456). She needs to nourish herself and prepare for the birth, but she finds that she cannot do that among people. This will be a personal ordeal, not a social one. Her social self has been tested; it is her spiritual self that must fight alone and break free.

(281:476) Yet she felt very strange, in this crowd of people, uneasy, as if she had no privacy.

(282:478) Yet all the time, among the others, she felt shocked and wincing, as if her violently sensitive nakedness were exposed to the hard, brutal, material impact of the rest of the people.

The final statement of the chapter is an echo of the first statement of the book. This is the final announcement that all is ready and in place for her to try to reach what all others in the book have failed to do.

The opening of the novel said:

(001:7) There was a look in the eyes of the Brangwens as if they were expecting something unknown, about which they were eager.

This is the expectation; this is Ursula about to give birth.

(283:478) She would walk the forshore alone after dusk, expecting, expecting something, as if she had gone to a rendezvous.

The statements in Chapter XVI must be presented without interruption and comment. They are all the comment they need to be in and of themselves. But one of the other statements in the chapter needs to be recognized first. Between statements #298 and #300, there is an "as if" clause concerning one of the colliers who is passing by. He hesitates and considers helping her but she gets up and leaves. It is a symbolic gesture that she will not enter that world again nor is she a part of it any more. He does not come into her newly created space. She has separated.

(299:491) He hesitated in his walk, as if to speak to her, out of frightened concern for her.

No one needs to be concerned for her any more as she finally has her selfhood and the promise of her own beingness. She has separated and broken all the bonds that were holding her on that leash and she is

finally free now to explore herself and her world in the light of a new day. The promise of the rainbow is fulfilled in Chapter XVI statements.

- (291:484) It was as if her energy were frozen.
- (292:484) She was as if tied to the stake.
- (294:488) As if from a far distance she was drawing near, towards the line of twiggy oak-trees where they made their intense darkness, gathered on a single bank.
- (295:489) Suddenly she hesitated as if seized by lightning.
- (296:490) Shuddering, with limbs like water, dreading every moment to fall, she began to work her way as if making a wide detour round the horse-mass.
- (297:490) She trembled forward as if in a trance.
- (298:490) As she sat there, spent, time and the flux of change passed away from her, she lay as if unconscious upon the bed of the stream, like a stone unconscious, unchanging, unchangeable, whilst everything rolled by in transience, leaving her there, a stone at rest on the bed of the stream, unalterable and passive, sunk to the bottom of all change.
- (300:493) When she woke at last it seemed as if a new day had come on the earth.

Women's Summary

The use of the clause with the women's statements appears to be much more diverse than with the men. It is used with symbols in two of the cases which identify the characters with a specific meaning. For Anna, the symbol of the bird represents the freedom she will never have, and the use of the flower, as a legacy from Lydia, represents the blooming and completion of Ursula as a person. Because the novel is building to its climactic ending, the use of the clause, especially with Ursula's statements, becomes more and more centered around the inner psychic

state and less concerned with the outer reality. Ursula, through her statements, consistently checks out her directives and eliminates all the original possibilities that she was given. The clauses provide a structural framework within the surface framework of the novel through which Lawrence presents and resolves the women's limitations and potentials. The presentation of the female characters appears to be much more complex than that of the men. Numbers alone account for some of this but the characters are also more complex. This complexity, along with their achievements, certainly seems to constitute an affirmation of Rossman's suggestion about Lawrence's "sympathy" for women. Lawrence certainly has given them the most potential for growth. The greatest actualization of that potential is Ursula's. She does succeed in her attainment of selfhood through great personal courage. Understanding this complexity and triumph, it is difficult to see how some critics can charge that the characters are flat or shallow in the second half of the novel.

The women appear much more in touch with themselves, even those who do not achieve selfhood, and they appear to be the catalysts for the growth that does occur with the men. Through her statements, Lydia defines her specific relationships with both her husbands and her feelings as widow. Anna is presented with enormous potential but withdraws and stifles her growth in favor of the traditional female roles. Ursula puts it all together. Her statements in the final chapter are among the most powerful of the 300. Lawrence has invested in her the meaning and

significance of the growth of self and the inherent problems that are universally faced with that growth. While it has been stated that the last rainbow is hanging over a void because Ursula has not found a partner and the generation of Brangwen will end with her,²¹ perhaps, the rainbow also suggests that the idea of the "new day" provides a beginning in which any potential can be reached.

The Couples

Certain statements were recognized as belonging to the characters as couples. While these are few in number, they do show how the relationships are viewed by the partnerships.

Tom and Lydia

(023:39) 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.

(025:39) There was a vagueness, like a soft mist over all of them, and a silence as if their wills were suspended.

We have considered the last statement with Anna's Child statements. The first one is related to the opening of one of the energy centers in Tom.

The beginning of that paragraph reads:

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 (R39).

This new center of consciousness, where he has no will or self as he normally has, is the beginning of a state of change and connection for him. He can feel their connection and will begin to actively pursue her

until he can come to the point where he can be submissive to the "greater ordering" (R40).

Will and Anna

- (081:145) The next day he was with her, as remote from the world as if the two of them were buried like a seed in darkness.
- (082:145) As they lay close together, complete and beyond the touch of time or change, it was as if they were at the very centre of all the slow wheeling of space, and the rapid agitation of life, deep, deep inside them all, at the centre where there is utter radiance, and the silence absorbed in praise: the steady core of all movements, the unawakened sleep of all wakefulness.

These two statements appear in the opening of Chapter VI. They describe the world that exists for the newlyweds and point out their isolation from the outer reality of the world. The seed, representing their potential, holds a promise that will not be fulfilled in their relationship. The second statement is a beautiful poetic presentation of the world of wonder that the lovers experience. The imagery of the radiance of space and "the unawakened sleep of all wakefulness" must be presented in an acceptable way that will not be abrasive to the surface elements of the novel. The "as if" clause is the perfect vehicle for this and Lawrence uses it to perfection in Will and Anna's statement.

Ursula and Skrebensky

- (173:296) So they rushed through the bright air, up at the sky as if flung from a catapult, then falling terribly back.
- (175:297) Then his hand closed over hers, so firm, so close, as if the flesh knitted to one thing his hand and hers.

(183:305) With a swift, foraging impulse she sought for his hand and clasped it in her own, so close, so combined as if they were two children.

These three statements occur in Chapter XI and represent the playful element that is evident in the early part of their relationship. They are as children and have some potential for growth. These clauses appear in the same part of the novel as the Attraction₁ statements and complement them. The next two which occur in Chapter XV are in an entirely different vein and represent how much the relationship has changed. They occur in approximately the same portion of the novel as the early Lover statements of Ursula. The statements reveal the condition they have decided they will operate from and how they will put an end to some of the conflict that exists between them.

(251:442) It was as if they had cried a state of truce between him and her, and in this truce they had met.

(254:445) He drew her very close, held her with a subtle, stealthy, powerful passion, as if they had a secret agreement which held good in the profound darkness.

Couples' Summary

The couples statements have been used in the same basic way that the "as if" is used with the individual characters. The opening of the energy centers, the impossible world of the lovers and the information about decisions made by the couples regarding themselves and how they will operate with each other are the most prominent foci. Whether used with individuals or as couples, the same expanding nature of the clause is evident. It is the artist's tool used to its fullest advantage by a master writer.

CONCLUSION

This study has looked at The Rainbow, through one grammatical component: the subordinating conjunction containing the "as if" clause. In reviewing the clauses we have found that we are better able to understand the method of Lawrence's characterization and have a broader view of the characters themselves. We have seen that through an analysis of the "as if" statements, it is possible to see the ordering of his writing from a different standpoint. This contradicts the statement by F. R. Leavis that:

I have been exemplifying how impossible it is, in an attempted expository treatment of Lawrence's thought, to achieve an expository ordering. This is not to offer and adverse criticism, but the bare involuntary testimony to the wholeness, the organic unity, inseparable in Lawrence's thought from his distinctive emphasis on life.²²

While we can agree in part that the wholeness, in a detailed sense, is impossible to account for, there is an added sense of wholeness possible when reading the novel through the clauses. The "as if" sections we have seen represent a complete framework in themselves and they contribute significantly to understanding the complexity of the novel.

Leavis has also noted that:

...his art in the short stories and the tales was compelling, but it appears to me very possible that his novels were read for the misunderstood characteristics that earned him a name for immorality. In any case his thought (and that is his art) was in general--I include myself in the generalization--uncomprehended, it was basically too new and important.²³

We certainly would agree with the description of Lawrence's art and thought as that which was and is, in many ways, new and important.

Lawrence himself recognized the differences in The Rainbow when he wrote to Edward Garnett

You will find that in a while you will like the book as a whole. I don't think the psychology is wrong: it is only that I have a different attitude to my characters, and that necessitates a different attitude in you, which you are not as yet prepared to give.²⁴

His use of the energy centers for descriptions of connections and the universe as the great hub of a wheel plus the destruction of parts of oneself in growth are presented in ways that are only now being considered in modern research.²⁵ The reality of change and time, now a prominent issue in physics was taken for granted by Lawrence.²⁶ His statements concerning the conditions under which time can be suspended, although written about in a mystic sense, have not been examined in reference to the existence of multiple realities or dimensions like those we are now considering.²⁷ He could see, as only the gifted can, that the reality of our sight and senses is simply a pathway to discovery that is ever changing and challenging to our growth. He understood the drive to grow, to transcend beyond the verbal, beyond the outer "reality" that the normal ego state operates in and judges from. He created through his writing a vast array of ideas and considerations that we are just beginning to appreciate. His exploration through the clauses, into a multidimensional reality shows us how the characters extend their comparison of events and perhaps, more importantly, consider the possibility of deeper dimensions to their consciousness. Lawrence's use of the "as if" in

presenting "reality" suggests a broader understanding of how the characters perceive and present their worlds to themselves and others.

The results of this study are substantial enough to encourage investigations of this clause in some of his other works. What seems to be initially the most fruitful, might be the analysis of Women In Love from the standpoint of the clause. This inquiry will be especially important to the characters of Will and Anna. Contextual evidence for the complete break of Ursula from her father might be seen in the analysis of the "as if" clauses, and the overall analysis of the novel may be able to provide some further insight in the question of whether or not these books are truly sequential.

Whatever further research is conducted using this conjunction, one thing is certain: Lawrence's genius will stand out. The more we learn of his skills, the more we appreciate his immense artistic talent and "realize" how many things we still have to learn. It will be as if we are expecting something unknown about which we can only be eager.

NOTES

¹Twentieth Century Interpretations of The Rainbow, ed. Mark Kinkead-Weekes (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1971), p. 9.

