

# On the Substance of the Novels of David Herbert Lawrence and the Meaning of his Solar Plexus Theory

Akio SUGIYAMA

## Abstract

D.H. Lawrence made a public expression of his views without hesitation, whose novels were not covered with the old veil of English tradition. He was criticised by many people trying to find spiritual home in English tradition. Especially T.S. Eliot, the most famous writer in England, made an indiscriminate attack on him. But he advanced in defiance of the attack of T.S. Eliot. He gave his works to the public with the confidence based on the solar plexus theory, which was built on the facts that his blood and intuition caught in everyday life. Though he was not a scientist, he had some knowledge of physical science to set up the solar plexus theory. This theory, in a sense, is equal to the substance of his novels. In this paper I want to clarify the meaning of the solar plexus theory and the substance of his novels.

## (1) D.H. Lawrence's View of the Novel

Today the novel holds a high position in literature. It appeared about the middle of the eighteenth century in England. The conditions of changing times hastened the progress of the novel, which became an important medium to give us truth and reality in everyday life.

D.H. Lawrence says in the opening sentences of *Morality and the Novel*:

The business of art is to reveal the relation between man and his circumambient universe, at the living moment. As mankind is always struggling in toils of old relationships, art is always ahead of the times, which themselves are always far in the rear of the living moment. (*Morality and the Novels*)

D.H. Lawrence believes that all things are in a state of flux. If not so, all things would lose their vividness. All things are constantly changing, while only mankind is always struggling in the toils of old relationships, which mean old customs, class distinction, capitalism, puritanism and so on. These have been putting tragedies on English people. He tried to regain the vividness in life through the novel, making indiscriminate attack on them. Capitalism, puritanism and class distinction took deep root in the minds of English people who enjoyed the superficial benefit from them. He was blamed for everything by many people, especially by T.S. Eliot and W.H. Auden. In spite of their blame he tried to search for truth, and regain true happiness by studying the sources of tragedies in life. Living life needs the harmony between man and his circumambient universe. Without the harmony, mankind loses the vividness and freshness. According to D.H. Lawrence, a true artist must reveal the relation between man and his circumambient universe at the living moment. He finds a true value in the sunflowers by Van Gogh:

When Van Gogh paints sunflowers, he reveals, or achieves, the vivid relations between

himself, as man, and the sunflower, as sunflower, at that quick moment of time. His painting does not represent the sunflower itself. We shall never know what the sunflower itself is. And the camera will visualize the sunflower far more perfectly than Van Gogh can. The vision of the canvas is a third thing, utterly intangible and inexplicable, the offspring of the sunflower itself and Von Gogh himself. (Morality and the Novel)

Van Gogh contacts with the life of the sunflower at the living moment, and reveals the vivid relation between Van Gogh and the sunflower. Though a camera can visualize the sunflower better than Van Gogh, it can not reveal the vivid relation between itself and the sunflower. We are captivated by a superficial beauty through the camera which means machine civilization, and are led into the flowerpot of modern civilization. D.H. Lawrence asserts that mankind must lead happy life in the universe, and that the novel must be a perfect medium for enjoying life. The conflicts between the earthy, careless, often drunk and dirty father and the refined mother was crucial for D.H. Lawrence. He tried to trace the root cause of these conflicts. His novels are said to be oozed from his real life. In *Lady Chatterley's Lover* he says:

Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard works: there is now no smooth road into the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen. (*Lady Chatterley's Lover*)

'Ours is essentially a tragic age' means the tragedies common to all the English people in his days. They all went through the same tragedies as he did. These tragedies have their rise in machine civilization which has been developed from human intellect. Machine civilization brought material prosperity to English people, but it was attended by many evils such as class distinction between rich and poor, puritanism apart from real life, and morality in disregard of humanity. These evils made it impossible for man to lead a happy life, while he had been proud of their highly developed civilization since industrial revolution. He lost the vividness and freshness in everyday life. D.H. Lawrence challenged against civilization to get rid of these evils. At the center of his thinking about true novels is a firmly held idea; to fling away moldy customs and build up new ones. English people leveled caustic criticism at him, as he asserted his extreme idea with crazy passion. We can find his extremism in making a radical reform of education:

No child should be sent to any sort of public institution before the age of ten years. If I could but advise, I would advise that this notice should be sent through the length and breadth of the land; parents, the State can no longer be responsible for the mind and character of your children. From the first day of the coming year, all schools will be closed for an indefinite period. Fathers, see that your boys are trained to be men. Mothers, see that your daughters are trained to be women. All schools will shortly be converted either into public workshops or into gymnasia. No child will be admitted into the workshops under ten years of age. Active training in primitive modes of fighting and

gymnastics will be compulsory for all boys over ten years of age. (Fantasia of the Unconscious)

It is natural that T.S. Eliot should blame D.H. Lawrence; he is a rustic without common sense. But he believes that the best way to regain humanity is to fling away old systems. Not only T.S. Eliot but also many other famous writers leveled caustic criticism at his ideas, which encouraged him to go ahead with his novels. It was very hard for him to do this. 'He was born of a poor family' added hardships to his activities as a novelist.

