

**St. Mawr - ( D.H. Lawrence )**

by

Hazim Mahmood Ismail . ( M. A. )

Assistant Professor

Department of English

A symbolic novel which portrays a world beyond our world . The world of a horse which rejects the world of a society in which people undermine one another .

**1- Introduction**

In late November, 1923, Lawrence suddenly left Mexico and sailed for England from Vera Cruz by way of Cuba. It was an error. He had been over-persuaded by his wife and friends that he ought to be in England; but he was not yet ready for return to Europe, in a few days he fell ill, England in winter seemed hopelessly dreary except for a brief trip to Frederick Carter in Shropshire, he disliked the people – and, in short, he was back in his New Mexican ranch by early April, 1924.

Out of this conflicting experience came 'St. Mawr', an important book in Lawrence's career both from its repudiation of England and accepted civilized values, and from its high literary merit. It is a book which needs study to be fully understood .

David Herbert Lawrence was born at Eastwood, Nottingham-shire, in 1885, fourth of the five children of a miner and his middle-class wife. He attended Nottingham High School and Nottingham University College. His first novel, 'The White Peacock,' was published in 1911, just a few weeks after the death of his mother to whom he had been abnormally close. At this time he finally ended his relationship with Jessie Chambers ( the Miriam of 'Sons and Lovers' ) and became engaged to Louie Burrows. His career as a school-teacher was ended in 1911 by the illness which was ultimately diagnosed as tuberculosis.

In 1912 Lawrence eloped to Germany with Frieda Weekley, the German wife of his former modern languages tutor. They were married on their return to England in 1914. Lawrence was now living precariously, by his writing. His greatest novels, 'The Rainbow' and 'Women in Love', were completed in 1915 and 1916. The former was suppressed, and he could not find a publisher for the latter.

After the war Lawrence began his 'savage pilgrimage' in search of a more fulfilling mode of life than industrial Western civilization could offer. This took him to Sicily, Ceylon, Australia and, finally, New Mexico. The Lawrences returned to Europe in 1925. Lawrence's last novel, 'Lady Chatterley's Lover', was banned in 1928, and his paintings confiscated in 1929. He died in Venice in 1930 at the age of 44.

Lawrence spent most of his short life living. Never-theless he produced an amazing quantity of work – novels, stories, poems, plays, essays, travel book, translations and letters ... After his death Frieda wrote: <sup>(1)</sup>

What he had seen and felt and known he gave in his writing to his fellow men, the splendour of living, the hope of more and more life .....  
a heroic and immeasurable gift.

St. Mawr, the great bay stallion, beautiful, but dangerous and vicious, with his 'full dark, passionate blaze of power' is a symbol of the unconscious life-power Lawrence thought had been lost by industrialism and above all by industrialism's general parasites.

Lawrence identifies himself with St. Mawr and hates the parasites, above all Rico, the amateur 'artist' who buys his way into the reputation he does not deserve – a type of literary and artistic fraud Lawrence detested. He uses Rico's mother-in-law, Mrs. Witt, the disillusioned cynical American woman with her boundless contempt and dislike for England and the English, to carry his venomous hatred for Rico and his own hatred and criticism of an England which had grown alien to him. And, characteristically, Lawrence fiercely hates Mrs. Witt for her American impudence in daring to hate and criticize his England! Mrs. Witt's criticism of the fatuity of English 'society' is effective, but how much more effective is Lawrence's criticism of her!

While the party is in England, Lawrence is with St. Mawr and Mrs. Witt and her daughter Lou, with Phoenix, the Indian half-breed, and Lewis, the Welsh groom, in their condemnation of town and country life. It is Lawrence venting his exasperated hatred of the English parasites symbolically when St. Mawr falls and crushes Rico and kicks the fox-hunter in the face. Lawrence would have liked to kick them in the face. He says so, through Lou: <sup>(2)</sup>

A sort of hatred for people has come over me.  
I hate their ways and their bunk, and I feel like  
kicking them in the face the way St. Mawr did  
that young man.

'St. Mawr' was written on the ranch it praised so magnificently in June and July, 1924 and was published in May, 1925. 'St. Mawr' is a short novel which affirms the powers of instinct and intuition in its struggle against the constraints of civilization. 'St. Mawr' is a symbolic novel which carries Lawrence's criticism of life.

## **2- Characters**

The characters in this novel arrange themselves in a scale beginning with the horse, St. Mawr, and descending to Flora, who is an ordinary woman of the social world. Each one of these characters plays a vital role through which Lawrence succeeds in introducing various aspects of life.