²H. Vaihinger, The Philosophy of 'As If' (New York: Harcourt, Brace, 1925), pp. 92, 93.

³Scott Sanders, D. H. Lawrence: The World of The Five Major Novels (New York: The Viking Press, 1973), pp. 64, 65.

⁴Seymour Chatman, Story and Discourse (Ithaca: Cornell University Press, 1978), p. 187.

⁵H. M. Daleski, The Forked Flame (Evanston: Northwestern University Press, 1965), p. 75.

⁶Daleski, p. 81.

⁷Mircea Eliade, The Myth of the Eternal Return (Princeton: Princeton University Press, 1954), pp. 89, 90.

⁸Larry Dossey, M.D., Space, Time and Medicine (Boulder: Shambhala, 1982), p. 30.

⁹Keith Cushman, "'I Am Going Through a Stage': The Prussian Officer and The Rainbow," The D. H. Lawrence Review, 8, No. 2 (Summer, 1975), 185.

¹⁰Rosemary Reeves Davies, "The Eighth Love Scene: The Real Climax of Lady Chatterley's Lover," The D. H. Lawrence Review, 15, No. 1-2 (Spring-Summer, 1982), 172.

¹¹Charles Rossman, "'You Are the Call and I Am the Answer': D. H. Lawrence and Women," The D. H. Lawrence Review, 8, No. 3 (Fall, 1975), 269.

¹²C. V. Leadbeater, The Chakras (Adyar, Madras: The Theosophical Publishing House, 1961), pp. 73, 79.

¹³Gerald Doherty, "Connie and the Chakras: Yogic Patterns in D. H. Lawrence's Lady Chatterley's Lover," The D. H. Lawrence Review, 13, No. 1 (Spring, 1980), 80.

¹⁴Apocalypse and the Writings on Revelation, ed. Mara Kalnins (Cambridge: Cambridge University Press, 1980), pp. 3, 5, 7.

¹⁵Gerald Doherty, "The Nirvana Dimension: D. H. Lawrence's Quarrel with Buddhism," The D. H. Lawrence Review, 15, No. 1-2 (Spring-Summer, 1982), 55.

¹⁶Doherty, "Connie and the Chakras," p. 83.

¹⁷Jack Schwarz, Human Energy Systems (New York: E. P. Dutton, 1980), p. 49.

¹⁸Leadbeater, p. 78.

¹⁹"Special Section: The End of The Rainbow," The D. H. Lawrence Review, 13, No. 2 (Summer, 1980), pp. 150-186.

²⁰Ronald Schleifer. "Lawrence's Rhetoric of Vision: The Ending of The Rainbow," The D. H. Lawrence Review, 13, No. 2 (Summer, 1980), 162-163.

²¹John Worthen. D. H. Lawrence and The Idea of the Novel (London: The Macmillan Press, Ltd., 1979), p. 73.

²²F. R. Leavis, Thought, Words and Creativity: Art and Thought in Lawrence (London: Chatto and Windus, 1976), p. 131.

²³Leavis, p. 136.

²⁴The Letters of D. H. Lawrence, ed. George J. Zytaruk and James T. Boulton (Cambridge: Cambridge University Press, 1981), Vol. II, p. 183.

²⁵See the following: Jack Schwartz, Voluntary Controls (New York: E. P. Dutton, 1978); Michael Talbot, Mysticism and the New Physics (New York: Bantam Books, 1980); Arthur Young, The Reflexive Universe (Mill Valley, CA: Robert Briggs Associates, 1976).

²⁶An excellent source for the newest ideas regarding physics and time is: Ilya Prigogine and Isabelle Stengers', Order Out of Chaos (New York: Bantam Books, 1984).

²⁷Two articles which discuss additional dimensions are: Gerry Segal, "The Fourth Dimension," Science Digest, 92, No. 1 (January, 1984), 72, 105 and Paul Davies "The Eleventh Dimension," Science Digest, 92, No. 1 (January, 1984), 68, 69.

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APPENDIX A: CONCORDANCE

CHAPTER I:

- (001:7) There was a look in the eyes of the Brangwens as if they were expecting something unknown, about which they were eager.
- (002:14) The second boy, Alfred, whom the mother admired most, was the most reserved. He was sent to school in Ilkeston and made some progress. But in spite of his dogged, yearning effort, he could not get beyond the rudiments of anything, save of drawing. At this, in which he had some power, he worked, as if it were his hope.
- (003:15) At eighteen, he married a little factory girl, a pale, plump, quiet thing with sly eyes and a wheedling voice, who insinuated herself into him and bore him a child every year and made a fool of him. When he had taken over the butchery business, already a growing callousness to it, and a sort of contempt made him neglectful of it. He drank, and was often to be found in his public house blathering away as if he knew everything, when in reality he was a noisy fool.
- (004:15) So Tom went to school, an unwilling failure from
(005:15) the first. He believed his mother was right in decreeing school for him, but he knew she was only right because she would not acknowledge his constitution. He knew, with a child's deep, instinctive foreknowledge of what is going to happen to him, that he would cut a sorry figure at school. But he took the infliction as inevitable as if he were guilty of his own nature, as if his being were wrong, and his mother's conception right.
- (006:16) And the teacher read on, fired by his power over the boy. Tom Brangwen was moved by this experience beyond all calculation, he almost dreaded it, it was so deep. But when, almost secretly and shamefully, he came to take the book himself, and began the words 'Oh wild west wind, thou breath of autumn's being', the very fact of the print caused a prickly sensation of repulsion to go over his face, his heart filled with a burst-

ing passion of rage and incompetence. He threw the book down and walked over it and went out to the cricket field. And he hated books as if they were his enemies. He hated them worse than ever he hated any person.

(007:24) Brangwen guessed that he was a foreigner. He was in company with another, an Englishman, dry and hard. The four sat at table, two men and two women. Brangwen watched with all his eyes.

He saw how the foreigner treated the women with courteous contempt, as if they were pleasing animals. Brangwen's girl had put on a ladylike manner, but her voice betrayed her. She wanted to win back her man.

(008:28) He went on stubbornly for a time. Then the strain became too great for him. A hot, accumulated consciousness was always awake in his chest, his wrists felt swelled and quivering, his mind became full of lustful images, his eyes seemed bloodflushed. He fought with himself furiously, to remain normal. He did not seek any woman. He just went on as if he were normal. Till he must either take some action or beat his head against the wall.

(009:29) Then he turned to look at her. She was dressed
(010:29) in black, was apparently rather small and slight,
(011:29) beneath her long black cloak, and she wore a black bonnet. She walked hastily, as if unseeing, her head rather forward. It was her curious, absorbed, flitting motion, as if she were passing unseen by everybody, that first arrested him.

She had heard the cart, and looked up. Her face was pale and clear, she had thick dark eyebrows and a wide mouth, curiously held. 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.

(012:29) 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 went on, quiet, suspended, rarified. He could not bear to think or to speak, nor make any sound or sign, nor change his fixed motion. He could scarcely bear to think of her face. He moved within the knowledge of her, in the world that was beyond reality.

- (013:32) Brangwen felt that here was the unreality established at last. He felt also a curious certainty about her, as if she were destined to him. It was to him a profound satisfaction that she was a foreigner.
- (014:32) A swift change had taken place on the earth for him, as if a new creation were fulfilled, in which he had real existence. Things had all been stark, unreal, barren, mere nullities before. Now they were actualities that he could handle.
- (015:32) But the mother glanced at him again, almost vacantly. And the very vacancy of her look inflamed him. She had wide gray-brown eyes with very dark, fathomless pupils. He felt the fine flame running under his skin, as if all his veins had caught fire on the surface. And he went on walking without knowledge.
- (016:33) And he also stopped for the button. But she had got it, and she stood back with it pressed against her little coat, her black eyes flaring at him, as if to forbid him to notice her. Then, having silenced him, she turned with a swift 'Mother -', and was gone down the path.
- (017:34) He went on down the road as if he were not living inside himself, but somewhere outside.
 'Who was that person?' his sister Effie asked.
 'I couldn't tell you,' he answered unknowing.
- (018:34) He stepped aside and she at once entered the house, as if the door had been opened to admit her. That startled him. It was the custom for everyone to wait on the doorstep till asked inside. He went into the kitchen and she followed.
- (019:35) She saw the strange woman, stared at her with cross-eyes, but said nothing.
 'Haven't we any butter?' asked Brangwen again, impatiently, as if he could command some by his question.
- (020:36) 'I am afraid that I should not come, so,' said the stranger, looking at him inquiringly, as if referring to him for what it was usual to do.
 He felt confused.

- (021:37) She saw him fresh and naive, uncouth, almost entirely beyond relationship with her. Yet he was good-looking, with his fair hair and blue eyes full of energy, and with his healthy body that seemed to take equality with her. She watched him steadily. He was difficult for her to understand, warm, uncouth, and confident as he was, sure on his feet as if he did not know what it was to be unsure. What then was it that gave him this curious stability?
- (022:37) She did not know. She wondered. She looked round the room he lived in. It had a close intimacy that fascinated and almost frightened her. The furniture was old and familiar as old people, the whole place seemed so kin to him, as if it partook of his being, that she was uneasy.
- (023:39) 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.
- (024:39) Once he drove the mother and child from Ilkeston,
(025:39) picking them up on the road. The child huddled close to him as if for love, the mother sat very still. There was a vagueness, like a soft mist over all of them, and a silence as if their wills were suspended.
- (026:42) 'Ay,' he said, 'where have you put the scissors.'
She brought them to him, and stood watching as chin forward, he trimmed his beard.
'Don't go an' crop yourself as if you was at a shearin' contest,' she said, anxiously. He blew the fine-curved hair quickly off his lips.
- (027:44) The child crouched distinct and motionless, curled
(028:44) in against her mother, the eyes dark and unblinking among the keen wisps of hair, like a curled-up animal asleep but for the eyes. The mother sat as if in shadow, the story went on as if by itself. Brangwen stood outside seeing the night fall. He did not notice the passage of time.