His extremism ranges over many fields; education, literature, religion, morality, and so on. He was so extreme in his thought that his novels were not gained acceptance with most people except a few critics in England. Generally speaking, many novelists tended to criticize the old systems in Victorian age and to find their own ways. George Gissing wrote the *Nether World*, in which he played up the events in the slums crowded with the poor, and he criticized the social systems. George Moore offered resistance to various restraints in old systems, and wrote novels through a living description of sex. Rudyard Kipling acquired a new technique of the inner description, and tried to search for truth in social life. They acquired new techniques by making efficient use of psychology and psychoanalysis, giving eyes to the novels written in foreign countries, which gave a strong influence to English novels. In resistance against old systems, most of English novelists were not so passionate as D.H. Lawrence. He went deep into the study of man and his circumambient universe with his strong intuition, which made his novels interesting. His novels have a high intention of promoting social welfare by tracing back a thing to its origin. His novels elude all attempts at imitation. The essentials can be seen in the solar plexus theory.

## (2) the Solar Plexus Theory

What is the solar plexus?

It is the greatest nervous center which lies behind the stomach. Everybody has his own solar plexus, through which he has the profound and pristine conscious awareness. D.H. Lawrence wants to gain public acceptance for the existence of the solar plexus without making any explanation to it, and call out to his readers:

At your solar plexus you are primarily conscious; there, behind your stomach. There you have the profound and pristine conscious awareness that you are you. Don't say you haven't. I know you have. You might as well try to deny the nose on your face. There is your first and deepest seat of awareness. There you are triumphantly aware of your own individual existence in the universe. Absolutely there is the deep and central stronghold of your triumphantly conscious self. There you are, and you know it. So stick out your tummy gaily, my dear, with a 'Me voila.' With a 'Here I am!' With an 'Ecco mi!' With a 'Da bin ich!' There you are, dearie! (Fantaisia of the Unconscious)

When readers read this passage, few of them understand the reason why everybody has his own solar plexus. They complain and with good reason. It is not in any reason to expect him to anatomize closely, as he is not a doctor. Though he is quite a green hand at modern

science, he must have got an unobstructed view of a wide area of scientific investigation. We never understand his novels without studying his solar plexus theory.

We must pay attention to the underlined parts, which means a kind of insubordination against the fact that much importance is attached to brains especially in English society. Every man has his own solar plexus regardless of class distinctio, religious sects and disparity in wealth. His intention is to find the way leading to living life by giving up English tradition and customs. When he tries to rip the old veil of a vision across, he will need a theoretical ground. This theory may seem to be an undue stretch of imagination, but it convinces us in most particulars. On the assumption that man has his own solar plexus without fail, he carries forward his explanation:

The solar plexus, the greatest and most important center of our dynamic consciousness, is a sympathetic center. At this main center of our first mind we know as we can never mentally know. Primarily we know, each man, each living creature knows, profoundly and satisfactorily and without question, that I am I. This root of all knowledge and being is established in the solar plexus; it is dynamic, pre-mental knowledge, such as cannot be transferred into thought. Do not ask me to transfer the pre-mental dynamic knowledge into thought. It cannot be done. The knowledge that I am I can never be thought; Only known! (Fantasia and the Unconscious)

As soon as the two parent nuclei fuse, the embryo gets the solar plexus, through which it acquires the first profound and supreme knowledge that I am I. This knowledge can not be transferred into thought from the brain. As the embryo has already got the solar plexus before the brain is formed, the knowledge is prior to the thought from the brain. D.H. Lawrence insists that English people must think much of this pure knowledge oozing from the solar plexus, not the thought from brains. A new nucleus formed from the two parent nuclei remains always primal and central, and is always the original fount and home of the first and supreme knowledge that I am I. This original nucleus is embodied in the solar plexus. A newborn baby has no eyesight and no activity of the brain, which makes the following clear: first, that a newborn baby is conscious; secondly, that the solar plexus is the powerful, active psychic center in the newborn baby. Even an embryo has its own consciousness independent of Mother. When a procreative male nucleus fuses with the nucleus of the female germ, a new unit of life (an embryo) arises in the universe and the solar plexus works in the new unit. The embryo whose solar plexus works is always conscious. Obviously this consciousness can not be ideal and, of course, not cerebral, since it precedes any vestige of cerebration. It grows up, having its own single purpose with direct instructions from the solar plexus, without those from Mother.

