

## The Fall and Recovery of Pastoral Eden

—from Hardy to Lawrence—

by

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( I )

It is now widely admitted that Thomas Hardy is the most important predecessor of D. H. Lawrence. Lawrence himself, in fact, highly estimated Hardy's works in a letter written in 1916, saying that his art is "lovely, mature and sensitive" and "the most exquisite literature in the world"<sup>1</sup>. Moreover, he wrote the long essay 'Study of Thomas Hardy' in his mature period, when he began to write *The Rainbow* in quite a different way from *Sons and Lovers*. Therefore, the relation between these two writers has so far been argued mostly from the viewpoint of referring to this essay; sometimes the argument tends to investigate the connection between their novels and this essay, but a sufficient study of the thematic and structural connection has not been made between their novels<sup>2</sup>. When we try to examine the relation between the writers, it is not only convenient but often useful to apply their works to some literary tradition. It would, as a matter of course, be dangerous to put too easily the label 'neo-pastoral' on Hardy's and Lawrence's works, as Raymond Williams and Merryn Williams properly point out<sup>3</sup>. Because it tends to oversimplify the role of the characters and the themes in terms of the fundamental function of pastoral, "putting the complex into the simple"<sup>4</sup>. However, in the case of studying these two writers along the line of some literary tradition, it is surely suitable for our attempt to apply the idea of pastoral; this paper is not, of course, concerned with examining how their novels are suited to the genre 'pastoral' as Michael Squires does in *The Pastoral Novel*<sup>5</sup>. I would like to indicate primarily that the basic idea of pastoral, i.e., the tension between "country" and "city", "nature" and "art", "innocence" and "refinement", is usually seen in their works, and that the affirmation of values attributed to rural nature and the tacit criticism of modernization implied in the idea of pastoral become the basic structure of their novels. The so-called pastoral impulse is, as Peter V. Marinelli remarks, intrinsic to man's nature, and this impulse has produced many paradise-questioning

works which try to restore 'lost innocence' or 'lost unity'. Therefore, 'pastoral' should not be merely regarded as "retreat from reality", as R. Y. Drake, Jr. indicates<sup>7</sup>.

Both Hardy and Lawrence were brought up in the southern and the middle-west countryside, and they created their works through their conflicting experiences between "country" and "city". Moreover, their age of 19th to 20th century was one of the most changeful in social history and in the history of ideas, when the country community and its nature (a kind of pastoral Eden) were rapidly destroyed and the role of nature began to be lost after the death of God. Hence, it may be taken for granted that their works reflect such difficulties and include a kind of social criticism through the symbolic description of the fall of pastoral Eden. They usually write such a fall in terms of the failure of love between Adam-like heroes and Eve-like heroines, for, after all, the corruption of place (pastoral Eden) and that of men (eros) are a "single process", as Mark Schorer rightly points out<sup>8</sup>. As a result, we can find the Edenic fall myth in many of Hardy's and Lawrence's novels, because they both attached special importance to the matter of eros between men and women.

It is needless to say that 'nature' is of the uppermost importance in the pastoral literature. Hardy and Lawrence lay special stress on 'nature'; in other words, nature in their works is always the individual's life as well as the natural background. 'Nature' as a kind of Eden has traditionally been connected closely with the fulfilment or failure of eros; this matter can be easily seen in the fall myth and also in their novels. And what is interesting in the fall myth is that Eve, who is tempted by the serpent (Satan), plays an active role in her relation to Adam (i.e., tempts him). This may be taken as the mythic symbolization of feminine complex nature, namely her desire to be conquered by and to conquer man. Both Hardy and Lawrence subtly write this ambivalent feminine nature and use the same love situation as in the fall myth. In many of Hardy's novels and in Lawrence's earlier works, those heroines with urban elements usually have economic and intellectual precedence over pastoral heroes with vitality and innocence, (though in *Tess of the D'Urbervilles* the reverse is the case); thus they consciously or unconsciously "tempt" male characters, so that they become the indirect destroyers of pastoral Eden.<sup>9</sup> Viewing their novels which can be read in a 'pastoral' framework from this point, we can find the fall myth behind their plots. This does not merely mean that these two writers express the personal failure of a character, but rather that they try to offer a symbolic parable of our historical process from 'nature' to 'civilization'. Hardy writes this process literally, so that his novels are generally the literature of "Paradise Lost". Whereas Lawrence, starting his works where Hardy ends, attempts to reverse the process, namely to get back imaginatively from 'civilization' to 'nature', so that his novels, generally speaking, are the literature of "Paradise-questing".

## (II)

In this chapter, let us briefly examine some of Hardy's novels according to the argument mentioned above : in chronological order, *Under the Greenwood Tree*, *Far from the Madding Crowd*, *The Woodlanders*, *Tess of the D'Urbervilles*, and *Jude the Obscure*<sup>10</sup>.