- (029:45) There was a long silence, whilst his blue eyes,
 (030:45) strangely impersonal, looked into her eyes to
 (031:45) seek an answer to the truth. He was looking for
 the truth out of her. And she, as if hypnotized,
 must answer at length.
 'Yes, I am free to marry.'
- The expression of his eyes changed, became
 less impersonal, as if he were looking almost at
 her, for the truth of her. Steady and intent and
 eternal they were, as if they would never change.
 They seemed to fix and to resolve her. She quiv-
 ered, feeling herself created, will-less lapsing
 into him, into a common will with him.
- (032:45) He felt the tension breaking up in him, his fists
 slackened, he was unable to move. He stood look-
 ing at her, helpless in his vague collapse. For
 the moment she had become unreal to him. Then he
 saw her come to him, curiously direct and as if
 without movement, in a sudden flow. She put her
 hand to his coat.
- (033:46) 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.
- (034:46) 'There is the child,' she said, out of the long
 silence. He did not understand. It was a long
 time since he had heard a voice. Now also he
 heard the wind roaring, as if it had just begun
 again.
- (035:47) 'But I am much older than you,' she said.
 'How old?' he asked.
 'I am thirty-four,' she said.
 'I am twenty-eight,' he said.
 'Six years.'
 She was oddly concerned, even as if it pleased
 her a little.
- (036:48) But it was too soon. She rose, and went across
 the room to a drawer, taking out a little tray
 cloth. There was something quiet and profession-
 al about. She had been a nurse beside her hus-
 band, both in Warsaw and in the rebellion after-

wards. She proceeded to set a tray. It was as if she ignored Brangwen. He sat up, unable to bear a contradiction in her. She moved about inscrutably.

(037:48) 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, he bent and kissed her heavy, sad, wide mouth, that was kissed, and did not alter. Fear was too strong in him. Again he had not got her.

CHAPTER II:

(038:50) Lensky was something of a fire-eater also. Lydia, tempered by her German blood, coming of a different family, was obliterated, carried along in her husband's emphasis of declaration, and his whirl of patriotism. He was indeed a brave man, but no bravery could quite have equalled the vividness of his talk. He worked very hard, till nothing lived in him but his eyes. And Lydia, as if drugged, followed him like a shadow, serving, echoing. Sometimes she had her two children, sometimes they were left behind.

(039:51) But he kept still his great ideas of himself, he seemed to live in a complete hallucination, where he himself figured vivid and lordly. He guarded his wife jealously against the ignominy of her position, rushed round her like a brandished weapon, an amazing sight to the English eye, had her in his power, as if he hypnotized her. She was passive, dark, always in shadow.

(040:54) She could neither wake nor sleep. As if crushed between the past and the future, like a flower that comes above-ground to find a great stone lying above it, she was helpless.

(041:55) But she had felt Brangwen go by almost as if he had brushed her. She had tingled in body as she had gone up the road. After she had been with him in the Marsh kitchen, the voice of her body had risen strong and insistent. Soon, she wanted him. He was the man who had come nearest to her for her awakening.

- (042:57) So that he lived in suspense, as if only half his faculties worked, until the wedding. She did not understand. But the vagueness came over her again, and the days lapsed by. He could not get definitely into touch with her. For the time being, she let him go again.
- (043:64) A tormented look came into his eyes, as if something were always dogging him. He glanced sharp and quick, he could not bear to sit still doing nothing. He had to go out, to find company, to give himself away there. For he had no other outlet, he could not work to give himself out, he had not the knowledge.
- (044:64) As the months of her pregnancy went on, she left him more and more alone, she was more and more unaware of him, his existence was annulled. And he felt bound down, bound, unable to stir, beginning to go mad, ready to rave. For she was quiet and polite, as if he did not exist, as one is quiet and polite to a servant.
- (045:65) Yet he knew he could not tear her away from the heavy obscurity into which she was merged. He must not try to tear her into recognition of himself, and agreement with himself. It were disastrous, impious. So, let him rage as he might, he must withhold himself. But his wrists trembled and seemed mad, seemed as if they would burst.
- (046:66) Then suddenly, Anna looked round, as if she thought he would be gone. She saw the face of the man lying upturned to the ceiling. Her black eyes stared antagonistic from her exquisite face, her arms clung tightly to her mother, afraid. He did not move for some time, not knowing what to say. His face was smooth and soft-skinned with love, his eyes full of soft light. He looked at her, scarcely moving his head, his eyes smiling.
- (047:68) She was a sore problem to Brangwen and to all the people at the Marsh. As a rule, however, she was active, lightly flitting about the farmyard, only appearing now and again to assure herself of her mother. Happy she never seemed, but quick, sharp absorbed, full of imagination and changeability. Tilly said she was bewitched. But it did not

matter so long as she did not cry. There was something heartrending about Anna's crying, her childish anguish seemed so utter and so timeless, as if it were a thing of all the ages.

- (048:72) The darkest days of the year came on, the child was fretful, sighing as if some oppression were on her, running hither and thither without relief. And Brangwen went about at his work, heavy, his heart as the sodden earth.
- (049:74) One afternoon, the pains began, Mrs Brangwen was put to bed, the midwife came. Night fell, the shutters were closed, Brangwen came in to tea, to the loaf and the pewter teapot, the child, silent and quivering, playing with glass beads, the house empty, it seemed, or exposed to the winter night, as if it had no walls.
- (050:80) When he came to, as if from sleep, he seemed to be sitting in a timeless stillness. What was he listening for? He seemed to be listening for some sound a long way off, from beyond life. He remembered his wife. He must go back to her. The child was asleep, the eyelids not quite shut, showing a slight film of black pupil between. Why did she not shut her eyes? Her mouth was also a little open.

CHAPTER III:

- (051:82) He was glad that his wife was mother of his child. She was serene, a little bit shadowy, as if she were transplanted. In the birth of the child she seemed to lose connexion with her former self. She became now really English, really Mrs Brangwen. Her vitality, however, seemed lowered.
- (052:85) Anna did not care much for other children. She domineered them, she treated them as if they were extremely young and incapable, to her they were little people, they were not her equals. So she was mostly alone, flying round the farm, entertaining the farm-hands and Tilly and the servant-girl, whirring on and never ceasing.
- (053:86) 'Oh, that's it!' And the man looked at Anna as

if she were some odd little cattle. She glowered with black eyes.

- (054:91) But then, he said he did not want it. The excitement of the visit began to pass off. The next day he was himself, and if he thought of the other woman, there was something about her and her place that he did not like, something cold, something alien, as if she were not a woman, but an inhuman being who used up human life for cold, unliving purposes.
- (055:93) He stared in wonder at his own wife as she told him his own heart so callously. And he was indignant. What right had she to sit there telling him these things. She was his wife, what right had she to speak to him like this as if she were a stranger.
- (056:94) 'You come to me as if it was for nothing, as if
(057:94) I was nothing there. When Paul came to me, I was
(058:94) something to him - a woman, I was. To you I am nothing - it is like cattle - or nothing - '
'You make me feel as if I was nothing,' he said.

CHAPTER IV:

- (059:103) She had some beliefs somewhere, never defined. She had been brought up a Roman Catholic. She had gone to the Church of England for protection. The outward form was a matter of indifference to her. Yet she had some fundamental religion. It was as if she worshipped God as a mystery, never seeking in the least to define what He was.
- (060:105) She became sudden and incalculable. Often she
(061:105) stood at the window, looking out, as if she wanted to go. Sometimes she went, she mixed with people. But always she came home in anger, as if she were diminished, belittled, almost degraded.
- (062:105) But Anna was uneasy. She wanted to get away. Yet wherever she went, there came upon her that feeling of thinness, as if she were made smaller, belittled. She hastened home.
- (063:106) She went to stay with girl friends. At first she

thought it splendid. But then the inner boredom came on, it seemed to her all nothingness. And she felt always belittled, as if never, never could she stretch her length and stride her stride.

- (064:114) He returned to his lodging at night treading quick, his eyes glittering, and his face shining darkly as if he came from some passionate, vital tryst.
- (065:115) To his own wonder, Will Brangwen found himself in an electric state of passion. To his wonder, he had stopped her at the gate as they came home from Ilkeston one night, and had kissed her, blocking her way and kissing her whilst he felt as if some blow were struck at him in the dark. And when they went indoors, he was acutely angry that her parents looked up scrutinizingly at him and her. What right had they there: why should they look up! Let them remove themselves, or look elsewhere.
- (066:116) And the youth went home with the stars in heaven whirling fiercely about the blackness of his head and his heart fierce, insistent, but fierce as if he felt something baulking him. He wanted to smash through something.
- (067:116) A spell was cast over her. And how uneasy her parents were, as she went about the house unnoticed, not noticing them, moving in a spell as if she were invisible to them. She was invisible to them. It made them angry. Yet they had to submit. She went about absorbed, obscured for a while.
- (068:117) They went on in this way for some time, always coming together, but rarely touching, very seldom did they kiss. And then, often, it was merely a touch of the lips, a sign. But her eyes began to waken with a constant fire, she paused often in the midst of her transit, as if to recollect something, or to discover something.
- (069:118) 'Will, I love you, I love you, Will, I love you.' It sounded as if it were tearing her.
- (070:120) Will Brangwen worked at his wood-carving. It was a passion, a passion for him to have the chisel under his grip. Verily the passion of his heart lifted the fine bite of steel. He was carving,

as he had always wanted, the Creation of Eve. It was a panel in low relief, for a church. Adam lay as if suffering, and God, a dim, large figure, stooped towards him, stretching forward His unveiled hand; and Eve, a small vivid, naked female shape, was issuing like a flame towards the hand of God, from the torn side of Adam.

- (071:121) She 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.
- (072:121) The air was all hoary silver. She looked around her. Trees stood vaguely at their distance, as if waiting, like heralds, for the signal to approach. In this space of vague crystal her heart seemed like a bell ringing. She was afraid lest the sound should be heard.
- (073:122) Yet she broke away, and turned to the moon, which laid bare her bosom, so she felt as if her bosom were heaving and panting with moonlight. And he had put up her two sheaves, which had fallen down. he worked in silence. The rhythm of the work carried him away again, as she was coming near.
- (074:124) He was afraid. His heart quivered and broke. He was stopped. 'Anna,' he said, as if he answered her from a distance, unsure.
- (075:126) 'And what are you going to marry on - your pound a week?'
'I don't know,' he said, looking at his uncle with his bright inhuman eyes, like a hawk's. Again the youth went pale, as if the spirit were being injured in him.
- (076:127) It was as if his soul had turned into a hard crystal. He might tremble and quiver and suffer, it did not alter.
- (077:127) He went about for some days as if stunned. His wife was bemused. She did not understand. She only thought the marriage was impeded for want of money and position.
- (078:128) 'Daddy,' she cried from the doorway, and she ran

to him sobbing as if her heart would break.

(079:129) But the bitterness, underneath, that there still remained an unsatisfied Tom Brangwen, who suffered agony because a girl cared nothing for him. He loved his sons - he had them also. But it was the further, the creative life with the girl, he wanted as well. Oh, and he was ashamed. He trampled himself to extinguish himself.