The nucleus in the solar plexus is divided into two. One remains in the solar plexus and the other creates Lumbar ganglion, sitting at the center of it. Let's listen to him:

At the solar plexus, the dynamic knowledge is this, that I am I. The solar plexus is the center of all the sympathetic system. The great prime knowledge is sympathetic in nature. I am I, in vital centrality. I am I, the vital center of all things. I am I,

the clue to the whole. All is one with me. It is the one identity. But at the lumbar ganglion, which is the center of separate identity, the knowledge is of a different mode, though the term is the same. At the lumbar ganglion I know that I am I, in distinction from a whole universe, which is not as I am. This is the first tremendous flash of knowledge of singleness and separate identity. I am I, not because I am at one with all the universe, but because I am other than all the universe. It is my distinction from all the rest of things which makes me myself. Because I am set utterly apart and distinguished from all that is the rest of the universe, therefore I am I. And this root of our knowledge in separation lies rooted all the time in the lumbar ganglion. It is the second term of our dynamic psychic existence. (Fantasia of the Unconscious)

The solar plexus is in charge of the great intake of love and of milk; of psychic and of physical nourishment. But the lumbar ganglion is in charge of separation and resistance. The following instances can be ferreted out: that the child asserts its distinction from the mother; that the child exercises the tyranny of tears without reason. Mother takes it for granted that it belongs to her, but the child tries to assert that it is apart from all the rest of things which make it itself. The relation between 'In the solar plexus all is one with me' and 'In the lumbar ganglion I am set apart from all that are the rest of the universe' is applied to other living creatures in the universe. When a baby drinks milk, the lumbar ganglion controls excretion, giving spurs to the stomach and the intestines, while the solar plexus controls digestion and intake. The solar plexus and the lumbar ganglion help each other to fulfill the functions of the nervous centers.

Then, what is in charge of knowledge, curiosity and sympathy? Brains? D.H. Lawrence replies, 'Never'. He believes that brains can not control pristine consciousness. He explains with the principle of cell division:

The first great division in the egg remains always the same, the unchanging great division in the psychic and the physical structure; the unchanging great division in knowledge and function. It is a division into polarized duality, psychical and physical, of the human being. It is the great vertical division of the egg-cell, and of the nature of man.

Then, this division having taken place, there is a new thrill of conjunction or collision between the divided nuclei, and at once the second birth takes place. The two nuclei now split horizontally. There is a horizontal division across the whole egg-cell, and the nuclei are now four, two above, and two below. But those below retain their original nature, those above are new in nature. And those above correspond again to those below. (Fantasia and the Unconscious)

There are four great nervous centers in a developing child, each of which has a nucleus in the middle of the center. One new center is the cardiac plexus, and the other is the thoracic ganglion.

The cardiac plexus is a sympathetic center primal in the middle of the breast being in charge of not-self. In this cardiac plexus there is no longer the dark, exultant knowledge that I am I. Here, there is the delightful revelation that you are you, no more of self. The child looks with wonder, with tenderness, with joyful yearning towards that which is outside it,

beyond it. In a word, the cardiac plexus is in charge of not-self, while the solar plexus is in charge of self.

This cardiac plexus controls the heart and the lung. When we breathe (our lungs expand), we yearn towards the heaven of air and light with ambition. Then our hearts dilate to draw in the streams of dark blood, filled with reverent joy, as a host opening his doors to a honoured guest whom he delights to serve; opening his doors to the wonder which comes to him from beyond, and without which he is nothing. The heart and the lung perform not only physiological functions but also nervous ones. They are bidden by those great mysterious impulses from the cardiac plexus, which bids the heart and the lung searching for the mystery and the fulfilment of the beyond; the air of the sky and the hot blood from the dark under the world.

Thoracic ganglion takes up its position near the spine by the wall of the shoulders, acting as the powerful voluntary center of separateness and right. The thoracic ganglion makes the heart and the lung contract. That which was drawn in is now relinquished, allowed to go forth. It was made clear that we have four primal centers in all. Examining the body from a new angle, it can be divided into two; the upper plane and the lower plane. The diaphragm forms the boundary between the upper plane and the lower plane. The solar plexus and the lumbar ganglion are contained in the lower plane, the cardiac plexus and the thoracic ganglion in the upper plane. The two in the lower plane are sympathetic centers primal in activity and knowledge. As soon as these two get into communication with each other, the two centers in the upper plane get into action. So with the two centers in the upper plane.

The four centers are in communication with one another through magnetic waves. They make up the pristine consciousness which is integral and progressive within every functional organism. The brain is nothing in comparison with the four centers, and it only makes up dead consciousness, which is only the dead end of pristine consciousness, like the spun silk. The vast bulk of consciousness is non-cerebral, which is the sap of our life. There is a close relation between the lower plane and the upper plane, and the two planes help each other, as the solar plexus and the lumbar ganglion in the lower plane help each other in a two-fold polarity. If we lose the harmony among four centers, we can not be alive. He asserts that the novel must make the whole man alive tremble. The whole is made of some pieces, but the whole is not equal to them. Scientists have absolutely no use for him so long as he is man alive. They put under the microscopes a bit of him, and call it him. They take him to pieces, and say first one piece and then another piece, call it him. His heart, his liver, his stomach have been scientifically him according to them. But he absolutely flatly denies that the whole is equal to some pieces. The whole is greater than the total of all the pieces. Every man intends to go on being man alive. In order to go on being man alive, he needs more than the total of all the pieces. The same can be said of the two planes. The lower plane and the upper plane are not the whole. The solar plexus, the lumbar ganglion, the cardiac plexus and the thoracic ganglion are not the whole. In two-fold or four-fold polarity, there is something more than them; that is a creation which gives us humanity.