*Under the Greenwood Tree*, an early novel of Hardy's, is often called "pastoral", for it is "entirely a story of rural life", as the author remarks in a letter<sup>11</sup>. In this novel, pastoral Eden is a small village called Mellstock, where beautiful nature and traditional rural culture still remain, and where there exists the 'unity' between nature and men indispensable for Eden. But in this Edenic community a conflict arises between the old world and the new, concerning the abolishment of the church choir. And the love conflict of a young couple representing each world (a young, rude but innocent native man Dick Dewy and a refined, beautiful girl Fancy Day), makes the main plot of the story. An Adam-like hero faithfully loves Eve-like Fancy, a "coquettish" girl, whereas she cannot be satisfied with his simplicity, so that she is much distracted by the courtship of the refined-mannered vicar Maybold :

(Fancy)"... but *the temptation* is, o, too strong, and I can't resist it." (italics mine, p. 184)

The word "temptation", which is also used as the title of the chapter "Into Temptation", is a key word in Hardy's novels : it immediately reminds us of the allusion to the Edenic fall ; the wooing of Maybold may be Satan's tempting words to Eve. This triangular situation and characterization, i.e., an Adam-like rural man, an Eve-like woman craving for the urban elements and a Satan-like tempter with urban refinement, are to be repeatedly seen in Hardy's novels : Dick may be the prototype of Gabriel Oak, Giles Winterborne, and Jude ; Fancy may be Bathsheba, Grace Melbury, and Sue Bridehead ; Maybold may be Sergeant Troy, Dr. Fitzpiers, Alec d'Urberville, and Mr. Phillotson. In *Under the Greenwood Tree*, the reconciliation of the old world and the new, the recovery of unity, is connoted by the marriage between Dick and Fancy, as the result of which the peace of Mellstock Eden is maintained at the end<sup>12</sup>.

*Far from the Madding Crowd*, written two years after the publication of *Under the Greenwood Tree*, has been called "pastoral" as well, because there are an evident pastoral setting and a typical pastoral hero, the shepherd Oak, in this novel. Indeed the description of the "sheep-shearing" season at the Weatherbury farm (pastoral Eden) is quite suited to the pastoral setting :

It was the first day of June, and the sheep-shearing season culminated, the landscape, even to the leanest pasture, being *all health and colour*. Every *green* was *young*, every pore was open, and every stalk was swollen with *ricing currents of juice*. (italics mine, p. 162)

Such words as "all health", "green", "young", and "juice" are familiar to the

description of a paradise as *locus amoenus*, the writing of which is to recur in the famous description of Talbothays farm Eden in *Tess of the D'Urbervilles*. In the Weatherbury farm, shepherd Oak, who can understand "nature's voice", works for his beloved mistress Bathsheba Everdene. She has the same coquettish quality as Fancy Day. Hardy tells us about her beauty: "Bathsheba's beauty belonging rather to *the demonian* than to the angelic school, . ." (italics mine, p. 156). Indeed, Bathsheba makes the middle-aged gentleman farmer Mr. Boldwood go mad with love for her, just out of fun. Then, innocent Boldwood looks as if he were Adam just awakened:

Adam had awakened from his deep sleep, and behold! there was Eve. The farmer took courage, and for the first time really looked at her. (p. 134)

This direct reference to the Edenic myth connotes the fall of Mr. Boldwood and at the same time suggests Bathsheba's "demonian" attribute like Eve's, though she may be unconscious of it. In fact, just like Eve, she is seduced by a sensual, refined-mannered man, Troy, into a wrong marriage with him, which causes devastation to Weatherbury Eden:

"Nothing has prospered in Weatherbury since he (Troy) came here". (p. 410)

However, the peace and unity of Weatherbury Eden is regained by her marriage with nature's son Oak, though at the expense of Troy's death and Boldwood's imprisonment. Thus the novel ends as a comedy, after all; but the way to the recovery of peace is far harder than that of the former novel.

*The Woodlanders* was written 13 years after the publication of *Far from the Madding Crowd*, in the later period of Hardy's novel-writing, so that its tone is, on the whole, gloomy and ironic, although the same pastoral setting is used. This may be testified by the fact that the pastoral hero Giles, "the fruit-god and the wood-god" (p. 335), is a self-abnegating protagonist trifled with by nature's law, who has no such strength as Oak. The pastoral Eden of the book is, needless to say, "self-contained", and "sequestered spots", (p. 8) Little Hintock woods, where "Arcadian Innocents" (p. 290) live. However, the nature of Hintock woods is no longer the overwhelming "dramatic presence" of Egdon Heath; it rather exists as "mood", just as Ian Gregor rightly points out<sup>13</sup>. This seems to correspond with the fact that Hardy at the time of writing this novel had begun to change his view of nature:

I don't want to see landscape, i.e., scenic paintings of them, . . . I want to see the deeper reality underlying the scenic, the 'simply natural' is interesting no longer<sup>14</sup>.

As is evident from the quotation above, Hardy seems to have lost his interest in describing the background as "the simply natural", so that his nature gets at the deeper but more abstract reality. With these points in mind, we may say that *The Woodlanders* marks a turning point in Hardy's 'pastoral' novels.

The love conflict between nature's innocent son, Giles, and a wood-merchant's daughter, Grace, makes the main plot of the story. The death of John South, father of a country maiden, Marty, is significant as well as symbolic for the fate of Giles. John represents the old rural community, and his death is caused by the cutting down of "a tall elm, familiar to him (Giles) from his childhood" (p. 97); the tree is a symbol of rural nature. They are advised to fell it by Dr. Fitzpiers, "a medical gentleman in league with the devil coming from the city" (p. 18). Thus the death of John and Giles' exile from Hintock as the result of losing his livelihood with John's death imply the symbolic corruption of the Eden itself. Here nature and the fate of man are symbolically intertwined into one process of the "fall"; it is in this sense that the author seems to have lost his interest in "the simply natural".

Grace, whom Giles continues to love chivalrously to the end, also cannot but be aware of herself being "fallen" from the Hintock Eden because of her education in the city:

It was true; *cultivation* had so far advanced in the soil of Miss Melbury's mind as to lead her to talk of anything save of that she knew well, and had greatest interest in *developing*: herself. She had *fallen* from the good old Hintock ways. (italics mine, p. 47)

The words "cultivation" and "developing" evidently show her quality. Thus, after gaining "knowledge" as Eve, Grace can no longer love the innocent-minded Giles, so that she chooses the urban-cultured Fitzpiers as her husband. After the death of Giles she even leaves Hintock with her husband like Adam and Eve after the fall and they live in a city. The hero's ironical death and the appearance of "fallen" Eve (Grace) in the Hintock Eden connote the symbolic corruption of pastoral Eden in Hardy's imagination. This corruption is more evidently seen in *Tess of the D'Urbervilles*, which refers more directly to the fall myth.