What weariness! There was no peace, however old one grew! One was never right, never decent, never master of oneself. It was as if his only hope had been in the girl.

CHAPTER VI:

(080:144) And to him, as the days went by, it was as if the heavens had fallen, and he were sitting with her among the ruins, in a new world, everybody else buried, themselves two blissful survivors, with everything to squander as they would. At first, he could not get rid of a culpable sense of licence on his part. Wasn't there some duty outside, calling him and he did not come?

(081:145) But he was strange and unused. So suddenly, everything that had been before was shed away and gone. One day, he was a bachelor, living with the world. The next day, he was with her, as remote from the world as if the two of them were buried like a seed in darkness.

(082:145) As they lay close together, complete and beyond the touch of time or change, it was as if they were at the very centre of all the slow wheeling of space and the rapid agitation of life, deep, deep inside them all, at the centre where there is utter radiance, and eternal being, and the silence absorbed in praise: the steady core of all movements, the unawakened sleep of all wakefulness. They found themselves there, and they lay still in each other's arms; for their moment they were at the heart of eternity, whilst time roared far off, forever far off, towards the rim.

(083:146) 'I am dying with hunger.'
'So am I,' he said calmly, as if it were of not

the slightest significance. And they relapsed into the warm, golden stillness. And the minutes flowed unheeded past the window outside.

- (084:146) Then actually he did slip into some clothes, and,
 (085:146) looking round quickly at her, was gone out of the room. She lay translated again into a pale, clearer peace. As if she were a spirit, she listened to the noise of him downstairs, as if she were no longer of the material world.
- (086:148) He hid his face against her, who was warm and like sunlight. She seemed to have sunlight inside her. Her heart beating seemed like sunlight upon him. In her was a more real day than the day could give: so warm and steady and restoring. He hid his face against her whilst the twilight fell, whilst she lay staring out with her unseeing dark eyes, as if she wandered forth untrammelled in the vagueness. The vagueness gave her scope and set her free.
- (087:149) He sat thinking of his carving of Eve. He loved
 (088:149) to go over his carving in his mind, dwelling on every stroke, every line. How he loved it now! When he went back to his Creation-panel again, he would finish his Eve, tender and sparkling. It did not satisfy him yet. The Lord should labour over her in a silent passion of Creation, and Adam should be tense as if in a dream of immortality, and Eve should take form glimmeringly, shadowily, as if the Lord must wrestle with His own soul for her, yet she was a radiance.
- (089:150) He surveyed the rind of the world: houses, factories, trams, the discarded rind; people scurrying about, work going on, all on the discarded surface. An earthquake had burst it all from inside. It was as if the surface of the world had been broken away entire: Ilkeston, streets, church, people, work, rule-of-the-day, all intact; and yet peeled away into unreality, leaving here exposed the inside, the reality: one's own being, strange feelings and passions and yearning and beliefs and aspirations, suddenly become present, revealed, the permanent bedrock, knitted one rock with the woman one loved. It was confounding. Things are not what they seem!

- (090:152) 'Can't you do anything?' she said, as if to a
 (091:152) child, impatiently. 'Can't you do your wood-
 work?'
 'Where shall I do it?' he asked, harsh with pain.
 'Anywhere.'
 How furious that made him.
 'Or go for a walk,' she continued. 'Go down to
 the Marsh. Don't hang about as if you were only
 half there.'
 He winced and hated it. He went away to read.
 Never had his soul felt so flayed and uncreated.
- (092:152) There followed two black and ghastly days, when
 she was set in anguish against him, and he felt
 as if he were in a black, violent underworld, and
 his wrists quivered murderously. And she resisted
 him. He seemed a dark, almost evil thing, pursu-
 ing her, hanging on to her, burdening her. She
 would give anything to have him removed.
- (093:154) His eyes glittered, and as if with malignant de-
 sire. She shrank and became blind. She was like
 a bird being beaten down. A sort of swoon of help-
 lessness came over her. She was of another order
 than he, she had no defence against him.
- (094:155) But he saw her on the bed, lying very still and
 scarcely noticeable, with her back to him. He
 went and put his hand on her shoulder, very gently,
 hesitating, in a great fear and self-offering. She
 did not move. He waited. The hand that touched
 her shoulder, hurt him, as if she were sending it
 away. He stood dim with pain.
- (095:156) 'Don't cry, my love,' he said, in the same ab-
 stract way. In his breast his heart burned like
 a torch, with suffering. He could not bear the
 desolateness of her crying. He would have soothed
 her with his blood. He heard the church clock
 chime, as if it touched him, and he waited in sus-
 pense for it to have gone by. It was quiet again.
- (096:157) The Church told her to be good: very well, she had
 no idea of contradicting what it said. The Church
 talked about her soul, about the welfare of man-
 kind, as if the saving of her soul lay in her per-
 forming certain acts conducive to the welfare of
 mankind. Well and good - it was so, then.

- (097:160) He retired into himself, to enjoy his own sensation. There was something subterranean about him, as if he had an under-world refuge. The young girl hated to be in the house with him when he was like this.
- (098:161) 'Whatever it means, it's a lamb!' she said. 'And I like lambs too much to treat them as if they had to mean something. As for the Christmas-tree flag - no -'
And again she poufed with mockery.
- (099:163) She turned to her sewing. Immediately the tea-things were cleared away, she fetched out the stuff, and his soul rose in rage. He hated beyond measure to hear the shriek of calico as she tore the web sharply, as if with pleasure. And the run of the sewing-machine gathered a frenzy in him at last.
- (100:164) He would go to Nottingham, to his own town. He went to the station and took a train. When he got to Nottingham, still he had nowhere to go. However, it was more agreeable to walk familiar streets. He paced them with a mad restlessness, as if he were running amok. Then he turned to a bookshop and found a book on Bamberg Cathedral. Here was a discovery!
- (101:166) When he came in at the door, his heart was blazed with pity and tenderness, she looked so lost and forlorn and young. She glanced up, afraid. And she was surprised to see him, shining-faced, clear and beautiful in his movements, as if he were clarified. And a startled pang of fear, and shame of herself went through her.
- (102:167) So it went on continually, the recurrence of love and conflict between them. One day it seemed as if everything was shattered, all life spoiled, ruined, desolated and laid waste. The next day it was all marvellous again, just marvellous.
- (103:168) She heard the ducks shouting on the pond, she saw them charge and sail across the water as if they were setting off on an invasion of the world. She watched the rough horses, one of which was clipped smooth on the belly, so that he wore a jacket and long stockings of brown fur, stand

kissing each other in the wintry morning by the churchyard wall. Everything delighted her, now he was gone, the insulator, the obstruction removed, the world all hers, in connexion with her.

- (104:169) Yet, as she went home again with the young man, she put her hand on his arm tentatively, a little bit ashamed, her hand pleaded that he would not hold it against her, her recusancy. But he was obscured. He seemed to become blind, as if he were not there with her.
- (105:170) They went their ways now shadowed and stained with blood, feeling the world far off, unable to give help. Till she began to get tired. After a certain point, she became impassive, detached utterly from him. He was always ready to burst out murderously against her. Her soul got up and left him, she went her way. Nevertheless in her apparent blitheness, that made his soul black with opposition, she trembled as if she bled.
- (106:170) And ever and again, the pure love came in sunbeams between them, when she was like a flower in the sun to him, so beautiful, so shining, so intensely dear that he could scarcely bear it. Then as if his soul had six wings of bliss he stood absorbed in praise, feeling the radiance from the Almighty beat through him like a pulse, as he stood in the upright flame of praise, transmitting the pulse of Creation.
- (107:171) What was much deeper, she soon came to combat his deepest feelings. What he thought about life and about society and mankind did not matter very much to her: he was right enough to be insignificant. This was again galling to him. She would judge beyond him on these things. But at length he came to accept her judgements, discovering them as if they were his own. It was not here the deep trouble lay. The deep root of his enmity lay in the fact that she jeered at his soul. He was inarticulate and stupid in thought. But to some things he clung passionately. He loved the Church. If she tried to get out of him, what he believed, then they were both soon in a white rage.

- (108:172) Very well, it was not true, the water had not turned into wine. The water had not turned into wine. But for all that he would live in his soul as if the water had turned into wine. For truth of fact, it had not. But for his soul, it had.
- (109:177) She sobbed as if her heart would break. Her mother went and comforted her, put her arms round her, and held her close. Her father sat with a queer, wrinkled brow, and was rather paler than usual. His heart went tense with hatred of his son-in-law.
- (110:177) Will Brangwen sat down. He felt something strange in the atmosphere. He was dark browed, but his eyes had the keen, intent, sharp look, as if he could only see in the distance; which was a beauty in him, and which made Anna so angry.
- (111:178) 'And my father' - she spoke of him as if he were
 (112:178) merely a strange name: she could never connect herself with him - 'was he dark?'
 'He had dark-brown hair and dark eyes and a fresh colouring. He went bald, rather bald, when he was quite young,' replied the mother, also as of telling a tale which was just old imagination.
- (113:179) They continued without saying any more, walking along opposite horizons, hand in hand across the intervening space, two separate people. And he trembled as if a wind blew on him in strong gusts, out of the unseen. He was afraid. He was afraid to know he was alone. For she seemed fulfilled and separate and sufficient in her half of the world. He could not bear to know that he was cut off.
- (114:179) But he was struggling in silence. It seemed as though there were before him a solid wall of darkness that impeded him and suffocated him and made him mad. He wanted her to come to him, to complete him, to stand before him so that his eyes did not, should not meet the naked darkness. Nothing mattered to him but that she should come and complete him. For he was ridden by the awful sense of his own limitation. It was as if he ended uncompleted, as yet uncreated on the darkness, and he wanted her to come and liberate him into the whole.

- (115:184) 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, he could not grasp, he could not understand. He waited obliterated. Then his eyes became blind to her, he saw her no more.
- (116:188) He did not sleep, save for the white sleep when a thin veil is drawn over the mind. It was not sleep. 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.
- (117:189) For three or four nights he lay alone through the white sleep, his will unchanged, unchanged, still tense, fixed in its grip. Then, as if she was revived and free to be fond of him again, deluded by his silence and seeming acquiescence, moved also by pity, she took him back again.
- (118:191) Sometimes she came to him with a strange light in her eyes, poignant, pathetic, as if she were asking for something. He looked and he could not understand. She was so beautiful, so visionary, the rays seemed to go out of his breast to her, like a shining. He was there for her, all for her. And she would hold his breast, and kiss it, and kiss it, kneeling beside him, she who was waiting for the hour of her delivery. And he would lie looking down at his breast, till it seemed that his breast was not himself, that he had left it lying there.
- (119:194) He was attended by a sense of something more, something further, which gave him absolute being. It was as if now he existed in Eternity, let Time be what it might.
- (120:194) She stood before the window, with the month-old child in her arms, talking in a musical, young sing-song that he had not heard before, and which rang on his heart like a claim from the distance

or the voice of another world sounding its claim on him. He stood near, listening, and his heart surged, surged to rise and submit. Then it shrank back and stayed aloof. He could not move, a denial was upon him, as if he could not deny himself. He must, he must be himself.