D.H. Lawrence believes that all things under the sun have their own solar plexuses



producing magnetic waves as well as mankind has. The solar plexus of a thing is in harmony with that of man, in which we can find a creation and mystery that give us vividness in everyday life. Here we remember that the business of art is to reveal the relation between man and his circumambient universe, at the moment. He teaches us 'How important the connection between man and nature !'

### (3) The Relation between Man and Nature

D.H. Lawrence has a great peculiarity in describing nature. Why? Because he goes into the bosom of nature, and lives with its spirit there. William Wordsworth describes nature standing the outside of nature. The two are quite unlike in describing nature. He turns his face to the sun, to the plants, to the birds, and the beasts with which his soul is living, and his troubles are soothed. Nature is the best physician for him. He gazed at everything in nature, and find a mysterious relation between man and nature. D.H. Lawrence gives a full account of the relation between man and nature:

How it is contrived that the individual soul in the living sways the very sun in its centrality, I do not know. But it is so. It is the peculiar dynamic polarity of the living soul in every weed or bug or beast, each one separately and individually polarized with the great returning pole of the sun that maintains the sun alive. For I take it that the sun is the great sympathetic center of our inanimate universe. I take it that the sun breathes in the effluence of all that fades and dies. Across space fly the innumerable vibrations which are the basis of all matters. They fly, breathed out from the dying and the dead, from all that which is passing away, even in the living. These vibrations, these elements, pass away across space, and are breathed back again. The sun itself is invisible as the soul. The sun itself is the soul of the inanimate universe the aggregate clue to the substantial death, if we may call it so. The sun is the great active pole of the sympathetic death-activity. to the sun fly the vibrations or the molecules in the great sympathy: mode of death, and in the sun they are renewed, they turn again as the great gift back again from the sympathetic death-center towards life, towards living. But it is not even the dead which really sustain the sun. It is the dynamic relation between the solar plexus of individuals and the sun's core, a perfect circuit. The sun is materially composed of all the effluence of the dead. But the quick of the sun is polarized with the living, the sun's quick is polarized in dynamic relation with the quick of life in all living things, that is, with the solar plexus in mankind. A dynamic connection between my solar plexus and the sun. (Fantasia of the Unconscious)

D.H. Lawrence believes that everything has its quick of life which is polarized with the quick of man; that is with the solar plexus. Everything in the universe are in connection with one another through the dynamic polarity. He puts no respect on Mr. Einstein's Theory of Relativity, for it only robs of the nice old ideal simplicity. 'A stone falls to the ground.' — this fact is well-known even to the savage, and has never been changed since the primitive ages. This fact can not be changed by Mr. Einstein, whose theory only wrings our neck. The deeper man go into the study of the universe, the more cruelly he destroys the universe.

It being a strange, complex, subtle aggregate of forces, the problems of the universe can not be solved by science. He must be interested in the mysterious of nature.

Only life is the clue to the problems of the universe. It is nothing but the aggregate of the dead bodies and energies of bygone individuals, where man can find a rhythm between life and death. When the living individual dies, the dead body is reduced to its components, and various kinds of things are formed, going through the process of reduction; air, water, heat, radiant energy, free electricity and so on. But the psyches of the dead bodies remains forever without changing, and go into the psyches of living bodies. The sun is always in communication with others in the universe — weeds, bugs, beasts and so on. The sun is the greatest sympathetic center and the greatest vivifying pole of our inanimate universe.

The moon is the pole of our particular terrestrial volition in the universe. Man lives between the polarized circuit of the sun and the moon. The moon is polarized with the lumbar ganglion of man, while the sun with the solar plexus of man. The universe has one positive quick to which man is polarized. He is born and dies in the universe, repeating the process of life and death on the balance among all the things in the universe. In this process, he becomes again heat and light by the sun, while the life-emission from him feeds the sun's burning and lightening. Without this emission, the sun would die. The same with the moon, the stars and the rest. All things are living with man.

