

More Radiant in Ourselves: Pauline Lawrence and *Paul Morel*

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Almost as soon as *Sons and Lovers* was off the press in 1913, Lawrence turned against it, saying he would not “write again in that hard, violent style, full of sensation and presentation”.¹⁾ Lawrence habitually rewrote his things many times, but his dissatisfaction with his autobiographical novel stands out. Helen Baron’s edition of what used to be known as MS2, which is now *Paul Morel*, a complete early draft of *Sons and Lovers*, together with a related fragment of autobiographical fiction now entitled ‘Matilda’, together with a chapter plan and the short MS3 of *Sons and Lovers*, and Jessie Chambers’ critical comments on MS2 and MS3, have been brought together in an invaluable volume by Cambridge University Press.²⁾ This feast of broken meats makes such a vivid impression because it offers a unique insight into the formation of the mind of a great creative genius who seemed, to many of his better-educated contemporaries, to have sprung

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from nowhere.

“Hard” and “violent” are strong words. There is certainly a lot of physical violence, mainly of a domestic kind, in these texts, the most horrific episode occurring in *Paul Morel*, where Lawrence describes how Paul’s father (in fact a relative of Lawrence’s, standing in here for Lawrence’s own father) kills his son by throwing a sharpening steel at him. Lawrence found the story in a local newspaper, and it is certainly “sensational” enough in the everyday sense of the word. He subsequently cut this episode out of *Sons and Lovers*. But it seems that the word “hardness” implies more than domestic aggression. The word “style” must refer to the language and the imaginative world of the novel as well as to its events. *Sons and Lovers* represents a new sort of social realism in Lawrence’s writing, where family and environment and class are so exactly described and analysed that the novel may be seen to rival and entirely outclass the work of Bennett or Wells. This might be said to introduce a new kind of “hardness” into Lawrence’s writing. But it is surely the moral world of the novel that is “violent”, and its “hardness” comes into play in those crucial areas where judgements are being made about the most intimate relationships in its imaginative world. A sense of guilt and retribution is omnipresent.

These relationships are in turn tied up with systems of belief and spiritual values. So much has been written about Lawrence and religion, not least in T. R. Wright’s recent monograph *D. H. Lawrence and the Bible*,³⁾ that there is some danger of repeating things that are known, yet its influence on Lawrence was so pervasive that there is always more to be said. Like his mother, Lawrence was a Congregationalist, and had a close collaborative relationship with the man known as “the pastor” in *Paul Morel*, Mr. Revell by name.⁴⁾ The Eastwood Congregationalists, as Lawrence himself tells us, were direct descendants of that “hard and violent” man Oliver Cromwell,

who in turn traces his spiritual ancestry to St. Paul's Epistles, the cornerstone of Calvinistic Protestantism. Matthew Arnold, in his *St. Paul and Protestantism*,⁵⁾ drew a distinction between the Calvinistic inspiration behind Congregationalism, with its fierce and tragic belief in Predestination (to salvation or damnation) and Methodism, with its Arminianism and its preoccupation with the sinner returning to the fold of true believers. The determinism of Calvin which seems so unreasonable to unbelievers is a logical consequence of God's absolute knowledge in advance of the destiny of all men.

Lawrence's understanding of the subject (the Pauline tradition) was similar, and may have owed a debt to Arnold's, though with an immense amount of first-hand experience in addition. In his late, vivid little essay entitled 'Hymns in a Man's Life' he expresses real pride at his affinity with that "hard and violent" man Cromwell:

I think it was good to be brought up a Protestant, and among Protestants a Nonconformist, and among Nonconformists, a Congregationalist... the Congregationalists are the oldest Nonconformists, descendants of the Oliver Cromwell Independents. They still had the Puritan tradition of no ritual. But they avoided the personal emotionalism which they found among the Methodists when I was a boy.⁶⁾

The greatest gift of Nonconformism was of course the Bible, in the sense that Scripture's intimate presence in every aspect of life displaced all the priestcraft and the doctrinal hierarchies of other denominations. The Bible, as Lawrence tells us, has its own magical landscapes, being full of places "that never existed on earth",⁷⁾ like Galilee and Canaan, places that worked suggestively in his imagination, and ours, forever. In Lawrence's fictional world, as in Blake's, these Biblical places, which are not always named, are

identified over and over with stages in life's journey.