(121:195) 'They are 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.

(122:195) What was the appeal it made to him, what was the question of her bright face, what was the challenge he was called 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 he could not move as yet.

(123:195) Anna loved the child very much, oh very much. Yet still she was not quite fulfilled. She had a slight expectant feeling, as of a door half opened. Here she was, safe and still in Cossethay. But she felt as if she were not in Cossethay at all. She was straining her eyes to something beyond. And 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. Must she be moving thither?

CHAPTER VII:

(124:198) The Baron was almost dotingly courteous and attentive to her. She, almost mockingly, yet quite happy, let him dote. Curious little thing she was, she had the soft creamy, elusive beauty of a ferret. Tom Brangwen was quite at a loss, at her mercy, and she laughed, a little breathlessly, as if tempted to cruelty. She did put fine torment on the elderly Baron.

(125:199) She seemed to be breathing high, sharp air, as if she had just come out of a hot room. These strange Skrebenskys made her aware of another, freer element, in which each person was detached and isolated. Was not this her natural element? Was not the

close Brangwen life stifling to her?

(126:199) Meanwhile the little baroness, with always a subtle light stirring in her full, lustrous, hazel eyes, was playing with Will Brangwen. He was not quick enough to see all her movements. Yet he watched her steadily, with unchanging, lit-up eyes. She was a strange creature to him. But she had no power over him. She flushed, and was irritated. Yet she glanced again and again at his dark living face, curiously, as if she despised him. She despised his uncritical, unironical nature, it had nothing for her. Yet it angered her as if she were jealous. He watched her with deferential interest as he would watch a stoat playing. But he himself was not implicated. He was different in kind.

(128:204) And it was as if she must grasp at something, as if her wings were too weak to lift her straight off the heaving motion. So she caught sight of the wicked, odd little faces carved in stone, and she stood before them arrested.

CHAPTER VIII:

(130:215) She had a beautiful way of sitting musing, gratefully, as if her heart were lit up. Sometimes she would turn to him, laughing, to tell him some little thing that had happened during the day. Then he would laugh, they would talk awhile, before the vital, physical silence was between them again.

(131:216) Sometimes, when his eyes met hers, a yellow flash from them caused a darkness to swoon over her consciousness, electric, and a slight strange laugh came upon his face. Her eyes would turn languidly, then close, as if hypnotized. And they lapsed into the same darkness.

(132:216) She learned not to dread and to hate him, but to fill herself with him, to give herself to his black, sensual power, that was hidden all the daytime. And the curious rolling of the eyes, as if she were lapsing in a trance away from her ordinary

consciousness became habitual with her, when something threatened and opposed her in life, the conscious life.

- (133:220) Anna continued in her violent trance of motherhood, always busy, often harassed, but always contained in her trance of motherhood. She seemed to exist in her own violent fruitfulness, and it was as if the sun shone tropically on her. Her colour was bright, her eyes full of a fecund gloom, her brown hair tumbled loosely over her ears. She had a look of richness. No responsibility, no sense of duty troubled her. The outside, public life was less than nothing to her, really.
- (134:221) She wanted it to be over, she wanted to resume her normal connexion with him. When he was disagreeable, the child echoed to the crying of some need in him, and she responded blindly. Her heart followed him as if he had some tie with her, and some love which he could not deliver. Her heart followed him persistently, in its love.
- (135:224) 'I'll break your obstinate little face,' he said, through shut teeth, lifting his hand. The child did not alter in the least. The look of indifference, complete glancing indifference, as if nothing but herself existed to her, remained fixed. Yet far away in her, the sobs were tearing her soul. And when he had gone, she would go and creep under the parlour sofa, and lie clinched in the silent, hidden misery of childhood.
- (136:225) He was very fond of swimming, and in warm weather would take her down to the canal, to a silent place, or to a big pond or reservoir, to bathe. He would take her on his back as he went swimming, and she clung close, feeling his strong movement under her, so strong, as if it would uphold all the world. Then he taught her to swim.
- (137:226) Yet still, on other days, he would leap again with her from the bridge, daringly, almost wickedly. Till at length, as he leapt, once, she dropped forward on to his head and nearly broke his neck, so that they fell into the water in a heap, and fought for a few moments with death.

He saved her, and sat on the bank, quivering. But his eyes were full of the blackness of death, it was as if death had cut between their two lives, and separated them.

- (138:226) 'Yes,' she said, feeling as if she would turn into vapour, lose hold of everything, and melt away. The boat swung far up, then down like a stone, only to be caught sickeningly up again.
- (139:227) For seven years she had been absorbed in wifhood and motherhood. For years he had gone on beside her, never really encroaching upon her. Then gradually another self seemed to assert its being within him. He was still silent and separate. But she could feel him all the while coming near upon her, as if his breast and his body were threatening her, and he was always coming closer. Gradually he became indifferent of responsibility. He would do what pleased him, and no more.
- (140:229) She rose in silence, as if acting without a mind, merely physically. He seemed to hold her in his will. Outside it was still raining.
- (141:230) He was alert in every sense and fibre, and yet quite sure and steady, and lit up, as if transfused. He had a free sensation of walking in his own darkness, not in anybody else's world at all. He was purely a world to himself, he had nothing to do with any general consciousness.
- (142:230) They turned into the dark streets. He held her umbrella over her, and put his arm round her. She walked as if she were unaware.
- (143:231) 'What's the matter?' he said, as if calmly. 'What's the matter?'
- (144:234) He was not home till midnight. But he was quite indifferent. He had no real relation with his home, not this man which he now was. Anna was sitting up for him. She saw the queer, absolved look on his face, a sort of latent, almost sinister smile, as if he were absolved from his 'good' ties.

- (145:235) She laughed, and kept him at arms' length, whilst apparently ignoring him. She watched him undress as if he were a stranger. Indeed he was a stranger to her.
- (146:235) - And she roused him profoundly, violently, even
 (147:235) before he touched her. The little creature in
 (148:235) Nottingham had but been leading up to this. They abandoned in one motion the moral position, each seeking gratification pure and simple. Strange his wife was to him. It was as if he were a perfect stranger, as if she were infinitely and essentially strange to him, the other half of the world, the dark half of the moon. She waited for his touch as if he were a marauder who had come in, infinitely unknown and desirable to her. And he began to discover her.
- (149:237) And she, separate, with a strange, dangerous, glistening look in her eyes received all his activities upon her as if they were expected by her, and provoked him when he was quiet to more, till sometimes he was ready to perish for sheer inability to be satisfied of her, inability to have had enough of her.

CHAPTER IX:

- (150:241) When he appeared, perfectly dressed, as if soft and affable, and yet quite removed from everybody, he created an uneasiness in people, he was reserved in the minds of the Cossethay and Ilkeston acquaintances to a different, remote world.
- (151:244) He talked aloud to himself, sententious in his anxiety, as if he were perfectly sober, whilst the mare bowled along and the rain beat on him. He watched the rain before the gig-lamps, the faint gleaming of the shadowy horse's body, the passing of the dark hedges.
- (152:249) In the ruddy light of the dawn she saw the waters spreading out, moving sluggishly, the buildings rising out of a waste of water. Birds began to sing, drowsily, and as if slightly hoarse with the dawn. It grew brighter. Up the second field was the great, raw gap in the canal embankment.

- (153:250) When Anna Brangwen heard the news she pressed back her head and rolled her eyes, as if something were reaching forward to bite her at her throat. She pressed back her head, her mind was driven back to sleep. Since she had married and become a mother, the girl she had been was forgotten. Now, the shock threatened to break in upon her and sweep away all her intervening life, make her as a girl of eighteen again, loving her father. So she pressed back, away from the shock, she clung to her present life.
- (154:252) After the death of the father, the Marsh was very quiet. Mrs Brangwen was unsettled. She could not sit all the evening peacefully, as she could before, and during the day she was always rising to her feet and hesitating, as if she must go somewhere, and were not quite sure whither.
- (155:253) She was seen loitering about the garden, in her little woollen jacket. She was often driven out in the gig, sitting beside her son and watching the countryside or the streets of the town, with a childish, candid, uncanny face, as if it all were strange to her.
- (156:253) Tom was more restrained, reserved. He kept his
(157:253) body very still. But he troubled her even more. She could not but see the black depths of disintegration in his eyes, the sudden glance upon her, as if she could save him, as if he would reveal himself.
- (158:254) She never went to her husband's grave. She spoke of him simply, as if he were alive. Sometimes the tears would run down her face, in helpless sadness. Then she recovered, and was herself again, happy.
- (159:254) So that for the eldest child, the peace of the grandmother's bedroom was exquisite. Here Ursula came as to a hushed, paradisaal land, here her own existence became simple and exquisite to her as if she were a flower.
- (160:256) Lydia still resented Lensky. When she thought of
(161:256) him, she was always younger than he, she was always twenty-five and under his domination. He

incorporated her in his ideas as if she were not a person herself, as if she were just his aide-de-camp, or part of his baggage, or one among his surgical appliances. She still resented it. And he was always only thrity: he had died when he was thirty-four. She did not feel sorry for him. He was older than she. Yet she still ached in the thought of those days.

(162:257) Then the children were dead, and for her, everything became remote. He became remote. She saw him, she saw him go white when he heard the news, then frown, as if he thought. 'Why have they died now, when I have no time to grieve?'

(163:259) 'He looked at me with his black eyes, almost as if he hated me, when he was ill, and said, "It only wanted this. It only wanted that I should leave you and a young child to starve in this London." I told him we should not starve. But I was young, and foolish, and frightened, which he knew.

CHAPTER X:

(164:266) Oh, and this doe was her familiar. It would talk to her because she was a magician, it would tell her stories as if the sunshine spoke.

(165:267) 'It was Ursula who opened the door,' said the mother. He had a duster in his hand. He turned and flapped the cloth hard across the girl's face. The cloth stung, for a moment the girl was as if stunned. Then she remained motionless, her face closed and stubborn. But her heart was blazing. In spite of herself the tears surged higher, in spite of her they surged higher.