*Tess of the D'Urbervilles* has often been pointed out as Hardy's *Paradise Lost*<sup>15</sup>. In fact, in Phase VI, ch. 50, Alec, calling himself "Satan" out of fun, says to Tess, "'You are Eve, and I am the old Other One come to tempt you in the disguise of an inferior animal'" (p. 392). In this scene, he quotes the passage of the famous temptation scene from Milton's *Paradise Lost* (ix, ll, 626-30). More important than this is the fact that Tess and Angel at Talbothays farm, where they spend their transient happy days in summer, are somewhat intentionally referred to as Eve and Adam in the Garden of Eden:

... the spectral, half-compounded, aqueous light . . . impressed them with a feeling of isolation, as if they were Adam and Eve. (p. 153)

... while she regarded him as Eve at her second waking might have regarded Adam. (p. 196)

What interests me most in such a scene is that Tess, who is repeatedly stressed as a "pure" innocent maiden by the author<sup>16</sup>, unconsciously "tempts" Adam Angel with her sensual beauty:

She was yawning, and he saw the *red* interior of her mouth as if it had been a *snake's*. She

had stretched one arm so high above her *coiled-up* cable of hair that he could see its *satin* delicacy above the sunburn. (italics mine, p. 195)

The "red" interior of her mouth, a "snake" image attached to her mouth and hair, and her "satin" skin: these are the proofs of her sensual beauty which "tempts" men like many of Hardy's heroines. Thus the scene shows us her unconscious instinctive sensuality identified with the passionate and somewhat sensual description of Talbothays nature<sup>17</sup>. This quality is again displayed when Alec, apparently repentant, is "tempted" by her "eyes and that mouth since Eve's" (p. 363). This dual nature of Tess, the spiritual and the sensual, is divided into the two Eves, Sue the spiritual and Arabella the sensual, in the next novel, *Jude the Obscure*: Jude is "tempted" and destroyed, sensually by Arabella, spiritually by Sue.

Viewing *Tess of the D'Urbervilles* from the historical standpoint, an innocent country girl, who represents rural community and nature, is allured by the son of the newly rich, as a result of which she is exiled from her native village Marlott, becomes a kind of wanderer, and thus is destroyed: certainly this process may reflect "the emigration of the agricultural labourer to the towns" then, as the author himself mentions in a letter<sup>18</sup>. In this novel, therefore this social process of modernization is symbolically identified at the same time with the fate of the heroine and with the fall of Eden.

*Jude the Obscure*, the most complicated and the most difficult to argue of Hardy's novels, is now acknowledged as a "modern" work, in which the chaotic modern society is symbolically represented<sup>19</sup>. In this novel, I am convinced that the decisive fall of pastoral Eden and the consequent triumph of the urban civilization are sternly written, identified with the failure of the hero's love and ambition. From the start, Jude can no longer live satisfied with innocence alone in the pastoral Eden of Marygreen, "a small sleepy place like this" (p. 15). Rather, we should state that the bond between him and Marygreen is cut off from the outset. Thus one of the villagers says:

"he (Jude) who *never communicated* with anybody at Marygreen now: who was as if *dead* to them here". (italics mine, p. 27)

And Jude himself dislikes its nature as well: "'How ugly it is here!'" (p. 18) Nature of his country, Marygreen, is bleak and ugly; it is nothing like Eden, rather a waste and bleak land as Flintcomb-Ash in *Tess of the D'Urbervilles*. Jude does not fit in here. This fact is testified by his confession in the later part of the novel, when he moves as a mere mason from town to town with Sue:

"But *in the country I shall always be uneasy* lest there should be some more of late experiences". (italics mine, p. 315)

Indeed the place where he finally finds his solace is Christminster, a city of religion and learning, which once rejected young Jude:

"... *I love the place*—although I know how it hates all men like me—... Nevertheless, it is *the centre* of the universe to me... I should like to go back *to live there*—perhaps *to die there*". (italics mine, p. 330)

It is Christminster that has been his "new Jerusalem", the paradise of his soul. Jude's unrewarded attachment to the city and to the spiritual woman Sue in its stead, the discarding of Jude by the two Eves, sensual Arabella and intellectual Sue, his lonely death in the city, and finally the appearance of an abnormal child, Father Time, who has lost innocence from the outset and is somehow a symbol of modern civilization, indicate the corruption of pastoral Eden in Hardy's imagination and the triumph of modern civilization viewed from a realist's standpoint. In other words, the historical process of the triumph of men's society (city) over nature (country) is complete in *Jude the Obscure*; this process has long been pursued by the author. It is fundamentally the same as D. H. Lawrence, the 20th century writer, tried to express throughout his novels.

### (III)

D. H. Lawrence in his later years affectionately recollects his native countryside in an essay :

To me it seemed, and still seems an extremely beautiful countryside, ... To me, as a child and a young man, *it was still the old England of the forest and agricultural past*; there was no motorcars, the mines were, in a sense, an accident in the landscape, and Robin Hood and his merry men were not very far.

...