## **3- St. Mawr ( the horse )**

In this story Lawrence, as previously mentioned, identifies himself with the horse, St. Mawr simply because he wishes to express his hatred of the parasites such as Rico, the artist who buys his fame into a reputation he does not deserve. Lou had to buy herself a horse and ride at her mother's side, for very decency 'sake. She saw a handsome bay horse with his clean ears pricked like daggers from his naked head as he swung handsomely round to stare at the open doorway. He had big, black brilliant eyes, with a sharp questioning glint, and that air of tense, alert quietness which betrays an animal that can be dangerous. The horse is quiet, quiet with those that know how to handle him :

"Is he quiet ? Lou asked.  
Why - Yes - my Lady! He's quiet, with those that  
know how to handle him. Cup! My boy! Cup, my  
beauty ! Cup then! St. Mawr ! "

( St. Mawr, by D.H. Lawrence, p.19 )

In the meantime St. Mawr can be a bit of a ruffian with those that do not know how to handle him:

"Quiet with those that know how to handle him, and a  
bit of a ruffian with those that don't. Isn't that the  
ticket, eh, St. Mawr ? "

( Ibid , p.19 )

Lou is already half in love with St. Mawr. He is of such a lovely red-gold colour, and a dark, invisible fire seemed to come out of him but in his big black eyes there is a lurking afterthought. Something tells her that the horse was not quite happy; that somewhere deep in his animal consciousness lives a dangerous, half-revealed resentment, a diffused sense of hostility. She realizes that he is sensitive, in spite of his flaming healthy strength, and nervous with a touchy uneasiness that might make him vindictive. Something is wrong with the horse. No one knows what it is. All he needs is a little understanding just like a human being:

"Where is he raw? Asked Lou, somewhat mystified.  
She thought he might really have some physical sore.  
Why, that's hard to say, my Lady. If he was a human  
being you'd say something had gone wrong in his life .  
But with a horse it's not that exactly . A high-bred  
animal like St. Mawr needs understanding .....

( Ibid, p.20 )

St. Mawr is so powerful, and so dangerous. He represents a world beyond our world. There was a dark vitality glowing, and within the fire another sort of wisdom:

“He was so powerful, and so dangerous. But in his dark eye, that looked, with its cloudy brown pupil, a cloud within a dark fire, like a world beyond our world, there was a dark vitality glowing, and within the fire another sort of wisdom. “

( Ibid, p.34 )

To Lou St. Mawr seems like some living background, into which she wants to retreat. When the horse rears his head and neighs from his deep chest, like deep wind-bells resounding, Lou seems to hear the echoes of another darker more spacious, more dangerous, more splendid world than hers:

“Why did he seem to her like some living background, into which she wanted to retreat? When he reared his head and neighed from his deep chest, like deep wind-bells resounding, she seemed to hear the echoes of another darker, more spacious, more dangerous, more splendid world than ours, that was beyond her.

( Ibid, p. 34 )

On the other hand St. Mawr is a tiresome horse to keep. He worries the mares:

But back of it all was St. Mawr, looming like a bonfire  
In the dark. He really was a tiresome horse to own.  
He worried the mares, if they were in the same  
Paddock with him, always driving them round.

( Ibid, p. 39 )

Phoenix, the groom, does not like the horse and he suggests that Rico should get rid of him, shoot him but Lewis, the other groom, is against this suggestion :

What good is a horse like that? Better shoot him,  
Before he kill somebody .  
What good'll they get, shooting St. Mawr? Said Lewis.  
If he kills somebody! Said Phoenix.

( Ibid, p. 40 )

#### **4- Lou Carrington**

Lou, the American young girl from Louisiana who moves down to Texas is moderately rich, with no close relations except her mother, Mrs. Witt. She has been sent to school in France when she was twelve. At twenty five she marries Rico, the artist. Rico is the best thing in sight, handsome, healthy, with a desire for a fashionable success.

Lou looks pretty, with her clusters of dark, curly, New Orleans hair, like grapes, and her quaint brown eyes that do not quite match, and that look a bit sleepy and vague, and at the same time quick as a squirrel's.<sup>(3)</sup>

#### **5- Rico**

Rico represents a society in which people undermine one another. They have nothing to believe in so they undermine everything. Rico is the kind of man who never, by any chance, injures a man openly, but always injures him secretly and makes a fool of him, and undermines his nature.