(166:275) On Sundays, this visionary world came to pass. She heard the long hush, she knew the marriage of dark and light was taking place. In church, the Voice sounded, re-echoing not from this world, as if the church itself were a shell that still spoke the language of creation.

(167:280) How passionately the Brangwens craved for it, the ecstasy. The father was troubled, dark-faced and

disconsolate, on Christmas night, because the passion was not there, because the day was become as every day, and hearts were not aflame. Upon the mother was a kind of absentness, as ever, as if she were exiled for all her life. Where was the fiery heart of joy, now the coming was fulfilled; where was the star, the Magi's transport, the thrill of new being that shook the earth?

CHAPTER XI:

- (168:290) 'You don't know Mr Skrebensky, Ursula,' came her Uncle Tom's intimate voice. She lifted her face with an impulsive flash to the stranger, as if to declare a knowledge, laughing her palpitating, excited laugh.
- (169:290) He brought her a strong sense of the outer world. It was as if she were set on a hill and could feel vaguely the whole world lying spread before her.
- (170:291) He seemed simply acquiescent in the fact of his own being, as if he were beyond any change or question. He was himself. There was a sense of fatality about him that fascinated her. He made no effort to prove himself to other people. Let it be accepted for what it was, his own being. In its isolation it made no excuse or explanation for itself.
- (171:292) Then, looking through the window, she saw the dog-cart drive up, and Skrebensky leapt down. She saw him draw himself together, jump, laugh to her uncle, who was driving, then come towards her to the house. He was so spontaneous and revealed in his movements. He was isolated within his own clear, fine atmosphere, and as still as if fated.
- (172:294) 'You look really floppy,' she said.
 'I am floppy,' he answered.
 'Can't you stop?' asked Gudrun.
 'No - it's the perpetuum mobile.'
 'You look as if you hadn't a bone in your body.'
 'That's how I feel.'
 'I don't admire your taste.'
 'That's my misfortune.'
 And he rocked on.

- (173:296) His eyes laughed, and standing before her with his sharp, sudden figure, he set the boat swinging. She was not afraid, she was thrilled. His colour flushed, his eyes shone with a roused light, and she looked up at him, her face like a flower in the sun, so bright and attractive. So they rushed through the bright air, up at the sky as if flung from a catapult, then falling terribly back. She loved it.
- (174:297) Skrebensky sat close to her. Everything seemed wonderful, if dreadful, to her, the world tumbling into ruins, and she and he clambering unhurt, lawless over the face of it all. He sat close to her, touching her, and she was aware of his influence upon her. But she was glad. It excited her to feel the press of him upon her, as if his being were urging her to something.
- (175:297) His hand was so wonderful, intent as a living creature skilfully pushing and manipulating in the dark underworld, removing her glove and laying bare her palm, her fingers. Then his hand closed over hers, so firm, so close, as if the flesh knitted to one thing his hand and hers.
- (176:300) They walked with their bodies moving in complex
(177:300) unity, close together. He held her hand, and they went the long way round by the road, to be further. Always she felt as if she were supported off her feet, as if her feet were light as little breezes in motion.
- (178:300) She went to bed feeling all warm with electric warmth, as if the gush of dawn were within her, upholding her. And she slept deeply, sweetly, oh, so sweetly. In the morning she felt sound as an ear of wheat, fragrant and firm and full.
- (179:301) But the two friends were hostile. It was as if Ursula wanted to divide herself from her acquaintances, in asserting her connexion with Anton, as she now called him.
- (180:302) It was wonderful to have his awareness in the room. She felt rich and augmented by it, as if she were the positive attraction and he the flow

towards her. And his courtesy and his agreement might be all her mother's, but the lambent flicker of his body was for herself. She held it.

(181:304) And it was good, it was very, very good. She seemed to be filled with his kiss, filled as if she had drunk stong, glowing sunshine. She glowed all inside, the sunshine seemed to beat upon her heart underneath, she had drunk so beautifully.

(182:304) To him this was bitter, that she was so radiant and satisfied. She laughed upon him, blind to him, so full of her own bliss, never doubting but that he was the same as she was. And radiant as an angel she went with him out of the church, as if her feet were beams of light that walked on flowers for footsteps.

(183:305) The car swerved round a corner, and Ursula was swung against Skrebensky. The contact made her aware of him. With a swift, foraging impulse she sought for his hand and clasped it in her own, so close, so combined, as if they were two children.

(184:307) The dim blue-and-gold of a hot, sweet autumn saw the close of the corn-harvest. To Ursula, it was as if the world had opened its softest purest flower, its chicory flower, its meadow saffron.

(185:309) Again the confusion came over him, as if he were losing himself and becoming all vague, undefined, inchoate. Yet he wanted to be hard, manly, horsy. And he followed her.

(186:311) 'It seems to me,' she answered, 'as if you weren't
(187:311) anybody - as if there weren't anybody there, where you are. Are you anybody, really? You seem like nothing to me.'

(188:314) 'Will you really call her Ursula?' she asked.
'Ursula Ruth,' replied the man, laughing vainly, as pleased as if he had found something.

(189:314) She stood in her white dress, wondering, down
(190:314) there in the barge. The lean man sitting near to her watched her as if she were a strange being, as if she lit up his face. His eyes smiled on her, boldly, and yet with exceeding admiration underneath.

- (191:316) She went hastening on, gladdened by having met the grimy, lean man with the ragged moustache. He gave her a pleasant warm feeling. He made her feel the richness of her won life. Skrebensky, somehow, had created a deadness round her, a sterility, as if the world were ashes.
- (192:317) And her greenish eyes seemed to rock a secret, and her hands like mother-of-pearl seemed luminous, transparent, as if the secret was burning visible to them.
- (193:317) She wanted to let go. She wanted to reach and be
 (194:318) amongst the flashing stars, she wanted to race
 (195:318) with her feet and be beyond the confines of this earth. She was mad to be gone. It was as if a hound were straining on the leash, ready to hurl itself after a nameless quarry into the darkness. She was the quarry, and she was also the hound. The darkness was passionate and breathing with immense, unperceived heaving. It was waiting to receive her in her flight. And how could she start - and how could she let go? She must leap from the known into the unknown. Her feet and hands beat like a madness, her breast strained as if in bonds.
- The music began, and the bonds began to slip. Tom Brangwen was dancing with the bride, quick and fluid and as if in another element, inaccessible as the creatures that move in the water.
- (196:318) At the touch of her hand on his arm, his consciousness melted away from him. He took her into his arms, as if into the sure, subtle power of his will, and they became one movement, one dual movement, dancing on the slippery grass.
- (197:319) 'Don't you like me to-night?' said his low voice, the voice of the shadow over her shoulder. She clenched her hands in the dewy brilliance of the moon, as if she were mad.
- (198:320) She liked the dance: it eased her, put her into a sort of trance. But it was only a kind of waiting, of using up the time that intervened between her and her pure being. She left herself against him, she let him exert all his power over her, as if he would gain power over her, to bear her down.

- (199:321) He strove subtly, but with all his energy, to enclose her, to have her. And always she was burning and corroding, as if he were invaded by some consuming, scathing poison, still he persisted, thinking at last he might overcome her.
- (200:324) But there was a wound of sorrow, she had hurt herself, as if she had bruised herself, in annihilating him. She covered her two young breasts with her hands, covering them to herself; and covering herself, she crouched in bed, to sleep.
- (201:327) The idea of war altogether made her feel uneasy, uneasy. When men began organized fighting with each other it seemed to her as if the poles of the universe were cracking, and the whole might go tumbling into the bottomless pit. A horrible bottomless feeling she had.
- (202:330) As if in a painful dream, she waited suspended,
 (203:330) unresolved. She did not know, she could not understand. Only she felt that all the threads of her fate were being held taut, in suspense. She only wept sometimes as she went about, saying blindly,
 'I am so fond of him, I am so fond of him.'
 He came. But why did he come? She looked at him for a sign. He gave no sign. He did not even kiss her. He behaved as if he were an affable, usual acquaintance.
- (204:332) This cold imperturbability of spirit continued in her now. It was as if some disillusion had frozen upon her, a hard disbelief. Part of her had gone cold, apathetic. She was too young, too baffled to understand, or even to know that she suffered much. And she was too deeply hurt to submit.
- (205:333) The long weeks went by. There came the constant bad news of the war. And she felt as if all, outside there in the world, were a hurt, a hurt against her. And something in her soul remained cold, apathetic, unchanging.

CHAPTER XII:

- (206:335) She felt so much and so confusedly at this time, that her face got a queer, wondering, half-scared

look, as if she were not sure what might seize upon her at any moment out of the unknown.

(207:338) There was a moment of suspense. Ursula's heart was beating so fast, she clung to the rail, and could not move. Her dilated warm, unfolded, glowing face turned to the mistress, as if to her very sun.

(208:340) After a while the rain came down on their flushed,
(209:340) hot limbs, startling, delicious. A sudden, ice-cold shower burst in a great weight upon them. They stood up to it with pleasure. Ursula received the stream of it upon her breasts and her limbs. It made her cold, and a deep bottomless silence welled up in her, as if bottomless darkness were returning upon her.

So the heat vanished away, she was chilled, as if from a waking up. She ran indoors, a chill, non-existing thing, wanting to get away. She wanted to get away. She wanted the light, the presence of other people, the external connexion with the many. Above all she wanted to lose herself among natural surroundings.

(210:343) 'The men will do no more, - they have lost the
(211:343) capacity for doing,' said the elder girl. 'They
(212:343) fuss and talk, but they are really inane. They
(213:343) make everything fit into an old, inert idea. Love is a dead idea to them. They don't come to one and love one, they come to an idea, and they say "You are my idea-" so they embrace themselves. As if I were any man's idea! As if I exist because a man has an idea of me! As if I will be betrayed by him, lend him my body as an instrument for his idea, to be a mere apparatus of his dead theory. But they are too fussy to be able to act; they are all impotent, they can't take a woman. They come to their own idea every time, and take that. They are like serpents trying to swallow themselves because they are hungry.'

Ursula was introduced by her friend to various women and men, educated, unsatisfied people, who still moved within the smug provincial society as if they were nearly as tame as their outward behaviour showed, but who were inwardly raging and mad.

(214:351) It was in these weeks that Ursula grew up. She stayed two weeks at Wiggiston, and she hated it. All was grey, dry ash, cold and dead and ugly. But she stayed. She stayed also to get rid of Winifred. The girl's hatred and her sense of repulsiveness in her mistress and in her uncle seemed to throw the other two together. They drew together as if against her.