The real tragedy of England, as I see it, is the tragedy of ugliness. *The country is so lovely: the man-made England is so vile.* (italics mine)<sup>20</sup>

As is evident from the above quotation, Lawrence then was vehemently indignant over and at the same time sorry for the invasion of ugly industrialization into the "beautiful countryside" of England. However he also keenly realised it as an inevitable reality, as the real social process of the age. Therefore he wrote his sad, final novel, *Lady Chatterley's Lover* as a kind of protest against this process. This consciousness, the crucial tension between country and city, needless to say, was acutely held in his imagination since his first novel, *The White Peacock*. This indicates that the novels of Lawrence can be read along the tradition of Hardy's novels, namely as the literature of "Paradise lost". In the following chapter, I will confine my study mainly to *The White Peacock* and *The Rainbow*, and a little to *Women in Love*, paying special attention to the degree of Hardy's influence upon each work.

*The White Peacock* is generally regarded as "the most Hardy-esque of any of Lawrence's work"<sup>21</sup>. And it is well known biographically that Lawrence learned

from the two Victorian predecessors, George Eliot and Hardy, in the writing of this novel<sup>22</sup>. Lawrence in this novel seems to have made use of Hardy's way of writing about the love conflict between the young couple alluded to as Adam and Eve in the pastoral setting. In *The White Peacock* we can find one direct reference to Hardy :

"Yes, but then look at Hardy—life seems so terrible—it isn't, is it?" (p. 108)<sup>23</sup>

Though it is told merely by a minor character, Leslie's sister Marie, it seems to testify that a part of the young author's realization of life comes from Hardy. In fact, Lawrence writes, though ironically, in *Studies in Classic American Literature* : "Thomas Hardy's pessimism is an absolutely true finding"<sup>24</sup>. The whole tone of the novel, certainly, is not necessarily bright : rather the nature of Nethermere which overwhelms the former part of the novel is in a sense cruel, like Hardy's nature. For instance, the Saxtons at the Strelley Mill farm near Nethermere woods are forced to emigrate owing to the hares' damage to the crops, and we can see the cruel death of the keeper (Pan God) Annable. This is also shown in the main plot which tells the failure of the pastoral hero's love for the "peacock" woman. Thus the whole tone of the novel fundamentally accords with the pessimistic statement, "life seems so terrible".

The pastoral hero, George Saxton, typically represents 'pastoral innocence' : the "bull"-like farmer is sometimes ridiculously called a man "quite fit for an Idyll" (p. 47), or told "what a happy pastoral state he is in—" (p.227). Lettie Beadsall is an Eve who "awakens" George from his spiritual sleep, just as Bathsheba "awakened" Mr. Boldwood from his "sleep" in *Far from the Madding Crowd*. Lettie is a beautifully slender, coquettish and self-conscious woman (the Pre-Raphaelite type), to whom a "peacock" image is attached, just as it is to Fancy Day<sup>25</sup>. And just as Fancy led to other heroines, so Lettie does to Lawrence's heroines : Helena in *The Trespasser*, Gertrude and Miriam in *Sons and Lovers*, Anna and Ursula in *The Rainbow*, and Gudrun and Hermione in *Women in Love*. Nethermere, where they spend their younger happy days, is at least superficially regarded as a kind of Eden, *locus amoenus*, "full of sweetness," "dazed", and "slept profoundly" (p. 6). It should be noticed, however, that some allusions to the "apple" are seen which we directly associate with the fall myth. For instance, the title "Dangling the Apple" (ch. 2, part I) is related to the episode in which Lettie ridicules George in saying that "you're either asleep or stupid" (p. 16) and thus "awakens" him into consciousness. In another scene, where George finds her peeling "apples", he jokingly speaks to Lettie : "'She is offering me *the apple like Eve* '". (italics mine, p. 93) And Cyril, the narrator, when he finds them under the "crab-apple tree", says :

"Like Eve in a meadow in Eden—and Adam's shadow somewhere on the grass", I said. (p. 207)

The title of the chapter is "The Fascination of the Forbidden Apple", which suggests their relation and fate in reference to the fall myth. Indeed, after tasting



the fruit of "the tree of knowledge" with the help of Lettie as Eve, George can no longer be satisfied with his life in Nethermere, a life with no meaning leading only to ruination as a drunkard in a town. Lettie, in the end, discards George against her true wishes and chooses Leslie the mineowner as her husband. This choice reminds us of Hardy's heroines, such as Grace in *The Woodlanders* and Sue in *Jude the Obscure* who returns to the middle-aged schoolmaster after discarding Jude. These heroines cannot overcome class-consciousness after all, so that they unconsciously destroy the peace of pastoral Eden. Thus the whole structure of *The White Peacock* may be said to be the slow fall (exile) of the main characters from Nethermere Eden. In other words, the fall from "country" to "city". The exile is definitely described at the beginning of part III:

It was time for us all to go, to leave the valley of Nethermere whose waters and whose woods were distilled in the essence of our veins. . . , and to cast ourselves each one into separate *exile* was painful to us. (italics mine, p. 234)

The word "exile" is a key word in the latter part of the novel, in which they have grown up in 'mother-like' Nethermere to live separately in some cities. With these points taken together, we may be certain that in terms both of theme and characterization, *The White Peacock* sufficiently follows in the tradition of Hardy's 'pastoral' novels.