Rico is an Australian, son of a government official in Melbourne, who has been made a baronet. One Day Rico would be Sir Henry, as he is the only son. He floats round Europe on a very small allowance – his father is not rich in capital – and is being an artist. He is tall and handsome and balanced on his hips. His face is long and well-defined, and with the hair taken straight back from the brow. It seems as well-made as his clothing, and as perpetually presentable. One cannot imagine his face dirty, or scrubby and unshaven, or bearded, or even moustached. It is perfectly prepared for social purposes. If his head had been cut off, like John the Baptist's, it would have been a thing complete in itself, would not have missed the body in the least. Rico's body is perfectly tailored. His head is one of the famous 'talking heads' of modern youth, with eyebrows a trifle Mephistophelian, large blue eyes a trifle bold, and curved mouth thrilling to death to kiss.<sup>(4)</sup>

The people in Rico's society perform outward acts of loyalty, self-sacrifice, but inwardly bent on undermining and betraying. Through Rico's behaviour, Lawrence succeeds in showing how life goes. Lawrence tells us that man destroys man as he goes. In other words life must destroy life. Rico and his mother-in-law, Mrs. Witt, are deadly enemies, yet neither of them keeps clear of the other.

### **6- Lou and Rico**

Rico and his wife, Lou, have a curious exhausting effect on each other. They are fond of each other but it is a nervous attachment rather than a sexual love. Each of them is curiously under the domination of the other. They have to be together. Yet they shrink from one another. Their attachment is destructive.

Rico and Lou first met in Rome when they were twenty-two, and had a love affair in Capri. Rico is fascinated by Lou's quaint aplomb, her experiences, her 'knowledge', her gamine knowingness, her aloneness, her pretty clothes that are sometimes an utter failure, and her southern 'drawl' that is sometimes so irritating. That sing-song which is so American. Yet she uses no Americanisms at all, except when she lapses into her odd spasms of acid irony, when she is very American indeed.

Lou is fascinated by Rico. They play to each other like two butterflies at one flower. They pretend to be very poor in Rome – he is poor : and very rich in Naples. Everybody stars his eyes out at them. And they have that love affair in Capri. But they react badly on each other's nerves. She becomes ill. Her mother appears. He cannot stand Mrs. Witt, and Mrs. Witt cannot stand him.

Rico and Lou are fond of one another. Some inscrutable bond held them together. But it is a strange vibration of nerves, rather than of the blood. A nervous attachment, rather than a sexual love. A curious tension of will, rather than a spontaneous passion. Each is curiously under the domination of the other. They are a pair. This attachment of the will and the nerves is destructive. As soon as one feels strong, the other feels ill. As soon as the ill one recovers strength, down goes the one who has been well.

And soon, tacitly, the marriage becomes more like a friendship, Platonic. It is a marriage, but without sex. Sex is shattering and exhausting, they shrink away from it, and become like brother and sister. But still they are husband and wife. And the lack of physical relation is a secret source of uneasiness and chagrin to both of them.

### **7- Lou and St. Mawr**

Lou has not got the faintest notion that she cares for horses and stables and grooms. She wants to buy St. Mawr because she wants him to

belong to her. For some reason the sight of him, his power, his alive alert intensity, his unyieldingness, make her want to cry. Lou never cries except sometimes with vexation, or to get her own way. As far as weeping goes, her heart feels as dry as a Christmas walnut. She usually does not shed tears. She has to keep on holding on, in this life, never give way, and never give in. Tears only leave one weakened and ragged.<sup>(5)</sup> But now, as if that mysterious fire of the horse's body has split some rock in her, she goes home and hides herself in her room and cries. The wild, brilliant, alert head of St. Mawr seems to look at her out of another world. It is as if she has had a vision, as if the walls of her own world has suddenly melted away, leaving her in a great darkness, in the midst of which the large, brilliant eyes of that horse look at her with demonish question, while his naked ears stand up like daggers from the naked lines of his inhuman head, and his great body glowed red with power. 'What is it?' Lou asks. Almost like a god looking at her terribly out of the everlasting dark, she has felt the eyes of that horse; great, glowing, fearsome eyes, arched with a question, and containing a while blade of light like a threat. What is his non-human question and his uncanny threat? She does not know. He is some splendid demon, and she must worship him.<sup>(6)</sup>

### **8- Symbolism**

'St. Mawr' is not contemporary 'realism', and should not be so approached.<sup>(7)</sup> This novel is a piece of symbolism, which is, however, so well written that, if the reader is a child he is at liberty to read it as if it were the story of a horse.