#### (4) The Incomplete Development Caused by the Diseased Solar Plexus Theory

If we lose the harmony among four centers, what will happen in our body? If we have the diseased solar plexus and the big brain, what will happen in our body? D.H. Lawrence answers:

We, in our age, have no rest with our teeth. Our mouth are too small. For many years we have been suppressing the vivid, negroid, sensual will. We have been converting ourselves into ideal creatures, all spiritually conscious, and active dynamically only on one plane, the upper, spritual plane. Our mouth has contracted, our teeth have become soft and unquicken. Where in us are the sharp and vivid teeth of the wolf, keen to defend and devour? If we had them more, we should be happier. Where are the white negroid teeth? Where? In our little pinched mouths they have no room. We are sympathy-rotten, and spirit-rotten, and idea-rotten. We have forfeited our flashing sensual power. And we have false teeth in our mouths. In the same way the lips of our sensual desire go thinner and more meaningless, in the compression of our upper will and our idea-driven impulse. Let us break the conscious, selfconscious love-ideal, and we shall grow strong, resistant teeth once more, and the teething of our young will not be the hell it is. Teething is strictly the period when the voluntary center of the lower plane first comes into full activity, and takes for a time the precedence. (Fantasia of the Unconscious)

In our age, there are so many people troubled with their teeth. We try to keep our teeth clean to prevent them from decaying, but we ourselves damage the mottled enamel by



brushing every morning. According to D.H. Lawrence, we must try to make the solar plexuses and the lumbar ganglions get into action. Modern people are sympathy-rotten and idea-rotten.

How about the nose?

We draw air into the lungs through the nostrils. Though we catch the extreme sight of yearning through the mouth, the delicate nose always advances into the air, and is our palpable communiator with the infinite air. In this way the nose has its first delicate root in the cardiac plexus, the root of its intake. We inhale oxygen and exhale carbon dioxide. The cardiac plexus is in charge of inhaling oxygen, the thoracic ganglion being in charge of exhaling carbon dioxide. We have true smell when the lower plane gets into action. We need the balance between the solar plexus and the lumbar ganglion in two-fold polarity.

How about the eyes?

Let's listen to D.H. Lawrence.

The root of conscious vision is almost entirely in the breast. When I go forth from my own eyes, in delight to dwell upon the world which is beyond me, outside me, then I go forth from wide open windows, through which shows the full and living lambent darkness of my present inward self. I go forth, and I leave the lovely open darkness of my sensient self revealed; when I go forth in the wonder of vision to dwell upon the beloved, or upon the wonder of the world, I go from the center of the glad breast, through the eyes, and who will may look into the full soft darkness of me, rich with my undiscovered presence. But if I am displeased, then hard and cold my self stands in my eyes, and refuses any communication, any sympathy, but merely stares outwards. It is the motion of cold objectivity from the thoracic ganglion. Or, from the same center of will, cold but intense my eyes may watch with curiosity, as cat watches a fly. It may be into my curiosity will creep an element of warm gladness in the wonder which I am beholding outside myself. Or it may be that my curiosity will be purely and simply the cold, almost cruel curiosity of the upper will, directed from the ganglion of the shoulders: such as is the acute attention of an experimental scientist. (Fantasia and the Unconscious)

His opinion resolves itself into the following points: first, that the cardiac plexus works when we behold the wonders in the universe which are beyond, outside us; secondly, that the thoracic ganglion works when we are in a dark humor. We are weak in sight because we proceed too much in one mode. We see too much, and attend too much. We live far too much from the sympathetic centers, without the balance from the voluntary mode. We live far, far too much from the upper sympathetic center and voluntary center, in an endless objective curiosity. We try to see everything through the eyes, in one mode of objective curiosity. Without having anything inside us, we stare endlessly at the outside. So our eyes begin to fail. There is another way of beholding; the way in which a savage beholds only that which had direct reference to himself, that which stirs a certain dark yearning within his lower self. In this case, the two centers in the lower plane control eyes. We must keep the balance among the four centers when we taste true value.

How about ears?

In beholding of something through eyes, we have some choice, while in hearing we have

the minimum of choice. We can, if we choose, see in the terms of the wonderful beyond, the world of light into which we go forth in joy to lose ourselves in it. Or we can see, as the Egyptians saw in the past, in the terms of their own dark souls. But we have really no choice of what we hear. Sound acts direct, almost automatically, upon the sense of hearing in various ways. The singing of birds acts almost entirely upon the upper plane. So does almost all our music, which is all Christian in tendency; the same so with saying of barbarians, roaring of lions and howling of dogs. With the advance of civilization the upper plane has been putting more pressure upon the lower one. This pressure has been damaging man. Every organ is based on the harmony among four centers, but D.H. Lawrence puts the most importance on the solar plexus because other centers rely on it.

If we have the diseased solar plexus, something goes wrong with every organ; with the eyes, with the ears, with the teeth and so on. We must concentrate our effort on the sound solar plexus, which means 'A sound mind in a sound body'. Man needs his sound body before his sound mind, as the tree needs the strong root before the big trunk. Modern people are devoting all their energies to nourishing their mind and head. All children are forced to be sent to school, in which their minds and heads are brushed. So D.H. Lawrence levels caustic criticism at the educational system.