It is in *The Rainbow* that the dissolving process of pastoral Eden, symbolized by the fates of George and other characters in *The White Peacock*, is again described in the more historically widespread framework of the Brangwens' chronicle. It may not be a mere coincidence that *The Rainbow* is written in concurrence with 'Study of Thomas Hardy' which literally elucidates the fact of his great debt to his predecessor. As is already rightly evidenced by Mark Kinkead-Weekes and others<sup>26</sup>, this important essay must have played a decisive role in the making of *The Rainbow*. To cite an instance, in the essay Lawrence lays emphasis on the importance of "a great background, vital and vivid", in Hardy's Wessex novels<sup>27</sup>, and this point seems to hold true in the vivid but chokingly sensual description of the interchanging relation between vital nature and Brangwen men at the Marsh farm. Hardy may be the first important novelist to make a natural background a living force, in such environments as "juicy" Weatherbury, dark and fierce Egdon Heath, leafy Hintock woods and "oozing" Talbothays. As a matter of course, Lawrence greatly owes the writing of nature at the Marsh to Hardy: it seems to me that the description of "teeming", "ample" nature (p. 1) at the Marsh has a fair affinity with that of "fertile", "oozing" nature at Talbothays (p. 172). In addition, the thematic debt of *The Rainbow* to Hardy's novels cannot be neglected, as will be shown a little later. But at the same time, it should be noted that *The Rainbow* is a monumental work which shows its separation from the 19th century "novel of behavior" into "the novel of being"<sup>28</sup>, as Lawrence repeatedly remarks in his letters.

And it corresponds to the period when he began to study Hardy's novels intensively and tried to get over the limitations of his art. Indeed "where *Jude* ends, *The Rainbow* begins"<sup>29</sup>.

G. H. Ford first clearly pointed out that *The Rainbow* is a kind of *Genesis*, from "Paradise Lost" to "Noah's Flood", finally to "Promised Land"<sup>30</sup>. It is now widely known that Lawrence felt a special interest in *Genesis*, especially in the fall myth. In fact, Lawrence writes 'his own' fall myth of man in *Studies in Classic American Literature*, which gives us the clue to the understanding of the thematic structure of *The Rainbow* :

In the first place, *Adam knew Eve* as a wild animal knows its mate, . . . , *in the blood-knowledge*. Blood-knowledge, not mind-knowledge. . . . Then came *that beastly apple*, and the other sort of knowledge started. . . .

Thus starts KNOWING. . . . When Adam went and took Eve after the apple, he didn't do any more than he had done many a time before, in act. So did Eve. Each of them kept an eye on what they were doing, . . . They wanted to KNOW. And that was the birth of sin. Not doing it, but KNOWING about it. *Before the apple, they had shut their eyes and their minds had gone dark*. Now, they peeped and pried and imagined. . . . They felt self-conscious. (italics mine)<sup>31</sup>

Lawrence here lays stress on the state of being in "blood-knowledge" before the fall, before "that beastly apple". But after the "sin", man wanted to "know", thus became too self-conscious; this is a symptom of modern man's illness. Lawrence seems to have attempted to write 'his own' fall myth, this long process of man's degradation, first vaguely in *The White Peacock*, then more intentionally in *The Rainbow*. Therefore, it may be well-grounded to think that this long process of man's history is symbolically illustrated by the chronicle of the Brangwens, by the social history from "country" to "city", from "nature" to "humanity". It is in this sense that *The Rainbow* belongs to the tradition of his first novel, in other words, to Hardy's novels.

The Marsh where the Brangwens' ancestors live is surely a kind of Eden: "Living on *rich* land, . . . they had forgotten what it was to be in straitened circumstances", or "heaven and earth was *teeming* around them, . . ." (italics mine, p. 1) And certainly they are Adam before the fall who lived peacefully in "blood-knowledge":

*So much* warmth and generating and pain and death did they know *in their blood*, earth and sky and beast and green plants, *so much* exchange and interchange they had with these, that they lived *full and surcharged*, their senses *full fed*, . . . (italics mine, p. 3)

Such words as "much", "full", "surcharged" and "enough" connote that men as Adam are much satisfied with the "blind" state of "blood-intimacy" with nature in Marsh Eden. Whereas the Brangwen woman, as Eve, cannot be satisfied with this blind life and longs for the "apple", "another form of life than this, something that was not blood-intimacy" outside the Marsh (p. 3). She tries to realise her hope

through the education of children. This conflict of the two life-values, which is symbolized by the conflict between man and woman, is the basic theme of the novel; it is coherently seen in Hardy's 'pastoral' novels, as shown before. Anyhow, Tom and Lydia, the first generation of the chronicle, are regarded, at least, as Adam and Eve before the "fall", as is evident from the following: "He and she, *one flesh*, out of which life must be put forth, . . ." (italics mine, p. 70) Although the blind and innocent way of their life at the Marsh is not uncritically affirmed in *The Rainbow*.

The conflict of the two contrasting life-values is vehemently repeated by the second generation, Will and Anna: they are in a sense Adam and Eve "after the fall". For instance, in the scene where Anna sees Will carving "the Creation of Eve panel", she fiercely blames him:

She jeered at the Eve, saying "She is like a little marionette. *Why is she so small?* You've made Adam as big as God, and Eve like a doll". "It is impudence to say that Woman was made out of Man's body", she continued, "when every man is born of woman. . . ." (italics mine, p. 107)

Anna's blame for the smallness of the Eve implies that she as a descendant of Eve insists on her precedence over an Adam. Their fierce conflict seems to indicate the beginning of man's "epochs of knowing" after the fall, according to the notion shown in *Studies in Classic American Literature*:

KNOWING and BEING are opposite, antagonistic states. The more you know, exactly, the less you are. The more you are in being, the less you know. . . . *Knowing*, then, is the slow death of being. Man has *his epochs of being*, *his epochs of knowing*. . . . The goal is to know how not-to-know. (italics mine)<sup>32</sup>

The passage quoted above is very important for our argument, for man's long historical process after the "fall" is, in the end, "the slow death of being". And now we are in the "epochs of knowing", as Anna and Will are after the exile from Marsh Eden.