'St. Mawr' is the link between Lawrence and his readers. This story conveys a deep desire within Lawrence to voice his likings and dislikings. It carries on his criticism of life. It carries on his moving representation of the soul's fiery struggle for independent self-hood, for individuality.

In this story, Lawrence uses a horse to symbolize the unconscious life-power Lawrence thought had been lost by industrialism and parasites. The events of the story are excitingly told, independently of their meanings. But it is obvious that this symbolical novel is intended to be mordantly satirical, as well.

Lawrence's first theme is the emancipation of the two American women from the perfunctory type of men, and their adventure in quest of an

independent self-hood. His second theme, pervading his entire conception of the tale is his own profound revulsion from polite literature, his sense that the English scene is exhausted, his quest for a newer, younger land in which to enwomb a vital art.

St. Mawr, the horse, represents a world which is quite different from the world of Lou, Rico and other characters in the story. The horse symbolizes power and danger:

Only St. Mawr gave her some hint of the possibility.  
He was so powerful, and so dangerous.

( Ibid, p. 34 )

Lou herself becomes strong and powerful when she meets St. Mawr. She does not know why and how she becomes confident of herself. St. Mawr symbolizes mystery that is why Lou cannot find answers to so many questions about the horse and his mysterious life. The walls of Lou's world have melted away when she enters the world of St. Mawr; she finds herself when she looks at him:

When he reared his head and neighed from his deep chest, like deep wind bells resounding, she seemed to hear the echoes of another darker, more spacious, more dangerous more splendid world than ours, that was beyond her .

( Ibid, p. 34 )

St. Mawr falls and crushes Rico and kicks the fox-hunter in the face. This scene symbolizes Lawrence's exasperated hatred of the English parasites. Lawrence would have liked to kick the English parasites in the face:

I hate their ways and their bunk, and I feel like kicking them in the face the way St. Mawr did that young man.

( Ibid, p. 8 )

St. Mawr is a tempestuous Welsh stallion who forces Lou Carrington towards an awareness of life, exposing the withered roots of her marriage to a talentless artist. When Lou gets to know and understand St. Mawr she starts thinking about herself and about men and their dull empty world. She is fascinated by the mystery of the world of St. Mawr. Such mystery is absent in the world of men :

Why mother! Said Lou impatiently. I think one gets so tired of your men with mind, as you call it. There are so many of that sort of clever men. And there are lots of men who aren't very clever, but are rather nice: and lots are stupid. It seems to me there's something else besides mind and cleverness, or niceness or cleanness. Perhaps it is the animal. Just think of St. Mawr! I've thought so much about him. We call him an animal, but we never know what it means. He seems a far greater mystery to me than a clever man. He is a horse. Why can't one say in the same way, of a man: He's a man? There seems no mystery in being a man. But there's a terrible mystery in St. Mawr.

( Ibid, p. 55 )

Lou's conversation with her mother about men and animals continues. Lou says to her mother that she does not want the intimacy of men. She is too tired of it. Men do not excite her ; they do not let her find herself whereas St. Mawr helps her find her identity :

I don't want intimacy, mother. I'm too tired of it all.  
I love St. Mawr because he isn't intimate. He stands  
where one can't get at him .....  
The great burning life in him, which never is dead.  
Most men have a deadness in them, that frightens me  
so, because of my own deadness. Why can't men get  
their life straight, like St. Mawr, and then think ?

( Ibid, p. 56 )

With the coming of St. Mawr Lou's attitude towards men changes from bad to worse. St. Mawr helps Lou express her feelings towards men in general. This sort of impression has had its bad influence even on her husband, Rico:

But think, mother, if we could get our lives straight from the source, as the animals do, and still be ourselves. You don't like men yourself. But you've no idea how men just tire me out: even the very thought of them. You say they are too animal. But they are not, mother. It's the animal in them has gone perverse, or cringing, or humble, or domesticated, like dogs. I don't know one single man who is a proud living animal ..... And in men like Rico, the animal has gone queer and wrong.

( Ibid, p. 57 )

St. Mawr symbolizes divinity. There is Pan in St. Mawr. 'Pan', in Greek mythology, is the god of shepherds, huntsmen and rural people, protector of flocks and herds, wild beasts and bees. <sup>(8)</sup> St. Mawr also symbolizes nature. In nature there is 'Beauty and Truth', therefore, St. Mawr is characterized by 'Beauty and Truth'. Lou, through St. Mawr becomes able to see things which cannot be seen :

Pan was the hidden mystery - the hidden cause. That's how it was a Great God. Pan wasn't he at all : not even a great God. He was Pan.