#### **(5) Education Based on the Solar Plexus Theory**

We force children to have a maximum of mental control and mental consciousness. But we must not put the cart before the horse. D.H. Lawrence takes the case of plants:

Our little plants of children are put into horrible forcing-beds, called schools, and the young idea is there forced to shoot. It shoots, poor thing, like potatoes in a warm cellar. One mass of pallid sickly ideas and ideals. And no root, no life. The ideas shoot, hard enough, in our sad offspring, but they shoot at the expense of life itself. Never was such a mistake. Mental consciousness is a purely individual affair. Some men are born to be highly and delicately conscious. But for the vast majority, much mental consciousness is simply a catastrophe, a blight. It just stops their living. (Fantasia of the Unconscious)

We must prevent at all costs the young idea from shooting without the strong root. The ideal mind, the barin, has become the vampire of modern life, sucking up the blood in the body. There is hardly an original thought or original utterance possible to us. All are sickly repetition of stale, stale ideas. We must teach children to work by moving their lower bodies. They must be taught to move blithe, free and proud of enjoying spontaneous motion. Never have ideas for them before they have their root. They must learn everything by continuous reaction from all the centers. If they learn by continuous reaction from their brains, they will be the trees which are placed in the flowerpot of idea. They have no sound root. Trees grow straight when they have the sound root. Immortality, vice, crime – these come from a suppression or a collapse at one or other of the great primary centers. If one of the four centers fails to maintain its true polarity, then there is a psychic derangement. When we keep the four centers alive and alert, we never see immortality, vice and crime. In

school education, children are forced to have ideas, but it is the most dangerous germ for mankind. So D.H. Lawrence shout, 'Let's all schools be closed at once except a few technical training establishments.' The ideas which are made in the brains are the sources of all miseries in our days. He asserts that children should be taught the warmth of the blood and the flesh before ideas. D.H. Lawrence thinks that school education is the most terrible menace to the existence of mankind. All that children have learnt in their head have no reference at all to their dynamic souls, which are the most dangerous germs that mankind has ever been injected with. We call them ideas, but they are not raised to governing throne. The whole tree of our idea of life and living is dead. Then let us leave off hanging ourselves and our children from its branches like medlars. A tactual idea must rise ever fresh, ever displaced, like the leaves of tree, from out of the quickness of the sap, and according to the forever incalculable effluence of the great dynamic centers of life. Every idea which is introduced from outside into a child's head, and which does not correspond to his own dynamic nature, is a fatal stumbling block for the child. That which oozes from the sound solar plexus is a true idea, in which the warmth of the blood can be found. As most schools put too much importance on the brains, D.H. Lawrence appeals to the public: build up a new educational System to regain the warmth of the blood and the flesh.

#### (6) The Substance of the Works of D.H. Lawrence

D.H. Lawrence is often called an immoral writer. But the reverse is the case. He puts a stress on morality in all his works. It is very hard for us to understand the meaning of his morality. He explains in *Morality and the Novel*:

Morality is that delicate, forever trembling and changing balance between me and my circumambient universe, which precedes and accompanies a true relatedness. (*Morality and the Novel*)

In his opinion, there is no fixed morality. A true morality lies in the balance between man and his circumambient universe. The old morality established in England is very different from his new morality, which is created with a wide field of vision, tracing everything to its origin. His morality affects the desting of man over long stretches of time, applies to man's great needs. In other words, It is necessary for those who want to lead vivid lives on the base of the four centers. A civilized man tends to keep old customs and traditions, which means morality for him. But the morality by D.H. Lawrence needs 'forever trembling and changing balance'. Here is a frontal clash between his morality and the established morality. He tries to destroy the black veil of old customs and traditions Man is apt to be put into a cage of the established morality that gives him beautiful veils. Man has little needs and deeper needs. As he pays too much attention to little needs, he tends to lose his deeper needs, when he falls into the cage full of immorality. The established morality contains stoicism, affectation, and class distinction, which destroy true morality. Everything is constantly changing. In the perpetual motion morality must help us to create new relations between man and others. This creation is equal to his morality. As sex is a source of creation, it is the most important in his morality.

When the two parent nuclei fused, the solar plexus is formed. Then the four centers are formed, going through the process of division. There is a great mystery of creation in the marriage which has long been restricted by old customs; religion, capitalism, class distinction and so on. From these our tragedies are originated especially in English society. The worst veil has been putting on the relation between man and woman. D.H. Lawrence makes every effort to lift this veil and to regain the vividness in the family life. So he has no hesitation in talking about sex which has been covered with the black veil:

Now sex and beauty are one thing, like flame and fire. If you hate sex, you hate beauty. If you love living beauty, you have a reverence for sex. Of course you love old, dead beauty and hate sex. But to have living beauty you must have a reverence for sex. Sex and beauty are inseparable, like life and consciousness. And the intelligence which goes with sex and beauty, and arises out of sex and beauty, is intuition. The great disaster of our civilization is the morbid hatred of sex. What, for example, could show a more poisoned hatred of sex than Freudian psycho-analysis? – which carries with it a morbid fear of beauty, 'alive' beauty, and which causes the astrology of our intuitive faculty and our intuitive self. (Sex versus Loveliness)