Ursula, the third generation, who lives in the modern world as a teacher, as a descendant of Eve in the "epochs of knowing", is destined to realise that her goal is "to know how not-to-know". Then, this surely implies that she has to regain somehow the Edenic state of "being", or to return somehow to the way of life in the "epochs of being". Ursula has somehow to realise this aim in a modern world where pastoral Eden is completely lost. How to regain the "new Eden", how to re-discover the "new world"? It would never be achieved by the literal return to the life of pastoral Eden shown in the first generation. This is in fact testified by her visit to the "gardener" Anthony Schofield. In his farm she admires his 'pastoral' life: "What more does one want than to live in this beautiful place, . . . It is like the Garden of Eden". (pp. 415-6) However she is acutely conscious of the gap between herself and the gardener. The new Eden, the rainbow, for which she endeavours to

quest, lies in the more internalized, more abstracted world, i.e., in the fulfilment of life gained by the liberated relation between man and woman. In a letter of 1916, Lawrence says: "The whole Crux of life now lies in the relation between man and woman, *between Adam and Eve*". (italics mine)<sup>33</sup> This state of life-fulfilment is expressed as the "paradise" of her soul in the novel:

Nay, if he (Skrebensky) had remained true to her, he would have been the doorway to her, into the boundless sky of happiness and plunging, inexhaustible freedom which was *the Paradise of her soul*. (italics mine, p. 439)

Ursula fails to gain this inner "Paradise", but at least she succeeds in finding the clue to it in *The Rainbow*. Thus the long process from the gradual corruption of pastoral Eden to Ursula's efforts to regain the inner 'paradise seems to correspond to the author's change of writing methods from the Hardy-esque to his own, which is to be fully achieved in *Women in Love*.

*Women in Love*, though it structurally follows the latter half of *The Rainbow*, may be taken as a work largely separated from the English tradition, rather rooted in the European writers, such as Nietzsche and Dostoevsky<sup>34</sup>. In this novel, pastoral Eden is completely lost and modern urban civilization overwhelms pastoral nature: those living there are "apples of Sodom", according to Birkin, the Lawrentian hero (p. 14). Birkin is no longer a pastoral hero, but an intelligent man suffering from the corruption of "Sodom"-like modern world. If he tries to quest for a "new" Eden in such a world, it must inevitably be for an internalised and abstracted one:

"... it isn't really a *locality*, though. It's a *perfected relation* between you and me". (italics mine, p. 308)

As Birkin says here, the new Eden in the "epochs of knowing" does not imply some "locality", but the more mental fulfilment of a "perfected relation" between man and woman. Though Birkin's attitude towards love seems to remain ambiguous to the last, Ursula at least attains "the Paradise of her soul" through the physical relation with him in the wood: "She was beautiful as a *new* marvellous flower opened at his knees, a *paradisal* flower she was, . . ." (italics mine, p. 353)

Even after the writing of *Women in Love*, Lawrence never ended the quest for his own "Eden" as inner fulfilment, or even as a "locality". Indeed, his life-long journey seems to have been spent for this quest which is sometimes identified with his utopian ideal community "Rananim":

We travel, perhaps, with a secret and absurd hope of setting foot on the Hesperides, . . . and *landing in the Garden of Eden*. This hope is always defeated. *There is no Garden of Eden, . . .* (italics mine)<sup>35</sup>

As is evident from the above quotation, it may be certain that Lawrence himself must have known the difficulty of discovering the "Garden of Eden" in the actual world. Thus he returned in his later years to the woody country kept long as a

familiar pastoral Eden in his mind, namely to his native country which he affectively calls "the country of my heart" in a letter of his later years. In his final novel, *Lady Chatterley's Lover*, Lawrence seems to have answered the life-long question of questing for a new paradise.

(IV)

If *Tess of the D'Urbervilles* is Hardy's "Paradise Lost", *Lady Chatterley's Lover* may be Lawrence's "Paradise Regained". In a letter of 1927, written while he was revising the draft of this novel, he tells about the difficulty of the age, relating it to the Edenic fall:

*The Edens are so badly lost*, anyhow. But it was the apple, not the Lord, did it. . . . How to prevent suburbia spreading over Eden. . . . how to prevent Eden running to a great wild wilderness. . . . *How to regain the naive or innocent soul. . . .* (italics mine)<sup>36</sup>

"How to regain the naive or innocent soul": that is the question of *Lady Chatterley's Lover*, and that is the basic idea of 'pastoral' art as well, for which the recovery of "innocence" is essential.

I have mentioned that he returned for the writing of this novel to his native countryside. This fact indicates that the novel can be read along the extended tradition of his first Hardy-esque book, *The White Peacock*. Indeed there are some "detailed and striking resemblances" between the two novels, as J. Moynahan puts it<sup>37</sup>. For instance, they have a common background, i.e., the wood, and woodkeepers, Annable and Mellors, both of whom are secluded from the urban civilized society. But what is really important is the structural connection between the two works. The heroine Connie starts where Lettie ends, and she takes the reverse direction; Lettie kills her true self by the choice of the mineowner Leslie after discarding the pastoral hero George, which implies her separation from "nature". Connie, discarding the mineowner Clifford who suppresses her true self, chooses the keeper Mellors and is awakened to life in the wood: this process may be taken as her symbolic return to "nature". The fulfilment of love between man and woman without regard to the classbarrier is indispensable for the recovery of pastoral Eden, as shown in *Under the Greenwood Tree* and *Far from the Madding Crowd*. However, in *The White Peacock*, pastoral Eden has been destroyed by the failure of love due to class-consciousness, as in Hardy's *The Woodlanders* and others. Lawrence, in *Lady Chatterley's Lover*, seems to have attempted to somehow "regain" the lost pastoral Eden, by setting the background again on that of the first novel. The Wragby wood is quite suitable for the Garden of Eden with shady trees, various kinds of flowers, a spring called "John's well" and a humble hut; in the hut, Mellors and Connie lie naked with "flowers" on each other's body, like Milton's Adam and Eve before the fall in the "nuptial bed" decked with "flowers, garlands, and sweet-smelling herbs" (*Paradise Lost*, iv, 11. 708-10). However strange such a

scene may seem to us, it should be regarded as an expression of "Paradise Regained" through eros in pastoral nature. It may also be the author's protest against the "tragic" reality in which the new urban life "blots out" the old rural one:

This is history. One England blots out another... The industrial England blots out the agricultural England... The new England blots out the old England. (p. 207)

This protest against the actual world, to some degree, corresponds with the function of 'pastoral', i.e., the tacit criticism of contemporary civilization.

The recovery of pastoral Eden implies "phallic regeneration"<sup>38</sup> (recovery of eros) as well as the recovery of pastoral nature (locality). In pastoral Eden, the act of sex is identified with and mixed with the rhythm of nature, as is clearly seen in the scene where Mellors and Connie violently embraces each other in the rain in the wood. This interchanging relation between man's sex and nature (cosmos), which the author believes the ancient pagans kept naturally, must be recovered. Lawrence remarks this in 'A Propos of *Lady Chatterley's Lover*' :

*Sex goes through the rhythm of the year, in man and woman, ceaselessly changing: the rhythm of the sun in his relation to the earth. Oh, what a catastrophe for man when he cut himself off from the rhythm of the year, from his unison with the sun and the earth! (italics mine)*<sup>39</sup>

Lawrence here seems to believe that man can get back "his unison with" the cosmos only through "sex" following the rhythm of nature. However optimistic it may sound, this belief may be the result of his hard attempt to restore concurrently both "pastoral nature" and "inner paradise" which he quested for throughout his life.

*Lady Chatterley's Lover* is somehow a return to Hardy's 'pastoral' novels, as shown above; there are a pastoral setting, i.e., tension between nature and civilization, and a pastoral hero who finds his future life in "farming". However, the essential difference between these two writers must not be overlooked. The development of Hardy's novels may be taken as the gradual symbolic corruption of 'nature' to 'civilization'; this was a real social process of the age. On the other hand, the development of Lawrence's may be a symbolic return from 'civilization' to 'nature', although he started from Hardy's pessimistic view. This point is most definitely shown in their descriptions of nature. Hardy's nature is, in many cases, somewhat a cruel judge of man's fate: it sometimes reduces man's existence into nothingness, as in the famous Egdon Heath. Whereas Lawrence's is a fecund "womb" in which man can be restored to life, as in the Wragby wood. Hardy starts from the world of pastoral comedy and ends in the complete lapse of pastoral Eden. Lawrence starts from the same lapse and ends in the recovery of pastoral Eden. This contrast seems to me very interesting and significant as well, although structurally their novels are deeply related as shown before.

(the end)

## (Notes)

\* This is a revised and expanded version of my paper read at the 51st General Meeting of the English Literary Society of Japan, May 27, 1979, at Senshu University, Tokyo.

- (1) H. T. Moore ed., *The Collected Letters of D. H. Lawrence*, I (London; Heinemann, 1962), 488. Hereafter cited as *CL.*. Barbara Weekley, Frieda's daughter, after her visit to Lawrence in 1929, states: "The only serious writer I heard him speak of with respect was Thomas Hardy". see E. Nehls, ed., *A Composite Biography*, III (New York: Univ. of Wisconsin Pr., 1957-9), 23.
- (2) Richard Swigg, *Lawrence, Hardy and American Literature* (London: Oxford Univ. Pr., 1972). It contains the full-length study of the connection between Lawrence's novels and 'Study of T. Hardy'. Mark Kinkead-Weekes, "The Marble and the Stature", *Imagined Worlds*, eds., I. Gregor & M. Mack (London: Methuen & Co., 1968), pp. 371-418. M. K. Weekes, "Lawrence on Hardy", *Thomas Hardy; After Fifty Years*, ed., L. S. J. Butler (London: Macmillan, 1977), pp. 90-103. R. D. Beards, "D. H. Lawrence and the Study of Thomas Hardy, his Victorian Predecessor", *The D. H. Lawrence Review*, II, 3 (1969), 210-29.
- (3) R. Williams, *The Country and the City* (London: Chatto & Windus, 1973) and *The English Novel: from Dickens to Lawrence* (London: Chatto & Windus, 1973). He points out that their common trait lies in the difficult situation, "cultural border," where they could no longer commit themselves to their native communities. And see Merrin Williams, *Thomas Hardy and Rural England* (London: Macmillan, 1972). She estimates Hardy's realistic view of nature, not 'pastoral' view of nature (p. 200).
- (4) William Empson, *Some Versions of Pastoral* (New York: New Direction, 1950; 1968), p. 23.
- (5) Squires, *The Pastoral Novel: Studies in George Eliot, Thomas Hardy and D. H. Lawrence* (Charlottesville, Virg.: Univ. of Virg., 1974).
- (6) Marinelli, *Pastoral*, the Critical Idiom 15, (London: Methuen & Co., 1971; 1978), p. 23.
- (7) Drake, Jr., "The Woodlanders as Traditional Pastoral", *Modern Fiction Studies*, VI, 3 (196), 251.
- (8) Schorer, "Lawrence and the Spirit of Place", *A D. H. Lawrence Miscellany*, ed., H. T. Moore (London: Heinemann, 1961), p. 285.
- (9) As V. Woolf, A. Guerard and others put it, Hardy had more interest in writing woman than in writing man. This quality is equivalent to Lawrence's. K. Widmer stimulatingly remarks that woman is the "strange serpent-communing Eve" to Lawrence: see, "Lawrence and the Fall of Modern Woman", *Modern Fiction Studies*, V, I (1959), 48.
- (10) Subsequent references to Hardy's novels will be from the Papermacs edition of Thomas Hardy (London: Macmillan).
- (11) R. L. Purdy & M. Millagte, eds., *The Collected Letters of Thomas Hardy*, I (London: Oxford Univ. Pr., 1977), p. 11.
- (12) However, Norman Page finds a "discordant undertone" at the end of the novel, where Fancy keeps the affair with Maybold in secret: see, *Thomas Hardy* (London: Routledge & K. Paul, 1977), p. 39.
- (13) Gregor, *The Great Web; the Form of Hardy's Major Fiction* (London: Faber & Faber, 1974), p. 140.
- (14) F. E. Hardy, *The Life of Thomas Hardy* (London: Macmillan, 1962), p. 185.
- (15) See R. C. Carpenter, *Thomas Hardy* (New York: Twayne Pub. Inc., 1964), pp. 132-4. Allan Brick, "Paradise and Consciousness in Hardy's *Tess*", *Nineteenth Century Fiction*, XVII (1962), 115-34. D. V. Ghent, *The English Novel: Form and Function* (New York: Harper & Row, 1967). Ghent regards Tess' native country, the vale of Blackmoor, as innocent Eden and Talbothays as the "lost Paradise" where Angel plays the role of "Satan" on Tess (p. 244).