All: what you see when you see in full. In the daytime you see the thing. But if your third eye is open, which sees only the things that can't be seen, you may see Pan within the thing, hidden: you may see with your third eye, which is darkness.

Do you think I might see Pan in a horse, for example? Easily. In St. Mawr !.

( Ibid, p. 62 )

Mrs. Witt and her daughter, Lou, speak of men and love. They do that with close reference to St. Mawr's mysterious qualities. They discuss the possibility of seeing Pan in a man as it is seen in St. Mawr. Mrs. Witt seems to have been affected by the mysterious nature of the horse. She too falls in love with the horse. She says to her daughter that through all sorts of relationship with men she could not see the peculiar hidden Pan in any of them :

Pan. Did you ever see Pan in a man, as you see Pan in St. Mawr ? .....

Did you ever see Pan in the man you loved ? Tell me if You did .

As I see Pan in St. Mawr ? - no, mother .....

Listen, Louise. I've been in love innumerable times - and really in love twice. Twice ! - yet for fifteen years I've left off wanting to have anything to do with a man, Really. For fifteen years ! And why ? Do you know ? Because I couldn't see that peculiar hidden Pan in any of them .

( Ibid, p. 63 )

Lou, in her letter addressed to Rico, expresses more or less similar negative feelings towards men in her community . She says that she cannot stand the people around her. If she mixes with them she will either become ill, or insult them just as her mother does :

Rico dear, listen to me seriously. I can't stand these people . If you ask me to endure another week of them, I shall either become ill, or insult them, as mother does .

( Ibid, p. 122 )

St. Mawr forces Lou towards an awareness of life, exposing the withered roots of her marriage to a talentless artist. Lou decides to leave Rico simply because with him she feels so unreal. But with St. Mawr she feels real ; she finds herself :

Phoenix thinks you intend to go to America with St. Mawr, and that I am coming too, leaving Rico this side. – I wonder. I feel so unreal, nowadays, as if I too were nothing more than a painting by Rico on a millboard. I feel almost too unreal even to make up my mind to anything .

( Ibid, p. 119 )

St. Mawr teaches Lou how to be free, physically and spiritually. With the horse Lou feels free and happy. Rico and men like him, although they are physically free, they are spiritually not free . In fact they do not wish to be free because they are slaves in nature :

Freedom ! Most slaves can't be freed, no matter how you let them loose. Like domestic animals, they are , in the long run, more afraid of freedom than of masters : and freed by some generous master they will at last crawl back to some mean boss, who will have no scruples about kicking them. Because, for them, far better kicks and servility than the hard, lonely responsibility of real freedom .

( Ibid, p. 80 )

Rico hates St. Mawr specially after he falls off the horse. He says he is evil and he should therefore be shot :

I Want St. Mawr shot ! was almost his first word, when he was in bed at the farm and Lou was sitting beside him ..... The brute is evil. I want him shot .

( Ibid, p. 79 )

Lou is not sure that St. Mawr is evil. The noble look of the horse suggests that he is not evil, not mean. She keeps asking herself can St. Mawr be mean and treacherous ? Can he have a wicked spirit ? Does the fall of the horse symbolize evil ? All these questions need to be answered by Lou. Lou is

not very certain. The horse revolts when Rico treats him badly and calls him fool. The horse has dignity and cannot be abused and in reply to Rico's cruelty he throws him off his back :

Fool ! cried Rico, thoroughly unnerved: he had been terribly sideways in the saddle, Lou had feared he was going to fall .

( Ibid, p. 73 )

Animals can be fearful or dangerous due to their nature but they can never be mean and evil. Man can get along with animals if he knows how to deal with them. Animals do not conspire . Men do :

Ah, Rico ! He was one of mankind's myriad conspirators, who conspire to live in absolute physical safety, whilst willing the minor disintegration of all positive living . But St. Mawr ? Was it the natural wild thing in him which caused these disasters ? Or was it the slave, asserting himself for vengeance ?

( Ibid, p. 81 )

Through all these different symbolical scenes Lawrence is trying to tell us that people have double-standard morality . They perform outward acts of loyalty, piety, self-sacrifice. But inwardly bent on undermining, betraying . Directing all their subtle evil will against any positive living thing. Masquerading as the ideal, in order to poison the real :

People performing outward acts of loyalty, piety, Self-sacrifice. But inwardly bent on undermining, betraying. Directing all their subtle evil will against any positive living thing. Masquerading as the ideal, in order to poison the real .