The great disaster of our civilization is the morbid hatred of sex; this is a point in his assertion. Here is a resistance against the firmly fixed veil in old customs. He has a reverence for new living beauty and sex, denying old, dead beauty and sex. Sex is to man what root is to a plant. If we hate sex, we hate a true beauty only to lose spiritual vividness. Most women will become lovely and beautiful in their late teens or twenties when sex rises softly to their face as a rose to the top of a rose bush, not when they wear a long dress, earrings and boots. Modern men and women have no eye to the true beauty because of the diseased, astrophied condition of the intuitive faculties. Beauty is a thing about which they are so uneducated they can hardly speak of it. Beauty is an experience, nothing else. It is not a fixed pattern or an arrangement of features. It is something felt, a glow or a communicated sense of fineness. The plainest person can look beautiful, can be beautiful. It only needs the fire of sex to rise delicately to change an ugly face to a lovely one. That is really sex appeal: the communicating of a sense of beauty. Those who can not understand the true beauty falls into immorality.

Actual sex is a vital polarity which rouses into action at puberty. A child lives in the great field of dynamic consciousness established among the four poles of the dynamic psyche, between the two great poles of sympathy, between the great poles of will. The solar plexus and the lumbar ganglion below the diaphragm act as the dynamic origin of all consciousness in man, and are immediately polarized by the other two nervous centers (the cardiac plexus and the thoracic ganglion above the diaphragm). We must encourage children to have the sound solar plexuses. Because sex will not rise softly to their faces in their late teens or twenties. The plant bears beautiful flowers, which develop into fruit. This is a principle in nature. Man should obey this principle. Those who spoil it must be immoral.

His morality gives his works peculiarity, which creates a new world. When Ursula saw the rainbow standing on the earth, she found a new world based on sex:

The rainbow stood on the earth. She knew that the sordid people who crept hard-scaled and separate on the face of the world's corruption were living still, that the rainbow was arched in their blood and would quiver to life in their spirit, that they would cast off their horny covering of distintegration, that new, clean, naked bodies would issue to a new germination, to a new growth, rising to the light and the wind and the clear rain of heaven. She saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and factories swept away, the world built up in a living fabric of Truth, fitting to the over-arching heaven. (The Rainbow)

Ursula is a lady who have the warmth of the solar plexus, and she is aware of the importance of sex, on which she tries to build up a new world. The rainbow is a mysterious creation through magnetic waves from the solar plexus. In this rainbow she finds a new world built up in a living fabric truth. D.H. Lawrence says, "The novel is a perfect medium for revealing to the changing rainbow of our living relationships." The substance of his works is this rainbow, which means creation on the base of reality. When Ursula touches Birkin on the thighs, she discovers something more than wonderful life itself. She finds something more than reality in the relation between man and woman. That is a rainbow in her soul through the solar plexus. She touches the quick of the mystery of darkness that was bodily him and tasted marvellous fullness of immediate gratification, overwhelming, outflooding from the source of the deepest life-force, the darkest, deepest, strangest life-source of the human body, at the black and base of the lions. At last she thinks there was no source deeper than the phallic source. That is something strange through the magnetic waves from the solar plexus and the lumbar ganglion.

His peculiarity is at its maximum in *Lady Chatterley's Lover*. Constance Chatterley marries Clifford Chatterley without being aware of the meaning of life. But she gets tired of spiritual life in disregard of the blood and flesh. He considere her as a tool to hatch out a child, whom he expects to inherit the estate of the Chatterleys, a distinguished family in Nottinghamshire. Their marriage is nothing else but life in the same family. Sex is a distraction for him. According to D.H. Lawrence Clifford is very immoral. Constance Chatterley is desirous to have a child through the warmth of the solar plexus, then he presents an immoral idea to her:

'I'm sorry we can't have a son,' she said.

He looked at her steadily, with his full, pale-blue eyes. 'It would almost be a good thing if you had a child by another man,' he said. 'If we brought it up at Wraby, it would belong to us and to the place. I don't believe very intensely in fatherhood. If we had the child to rear, it would be our own, and it would carry on. Don't you think it's worth considering?' (*Lady Chatterley's Lover*)

Constance Chatterley did not know whether his idea was right or not. As the years drew on, it was the fear of nothingness in her life that affected her. Clifford's mental life and hers gradually began to be like nothingness. When she took off all her clothes, looking at herself naked in the huge mirror, she found that her body was going meaningless, going dull and opaque, so much insignificant substance. She was vacant in her soul and body. She was old,

old at twenty-seven with no gleam and sparkle in the flesh. The neglect of the blood and flesh leads to immorality.