- (16) In a letter after the publication of *Tess*, Hardy remarks about Tess: "the heroine was essentially pure-purer than many a so-called unsullied virgin", *op. cit.*, p. 267.
- (17) See Davide Rodge, "Tess, Nature, and the voices of Hardy", *Language of Fiction* (London: Routledge & K. Raul, 1966). Rodge also aptly points out her "sensual" quality, saying that "the force of this connection between Tess and the natural world is to suggest the 'mad' passionate, non-ethical quality of her sensibility" (italics mine, p. 185).
- (18) *op. cit.*, p. 248.
- (19) See A. Guerard, *Thomas Hardy* (London: Oxford Univ. Pr., 1950), and Frederic P. W. McDowell, "Hardy's 'Seeming or Personal Impressions': The Symbolic Use of Image and Contrast in *Jude the Obscure*", *Modern Fiction Studies*, VI, 3 (1960).
- (20) "Nottingham and the Mining Countryside", *Phoenix*, ed., Edward D. McDonald (London: Heinemann, 1936; 1967), p. 133 & p. 137.
- (21) Raney Stanford, "Thomas Hardy and Lawrence's *The White Peacock*", *Modern Fiction Studies*, V, 1 (1959), 19. Stanford points out two respects in which Lawrence learned from Hardy: his use of symbolic scenes and his obsessive quest for feminine psychology.
- (22) E. T. (J. Chambers), *D. H. Lawrence: A Personal Record* (London: Jonathan Cape, 1935; 1965).
- (23) Subsequent references to Lawrence's novels will be from the Phoenix edition of D. H. Lawrence (London: Heinemann).
- (24) *Studies in Classic American Literature*, the Phoenix ed. (London: Heinemann), p. 105.
- (25) Interestingly, Norman Page indicates Fancy's affinity with the Pre-Raphaelite type of woman, *op. cit.*, p. 69. cf. R. Stanford points out the similarity between Sue and Lettite, *op. cit.*
- (26) See M. K. -Weekes, *op. cit.*; R. Swigg, *op. cit.*; (in Japan) Masuko Fujiwara, "Thomas Hardy Kenkyu' to *Niji*" ("Study of T. Hardy' and *The Rainbow*"), *Lawrence Kenkyu*, ed., Lawrence Kenkyukai (Tokyo: Asahi Pr., 1977), pp. 191-227.
- (27) 'Study of Thomas Hardy', *Phoenix*, *op. cit.*, p. 419.
- (28) M. K. -Weekes, "Lawrence on Hardy", *op. cit.*, p. 102.
- (29) I. Gregor, *op. cit.*, p. 233.
- (30) Ford, *Double Measure: A Study of the Novels and Stories of D. H. Lawrence* (London: Holt, Rinehart & Winston, 1965), p. 137.
- (31) *op. cit.*, pp. 79-80.
- (32) *Ibid.*, p. 107.
- (33) *CL.*, I, p. 485.
- (34) See Eugene Goodheart, *The Utopian Vision of D. H. Lawrence* (Chicago: Univ. of Chicago Pr., 1963), and F. E. Langman, "Women in Love", *Critics on Lawrence*, ed., W. T. Andrew (London: G. Allen & Unwin, 1971), pp. 81-8. Langman points out Lawrence's affinity with Conrad, from the viewpoint of comparing Lawrence with European writers.
- (35) "Reviews of Books", *Phoenix*, *op. cit.*, p. 343.
- (36) *CL.*, II, p. 994.
- (37) J. Moynahan, *The Deed of Life: The Novels and Tales of D. H. Lawrence* (Princeton: Princeton Univ. Pr., 1963), p. 171.
- (38) 'A Propos of *Lady Chatterley's Lover*', *Lady Chatterley's Lover*, the Phoenix ed., p. 35.
- (39) *Ibid.*, pp. 29-30.