( Ibid, p. 78 )

But what is to be done about this kind of mannerism ? Lou tries to find an answer but she seems to fail . She fails to get an answer because nothing can be done. People are like that. They like to undermine one another. They believe in nothing so they undermine everything :

Let us undermine one another. There is nothing to believe in, so let us undermine everything.

( Ibid, p. 77 )

On the other hand Lawrence conveys to us the idea of life and the mystery of creation. One thing falls so that another rises :

Creation destroys as it goes, throws down one tree for the rise of another .

( Ibid, p. 78 )

Lawrence says that not out of despair and hopelessness but rather out of understanding and perfect knowledge of life in the age of industrialism .

### **9- Conclusion**

'St. Mawr' is a symbolic novel and St. Mawr, the horse, is a symbol of the unconscious life-power Lawrence thought had been lost by industrialism and above all by industrialism's general parasites.

Lawrence identifies himself with St. Mawr and hates the parasites, above all Rico, the amateur 'artist' who buys his way into the reputation he does not deserve – a type of literary and artistic fraud Lawrence detested. In this story Lawrence tries to affirm the powers of instinct and intuition in its struggle against the constraints of civilization. 'St. Mawr' is a symbolic novel which carries Lawrence's criticism of life.

Rico represents a society in which people undermine one another. They have nothing to believe in so they undermine everything. Rico is the kind of man who never, by any chance, injures a man openly, but always injures him secretly and makes a fool of him, and undermines his nature. Lawrence tells us that man destroys man as he goes. In other words life must destroy life.

Rico and his wife, Lou, have a curious exhausting effect on each other. They are fond of each other but it is a nervous attachment rather than a sexual love. Each of them is curiously under the domination of the other. They have to be together. Yet they shrink from one another. Their attachment is destructive.

This story conveys a deep desire within Lawrence to voice his likings and dislikings. It is also intended to be satirical.

Lawrence's first theme is the emancipation of the two American women from the perfunctory type of men, and their adventure in quest of an independent self-hood. His second theme, pervading his entire conception of the tale is his own profound revulsion from polite literature, his sense that the English scene is exhausted, his quest for a newer, younger land in which to enwomb a vital art.

St. Mawr is a tempestuous Welsh stallion who forces Lou Carrington towards an awareness of life, exposing the withered roots of her marriage to a talentless artist. When Lou gets to know and understand St. Mawr she starts thinking about herself and about men and their dull empty world. She is fascinated by the mystery of the world of St. Mawr. St. Mawr symbolizes divine nature and embodies 'Beauty and Truth'. The horse teaches Lou how to find herself, how to be free physically and spiritually. Lou watches the horse and learns all these ideals. St. Mawr can never represent evil. Only men do because they have double-standard morality.

#### NOTES

1. D.H. Lawrence, St. Mawr, The Publisher's note, Penguin Books, by Hazell Wanton And Viney Ltd, Great Britain, 1977.
2. D.H. Lawrence, St. Mawr, Penguin Book, by Hazell & Viney Ltd., Great Britain, 1977, p. 8.
3. Ibid, p. 17.
4. Ibid, p. 22.
5. Ibid, p. 22.
6. Ibid, p. 22.
7. Ibid, p. 7.
8. The Modern University Encyclopædia, The Educational Book Co., Ltd., London, 1957.

**BIBLIOGRAPHY**

1. Draper, R.P. , D.H. Lawrence. The Critical Heritage,  
Penguin Books, by Hazell Wanton and Viney  
Ltd. , Great Britain, 1975 .
2. Ford, G.H. , A Study of the Novels and Stories of, D.H.  
Lawrence, Penguin Books, by Hazell Wanton  
and Viney Ltd. , London, 1967 .
3. Lawrence, D.H., St. Mawr – The Virgin and the Gipsy,  
Penguin Books, by Hazell Wanton and Viney  
Ltd., Great Britain, 1978.
4. Pinion, F.B. , D.H. Lawrence Companion, Penguin Books , by  
Hazell Wanton and Viney Ltd. , London, 1968.
5. Slade, Tony, Literature in Perspective. D.H. Lawrence,  
University Press, Ltd., London, 1974.
6. Spender, Stephen, D.H. Lawrence Novelist, Poet, Prophet,  
University Press, Ltd., London, 1969.
7. Trease, Geoffrey, D.H. Lawrence: The Phoenix and the Flame,  
University Press, Ltd., London, 1965.