(215:352) In two days' time Ursula left Wiggiston. Miss Inger went to Nottingham. There was an engagement between her and Tom Brangwen, which the uncle seemed to vaunt as if it were an assurance of his validity.

CHAPTER XIII:

(216:354) Ursula disliked mending stockings, and this retort maddened her. She hated her mother bitterly. After a few weeks of enforced domestic life, she had had enough of her home. The commonness, the triviality, the immediate meaninglessness of it all drove her to frenzy. She talked and stormed ideas, she corrected and nagged at the children, she turned her back in silent contempt on her breeding mother, who treated her with supercilious indifference, as if she were a pretentious child not to be taken seriously.

(217:355) At last, after twenty years, he came back to his
(218:355) wood-carving, almost to the point where he had left off his Adam and Eve panel, when he was courting. But now he had knowledge and skill without vision. He saw the puerility of his young conceptions, he saw the unreal world in which they had been conceived. He now had a new strength in his sense of reality. He felt as if he were real, as if he handled real things.

(219:356) Ursula watched the newspapers, vaguely, concerning the war in South Africa. They made her miserable, and she tried to have as little to do with them as possible. But Skrebensky was out there. He sent her an occasional postcard. But it was as if she were a blank wall in his direction, without windows or out-going. She adhered to the Skrebensky of her memory.

- (220:356) Her love for Winifred Inger wrenched her life as it seemed from the roots and native soil where Skrebensky had belonged to it, and she was aridly transplanted. He was really only a memory. She received his memory with strange passion, after the departure of Winifred. He was to her almost the symbol of her real life. It was as if, through him, in him, she might return to her own self, which she was before she had loved Winifred, before this deadness had come upon her, this pitiless transplanting. But even her memories were the work of her imagination.
- (221:361) At last, however, it was finished. She had sealed
(222:361) the three long envelopes. In the afternoon she went down to Ilkeston to post them. She said nothing of it all to her parents. As she stamped her long letters and put them into the box at the main post-office she felt as if already she was out of the reach of her father and mother, as if she had connected herself with the outer; greater world of activity, the man-made world.
- (223:363) 'Father!' she said.
He looked round as if at an apparition. Ursula stood shadowily within the candle-light.
'What now?' he said, not coming to earth.
It was difficult to speak to him.
- (224:365) She put back her head, seeing a type-written letter, anticipating trouble from the outside world. There was the curious, sliding motion of her eyes, as if she shut off her sentient, maternal self, and a kind of hard trance, meaningless, took its place. Thus, meaningless, she glanced over the letter, careful not to take it in. She apprehended the contents with her callous, superficial mind. Her feeling self was shut down.
- (225:365) The mother spoke as if it were a hostile fact concerning some stranger. She would have let her go, out of callousness. Mrs Brangwen would begin to grow up again only with her youngest child. Her eldest girl was in the way now.
- (226:368) Ursula could not bear the waiting of the tram. The bell clanged, there was a lurch forward. The car moved cautiously down the wet street. She was

being carried forward, into her new existence. Her heart burned with pain and suspense, as if something were cutting her living tissue.

- (227:370) Ursula was rather frightened by his mechanical
 (228:370) ignoring of her, and his directness of statement. It was something new to her. She had never been treated like this before, as if she did not count, as if she were addressing a machine.
- (229:374) But already he was not listening. Her words sounded ridiculous and babbling. He was taking no notice of her.
 'You will sign your name here,' he said to her, as if she were some child - 'and the time when you come and go.'
- (230:376) Down the room she heard the rapid firing of questions. She stood before her class not knowing what to do. She waited painfully. Her block of children, fifty unknown faces, watched her, hostile, ready to jeer. She felt as if she were in torture over a fire of faces. And on every side she was naked to them. Of unutterable length and torture the seconds went by.
- (231:392) When he punished for an offence against her, he punished lightly, as if offences against her were not significant. Which all the children knew, and they behaved accordingly.
- (232:392) And she could hardly make mechanical words to speak to them. When she gave an order they obeyed with an off-handedness, as if to say: 'As for you, do you think we would obey you, but for the master?'
- (233:395) Only in her soul a change took place. Never more, and never more would she give herself as individual to her class. Never would she, Ursula Brangwen, the girl she was, the person she was, come into contact with those boys. She would be Standard Five teacher, as far away personally from her class as if she had never set foot in St Philip's school. She would just obliterate them all, and keep herself apart, take them as scholars only.

- (234:399) Mr Harby had rushed up towards the end of this performance.
'What's the matter?' he roared.
Ursula felt as if something were going to break in her.
- (235:399) 'Go and stand by the radiator,' she said.
(236:399) As if mechanically, blubbering, he went.
The headmaster stood robbed of movement and speech. His face was yellow, his hands twitched convulsively. But Ursula stood stiff not far from him. Nothing could touch her now: she was beyond Mr Harby. She was as if violated to death.
- (237:400) Ursula, who was trembling violently, went and sat in her high chair. The blubbering of the boy continued. The strident voice of Mr Brunt, the roar of Mr Harby, came muffled through the glass partition. And now and then a pair of eyes rose from the reading-book, rested on her a moment, watchful, as if calculating impersonally, then sank again.
- (238:403) 'And it isn't allowed to beat a child like that, I am sure, especially when he is delicate.'
Ursula stared with a set face on the yard, as if she did not hear. She loathed all this, and had ceased to feel or to exist.
- (239:404) So the battle went on till her heart was sick. She had several more boys to subjugate before she could establish herself. And Mr Harby hated her almost as if she were a man. She knew that nothing but a thrashing would settle some of the big louts who wanted to play cat and mouse with her.
- (240:405) And at length they were afraid of her, she had them in order.
But she had paid a great price out of her own soul, to do this. It seemed as if a great flame had gone through her and burnt her sensitive tissue.
- (241:405) Oh, and sometimes she felt as if she would go mad. What did it matter if their books were dirty and they did not obey? She would rather, in reality, that they disobeyed the whole rules of the school, than that they should be beaten, broken, reduced to this crying hopeless state.

CHAPTER XIV:

- (242:414) She was aware of him as if in a mesmeric state. In her ordinary sense, she had nothing to do with him. But the peculiar ease and unnoticeableness of his entering the house, the power of his cold, gleaming light on her when he looked at her, was like a bewitchment. In his eyes, as in the pale grey eyes of a goat, there seemed some of that steady, hard fire of moonlight which had nothing to do with the day. It made her alert, and yet her mind went out like an extinguished thing. She was all senses, all her senses were alive.
- (243:414) She was always conscious of some unfaithfulness to Maggie, on Anthony's score. Poor Maggie stood apart as if betrayed.
- (244:417) 'I wouldn't make Anthony love you, Ursula, if you don't want him. It is not nice.'
'But, Maggie, I never made him love me,' cried Ursula, dismayed and suffering, and feeling as if she had done something base.
- (245:418) When it was suggested to him that he might apply for one of the posts as hand-work instructor, posts about to be created by the Nottingham Education Committee, it was as if a space had been given to him, into which he could remove from his hot, dusky enclosure. He sent in his application, confidently, expectantly. He had a sort of belief in his supernatural fate.
- (246:422) Ursula left school at the end of July, when the summer holiday commenced. The morning outside was bright and sunny, and the freedom got inside the schoolroom this last day. It was as if the walls of the school were going to melt away. Already they seemed shadowy and unreal. It was breaking-up morning.

CHAPTER XV:

- (247:428) A storm of industry raged on in the house. Ursula did not go to college till October. So, with a distinct feeling of responsibility, as if she must express herself in this house, she laboured arranging, re-arranging, selecting, contriving.

- (248:433) Out of the far, far space there drifted slowly in to her a passionate, unborn yearning. There are so many dawns that have not yet risen. It seemed as if, from over the edge of the sea, all the unrisen dawns were appealing to her, all her unborn soul was crying for the unrisen dawns.
- (249:439) The one thing she believed in was in the love she had held for him. It remained shining and complete a thing to hark back to. And she said to herself, when present things seemed a failure: 'Ah, I was fond of him,' as if with him the leading flower of her life had died.
Now she heard from him again. The chief effect was pain.
- (250:442) Issuing from the corridor, she saw him at once. She knew him at once. Yet he was so strange. He stood with the curious self-effacing diffidence which so frightened her in well-bred young men whom she knew. He stood as if he wished to be unseen. He was very well-dressed. She would not admit to herself the chill like a sunshine of frost that came over her. This was he, the key, the nucleus to the new world.
- (251:442) She knew a great difference in him. The kinship was there, the old kinship, but he had belonged to a different world from hers. It was as if they had cried a state of truce between him and her, and in this truce they had met. She knew, vaguely, in the first minute, that they were enemies come together in a truce. Every movement and word of his was alien to her being.
- (252:443) Then they were both silent. He was here, in England, for six months. They had a space of six months between them. He waited. The same iron rigidity, as if the world were made of steel, possessed her again. It was no use turning with flesh and blood to this arrangement of forged metal.
- (253:444) She became proud and erect, like a flower, putting itself forth in its proper strength. His warmth invigorated her. His beauty of form, which seemed to glow out in contrast with the rest of people,

made her proud. It was like deference to her, and made her feel as if she represented before him all the grace and flower of humanity. She was no mere Ursula Brangwen. She was Woman, she was the whole of Woman in the human order. All-containing, universal, how should she be limited to individuality?

- (254:445) They walked close together, powerful in unison. He drew her very close, held her with a subtle, stealthy, powerful passion, as if they had a secret agreement which held good in the profound darkness. The profound darkness was their universe.
- (255:445) The directness of the question overcame him, submerged him for a moment. The darkness travelled massively along. 'I had to come back to you,' he said, as if hypnotized. 'You were always at the back of everything.' She was silent with triumph, like fate.
- (256:446) Suddenly, as they walked, she turned to him and held him fast, as if she were turned to steel.
- (257:446) He seemed like the living darkness upon her, she was in the embrace of the strong darkness. He held her enclosed, soft, unutterably soft, and with the unrelaxing softness of fate, the relentless softness of fecundity. She quivered, and quivered, like a tense thing that is struck. But he held her all the time, soft, unending, like darkness closed upon her, omnipresent as the night. He kissed her, and she quivered as if she were being destroyed, shattered. The lighted vessel vibrated, and broke in her soul, the light fell, struggled, and went dark. She was all dark, will-less, having only the receptive will.
- (258:451) When she rose, she felt strangely free, strong. She was not ashamed, - why should she be? He was walking beside her, the man who had been with her. She had taken him, they had been together. Whether they had gone, she did not know. But it was as if she had received another nature. She belonged to the eternal, changeless place in which they had leapt together.