Morality must encourage man to lead the vivid life, which means the deepest need for man. This is a point in D.H. Lawrence's works. The imagination he builds up on the base of real tragedies gives the vivid image to readers. All things in the universe have their own solar plexuses. And they are living in the warmth through the solar plexuses, which are the sources of sex. Sex in his works gives the vividness to man's life and it is the spring of creation. His thought on sex is not confined to the human society, but it is applied to other societies; plants', animals', and gods'. He thinks man and others in the universe help one another to lead the vivid lives through the magnetic waves from the solar plexuses.

When the scene gets into maximum, other things are brought into it; the sun, the moon, flowers, animals and so on. All these are melted into one. Mrs. Morel was overwhelmed with the sorrow that she had a child in spite of hating her husband. She had not wanted the child to come, but it pulled at her heart. Finally she decided she would bring up the child under her care, staring at the sun lying red on the rim of the hill opposite. The sun entered into communication with her, and she thrust her child forward to the sun. In response to the warmth of the sun her child lifted his little fist. The sun escorted Mrs. Morel and her son home.

D.H. Lawrence tries to describe the cooperation between man and nature. He holds nature as valuable as his life. He is excellent in describing nature by contacting with the inside of nature. He dreams of the primitive ages, when man with no veil lived in the naked contact with nature unbosoming each other's mind like beasts and birds. Man enjoyed living in holding the solar plexus of nature to his breast. Since he ate an apple of wisdom, the naked relation between man and nature was changed into the strange relation between friend and foe. He has been challenging against nature racking what little brain he has. D.H. Lawrence called out to the public, 'Return to nature'. I want to have a better look at his opinion on the relation between man and nature:

I turn my face, which is blind and yet which knows, like a blind man turning to the sun, I turn my face to the unknown, which is the beginning, and like a blind man who lifts his face to the sun. I know the sweetness of the influx from the source of creation into me. Blind, forever blind, yet knowing, I receive the fit, I know myself the ingress of the creative unknown. Like a seed which unknowing receives the sun and is made whole, I open onto the great invisible warmth of primal creativity and begin to be fulfilled. (Apocalyps)

The universe is full of magnetic waves from all the things, in which man finds the unknown world and mystery. His religion is a belief in the blood and flesh flowing on the warmth between man and nature. His god, which lives with man, teaches how to live in the universe. His religion is very different from Christian religion living in the church. His god lives in the streams of blood and flesh without black veils. His religion, morality, sex and so on — these are embodied in his works. The substance of his works is what oozed from the blood and flesh.



### Conclusion

D.H. Lawrence made every effort to regain the vividness in everyday life. But he was so extreme in describing sexual problems that he was considered as an immoral writer. Those who had been domesticated in English tradition could not understand the substance of his works, which had its root in the source of life. The sale of *Lady Chatterley's Lover*, one of his famous novels, was prohibited not only in England but also in other countries. He himself said that his works would not be understood for three hundred years to come. His basic thought lay in the belief in the blood and flesh which had been covered with the black veils in English tradition. D.H. Lawrence was born in the ugly mining village in the spoilt Midlands, fourth of the five children of an earthy miner and his middle-class wife. He was suffered from the conflicts between his parents, and found class distinction to be a great wall between them. With the advance of civilization, English people came to be suffered from a greater class distinction between the middle-class and the working-class. His stress is put on what man is like, not what man has. He was very interested in what would be inside him, going on with the study of the blood and flesh. Sex is an essence of the blood and flesh. It is full of mysteries of creation, in which his novels can be seen. In his novels sex is described in the warm relations between man and nature where the characters can find a new way of living. Here is no importance on class distinction, customs, and tradition.

In the primitive age, man could live freely without ethic, political and religious bondages. D.H. Lawrence believes that primitive man had his sound body and sound solar plexus. His ideal is to return to the primitive age, when man could live in a warm relation among the family members, contacting with the bosom of nature. From his early days Lawrence had a great love for nature and the countryside. Through Jessie Chambers (Miriam in *Son and Lovers*) and her parents who farmed the Haggs, he acquired an intimate firsthand knowledge of farm life. He says that he will never forget the Haggs. The machine civilization which scarred nature and countryside, altering the very texture of ordinary life, was felt particularly keenly by him. He loved the life of the old England with its rhythm based on the natural cycle of the seasons, but he hated the man-made England. The English people had been a rural people till 1800, when they found themselves herded into large new centers of population by the demands of industry. Urbanization and the destruction of nature disenabled man to live a comfortable life; the utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct for beauty which every bird and beast has. — All these exert a harmful effect on the solar plexus. Primitive man was a blind adorer of nature, while civilized man became an aggressive conqueror of nature. Lawrence gave warning to civilized man; throw the self-conceit to return to the primitive age. We, living in an atomic age, can understand his warning. His novels written half a century ago is getting into the spotlight, which shows us the fact that he was not an immoral writer. From the viewpoint of immorality, today's pornography is above his novel. There is something attractive about all his works. It is a reveal in the warm and vivid relations between man and nature.

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