- (259:456) Then, for some reason, she must call in Rouen on the way back to London. He had an instinctive mistrust of her desire for the place. But, perversely, she wanted to go there. It was as if she wanted to try its effect upon her.
- (260:456) For the first time, in Rouen, he had a cold feeling of death; not afraid of any other man, but of her. She seemed to leave him. She followed after something that was not him. She did not want him. The old streets, the cathedral, the age and the monumental peace of the town took her away from him. She turned to it as if to something she had forgotten, and wanted. This was now the reality; this great stone cathedral slumbering there in its mass, which knew no transience nor heard any denial. It was majestic in its stability, its splendid absoluteness.
- (261:457) He was as if mad! The horror of the brick buildings, of the tram-car, of the ashen-grey people
 (262:457) in the street made him reeling and blind as if
 (263:457) drunk. He went mad. He had lived with her in a
 (264:457) close, living, pulsing world, where everything
 (265:457) pulsed with rich being. Now he found himself struggling amid an ashen-dry, cold world of rigidity, dead walls and mechanical traffic, and creeping, spectre-like people. The life was extinct, only ash moved and stirred or stood rigid, there was a horrible, clattering activity, a rattle like the falling of dry slag, cold and sterile. It was as if the sunshine that fell were unnatural light exposing the ash of the town, as if the lights at night were the sinister gleam of decomposition.
- Quite mad, beside himself, he went to his club and sat with a glass of whisky, motionless, as if turned to clay. He felt like a corpse that is inhabited with just enough life to make it appear as any other of the spectral, unliving beings which we call people in our dead language. Her absence was worse than pain to him. It destroyed his being.
- (266:458) He felt as if his life were dead. His soul was extinct. The whole being of him had become sterile, he was a spectre, divorced from life. He had no fullness, he was just a flat shape. Day

by day the madness accumulated in him. The horror of not-being possessed him.

- (267:459) By this time they were engaged. He had written to her father, and the thing was settled. He brought her an emerald ring, of which she was very proud. Her people treated her now with a little distance, as if she had already left them. They left her very much alone.
- (268:461) He became angry to hear her talk like this, he did not know why. Somehow, he could not bear it, when she attacked things. It was as if she were attacking him.
- (269:461) Her eyes blazed at him, he felt as if she wanted to destroy him. She had gripped him and was trying to break him. His anger sprang up, against her. At least he would fight for his existence with her. A hard, blind resistance possessed him.
- (270:462) She seemed, with the last words, uttered in hard knowledge, to strike down the flag that he kept flying. He felt cut off at the knees, a figure made worthless. A horrible sickness gripped him, as if his legs were really cut away, and he could not move, but remained a crippled trunk, dependent, worthless. The ghastly sense of helplessness, as if he were a mere figure that did not exist vitally made him mad, beside himself.
- (272:465) And then suddenly she started back, running swiftly. He was there, beside her, but only on sufferance. He was a screen for her fears. He served her. She took him, she clasped him, clenched him close, 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.
- (273:467) 'When shall we be married?' he asked her, quietly, simply, as if it were a mere question of comfort.
- (274:467) The knot in his throat grew harder, his face was drawn as if he were being strangled.
- (275:467) His head made a queer motion, the chin jerked back

against the throat, the curious, crowing, hiccupping sound came again, his face twisted like insanity, and he was crying, crying blind and twisted as if something were broken which kept him in control.

- (276:468) He heard, and his manhood was cruelly coldly defaced. Yet it was no good. He could not gain control of his face. His face, his breast, were weeping violently, as if automatically. His will, his knowledge had nothing to do with it. He simply could not stop.
- (277:468) The latter sat as if trapped within the taxi-cab, his face still working, whilst occasionally he made quick slight movements of the head, to shake away his tears. He never moved his hands. She could not bear to look at him. She sat with face uplifted and averted to the window.
- (278:469) He remained quite still, hearing, but washed all wan and without feeling. She waited, looking at him, as if he were some curious, not-understandable creature.
- (279:469) Some shame and bitterness against her burned him in the question. She noticed how his moustache was soddened wet with tears. Taking her handkerchief, she wiped his face. The driver's heavy, solid back remained always turned to them, as if conscious but indifferent.
- (280:469) He remained motionless all the while. She drew his cheek to hers and kissed him. His face was cold. Her heart was hurt. She saw the tears welling quickly to his eyes again. As if he were a child, she again wiped away his tears. By now she herself was on the point of weeping. Her underlip was caught between her teeth.
- (281:476) Being lovers, however, they were allowed to be out alone together as much as they liked. Yet she felt very strange, in this crowd of strange people, uneasy, as if she had no privacy. She was not used to these homogeneous crowds. She was afraid.
- (282:478) Yet all the time among those others, she felt

shocked and wincing, as if her violently-sensitive nakedness were exposed to the hard, brutal, material impact of the rest of the people.

(283:478) The trouble began at evening. Then a yearning for something unknown came over her, a passion for something she knew not what. She would walk the foreshore alone after dusk, expecting, expecting something, as if she had gone to a rendezvous.

(284:480) 'I want to go,' she cried again, in the high, hard voice, like the scream of gulls.

(285:480)

'Where?' he asked.

'I don't know.'

And she seized hold of his arm, held him fast, as if captive, and walked him a little way by the edge of the dazzling, dazing water.

Then there in the great flare of light, she clinched hold of him, as if suddenly 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 body was powerless in her grip, his heart melted in fear from the fierce beaked, harpy's kiss.

(286:480) He took her by the hand and led her across the foreshore back to the sand-hills. She went silently. He felt as if the ordeal of proof was upon him, for life or death. He led her to a dark hollow.

(287:480) 'No, here,' she said, going out to the slope full

(288:480)

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

- (289:480) He felt as if the knife were being pushed into his already dead body. With head strained back, he watched, drawn tense, for some minutes, watched the unaltering, rigid face like metal in the moonlight, the fixed, unseeing eyes, in which slowly the water gathered, shook with glittering moonlight, then surcharged, brimmed over and ran trickling a tear with its burden of moonlight, into the darkness, to fall in the sand.
- (290:481) He drew gradually away as if afraid, drew away - she did not move. He glanced at her - she lay the same.

CHAPTER XVI:

- (291:484) Ursula went home to Beldover faint, dim, closed up. She could scarcely speak or notice. It was as if her energy were frozen. Her people asked her what was the matter. She told them, she had broken off the engagement with Skrebensky. They looked blank and angry. But she could not feel any more.
- (292:484) In the first flaming hours of wonder, she did not know what she felt. She was as if tied to the stake. The flames were licking her and devouring her. But the flames were also good. They seemed to wear her away to rest. What she felt in her heart and her womb she did not know. It was a kind of swoon.
- (293:485) This letter she wrote, sentence by sentence, as if from her deepest, sincerest heart. She felt that now, now, she was at the depths of herself. This was her true self, for ever.
- (294:488) They were awaiting her again. They had gathered under an oak-tree, knotting their awful, blind, triumphing flanks together, and waiting, waiting. They were waiting for her approach. As if from a far distance she was drawing near, towards the line of twiggy oak-trees where they made their intense darkness, gathered on a single bank.

- (295:489) Suddenly she hesitated as if seized by lightning. She seemed to fall, yet found herself faltering forward with small steps. The thunder of horses galloping down the path behind her shook her, the weight came down upon her, down, to the moment of horses thundered upon her.
- (296:490) Shuddering, with limbs like water, dreading every
(297:490) moment to fall, she began to work her way as if making a wide detour round the horse-mass. The horses stirred their flanks in a knot against her. She trembled forward as if in a trance.
- (298:490) As she sat there, spent, time and the flux of change passed away from her, she lay as if unconscious upon the bed of the stream, like a stone, unconscious, unchanging, unchangeable, whilst everything rolled by in transience, leaving her there, a stone at rest on the bed of the stream, unalterable and passive, sunk to the bottom of all change.
- (299:491) She lay still a long time, with her back against the thorn-tree trunk, in her final isolation. Some colliers passed, tramping heavily up the wet road, their voices sounding out, their shoulders up to their ears, their figures blotched and spectral in the rain. Some did not see her. She opened her eyes languidly as they passed by. Then one man going alone saw her. The whites of his eyes showed in his black face as he looked in wonderment at her. He hesitated in his walk, as if to speak to her, out of frightened concern for her. How she dreaded his speaking to her, dreaded his questioning her.
- (300:493) When she woke at last it seemed as if a new day had come on the earth. How long, how long had she fought through the dust and obscurity, for this new dawn? How frail and fine and clear she felt, like the most fragile flower that opens in the end of winter. But the pole of night was turned and the dawn was coming in.

APPENDIX B: SENTENCE AND PARAGRAPH CONSTRUCTION

Construction	I	II	III	IV	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI
Same Sentence	2	0	0	0	2	1	1	2	0	3	0	3	0	2	1
Following Sentence	3	0	0	0	0	0	1	0	0	0	2	0	0	0	2
Same Paragraph	1	0	0	1	0	0	0	0	0	1	0	0	0	3	0
Following Paragraph	3	1	0	2	5	1	2	1	0	3	2	3	0	5	1

APPENDIX C: USAGE BY PAGE

Number of uses per page	1	2	3	4	5	6
I	10	5	3	2	0	0
II	11	1	0	0	0	0
III	5	0	1	0	0	0
IV	12	3	1	0	0	0
VI	21	7	3	0	0	0
VII	2	2	0	0	0	0
VIII	10	3	0	1	0	0
IX	6	2	0	1	0	0
X	4	0	0	0	0	0
XI	17	6	3	0	0	0
XII	4	1	0	1	0	0
XIII	8	6	2	0	0	0
XIV	5	0	0	0	0	0
XV	11	8	2	0	1	1
XVI	5	1	1	0	0	0

APPENDIX D: CHAPTER USAGE BY MAJOR CHARACTERS

	Tom, Sr.		Lydia
Chapter	I = 17		I = 11
	II = 5		II = 3
	III = 4		III = 2
	IV = 2		VI = 1
	VII = 1		IX = 8
	IX = 1		
	Will		Anna
Chapter	IV = 6		I = 2
	VI = 24		II = 3
	VIII = 5		III = 1
	XIII = 3		IV = 11
	XIV = 1		VI = 15
			VII = 3
			VIII = 10
			IX = 1
			X = 1
			XIII = 2
	Skrebensky		Ursula
Chapter	XI = 6		VIII = 3
	XV = 20		IX = 1
			X = 1
			XI = 23
			XII = 4
			XIII = 15
			XIV = 2
			XV = 19
			XVI = 9