It was St. Paul who initiated the reinterpretation of the magic sites and stories of the Old Testament for the Christian era. The basis of Pauline teaching lies in the fact that after his conversion his whole life became a sort of palimpsest through which the divine purpose disclosed itself. Christ, whom he probably never met, shaped every aspect of his thought and action. The fact that Christ had only recently departed from this world, leaving behind him his radical critique of Jewish laws and his vision of unimpeded access to God through love, made Paul's task all the more urgent. Even more important was the fact that Christ would come again very shortly to judge the living and the dead and reign in glory for all eternity with the saints. The moment of time that St. Paul inhabited was therefore fraught with the utmost significance. Salvation and damnation were, so to speak, in the air. This was a time when (as *The Acts of the Apostles* tells us) the world was full of "wonders and signs" which presaged the end of time. As *Acts* tells us, the Apostles exercised their miraculous powers of healing, as the Saviour himself had done. In one very extraordinary episode fire came from heaven (the feast of Pentecost), and the Apostles "spoke with the tongues." That is, they delivered the gospel of Christ in all the vernacular languages of the gathered members of the Jewish crowd who had assembled there from many places. This story lays the true Pauline emphasis on the universality of Christ's message at a time when many still regarded the Christians as an eccentric Jewish sect. There is also a powerful suggestiveness in the idea that the Apostles should be privileged to utter something "unknown", that is, words that were in fact unintelligible to them.⁸⁾ Lawrence said he had a similar experience when writing.

The "sense of an ending" that Frank Kermode memorably transposed

from Biblical millenarianism onto literary plots⁹⁾ was perhaps the most marked feature of St. Paul's thinking. It was certainly the underlying theme of his application of criteria for salvation and damnation as the imminence of Christ's Second Coming shook the very foundations of Jewish Law. It was only faith in Jesus that could supply the grounds for salvation and it was always true that although many might be called few would be chosen. The time for "works" (in the sense of the Jewish rituals of the Law) was over. The scattered churches that Paul had played a large part in founding must now be addressed and encouraged through a series of Epistles, literally letters, which all turned upon the one main point: that a Church is not its building nor its clergy, but the gathering of the faithful in the light of the true word of Christ. The Pauline Epistles are rich and diverse in their subjects and their manner of developing them, spanning attacks on venality and corruption to reinterpretations of the Prophets and of Christ's own teaching. But they are all imbued with the nervous energy of a man at a moment of extreme crisis gesturing towards the deeper meaning of events and their ultimate significance in the world to come. In St. Paul's passionate urgency we have the roots of Calvinist predestination and Salvation by Faith.¹⁰⁾

The English are on the whole not conscious of the Calvinist element in their Protestant heritage, or take it for granted. Nevertheless it is in Calvin's interpretation of St. Paul that the strength of Protestantism's opposition to the Law resides. Paul insists that Jews who wish to join the new Christian sect (as it then was) must renounce "works". The repeated references to circumcision in this context initially strike the reader as odd, but of course it is precisely in the observation of such ritual practices that the power of priestcraft, and therefore the authority of the ruling hierarchies of the

Church, are confirmed and strengthened. Only by clearing away these practices can we arrive at a new vision of Christ. In his essay called 'The Reality of Peace' Lawrence offers a vivid note on St. Paul's conversion from strict orthodoxy to the new sect. He speaks of "the unknown that should make [one] new and vivid" and to which one "yields oneself" in faith:

In an age of barrenness, when people glibly talk of epilepsy on the road to Damascus, we shy off from the history, we hold back from realizing what is told. We dare not know. We dare to gloat on the crucifixion, but we dare not face the mortal fact of the conversion from the accepted world, to the new world which was not yet conceived, that took place in the soul of St. Paul on the road to Damascus. It is a passage through a crisis greater than death or martyrdom.¹¹⁾

This quotation, reiterated more or less by Ursula in *The Rainbow*, shows us very clearly Lawrence's Pauline perception of the significance of Christ's coming, and may also serve to illustrate what Arnold meant when he said that the full significance of St. Paul's teaching had still not been understood.¹²⁾

Martin Luther is on record as saying that "if the article of justification is lost, all Christian doctrine is lost".¹³⁾ There is no middle ground, says Luther, between Law and Faith. If someone falls away from (loses) Faith, they may try to turn back to the Law in order to justify their existence and their being, but in vain. Faith, which goes hand in hand with Grace (says Luther), makes demands of us even more stringent than the demands of the Law; "therefore it is necessary constantly to inculcate and impress it, as Moses saith of the Law".¹⁴⁾ For Lawrence, evidently, to be an artist was his way of "impressing" faith, since one had to be very religious to be an artist. It was "like standing naked for the fire of the Lord to pass through you,"¹⁵⁾ and

this Pentecostal fire was the vehicle of the “unknown”, the strange tongues that spoke from the unconscious directly to the creative imagination. Only on the basis of such Faith, says Luther, can we fight “the pope, the devil and the world”.¹⁶⁾

Evidently, “natural men”, as Luther calls them, whose business is largely of this world, will not take easily to a rule of Faith sterner than the old rule of Law. The “hard and violent” aspect of this must surely be all too apparent to many, whether in St. Paul, Luther, Cromwell, or Lawrence, yet it is central to Protestantism, and all too often taken for intolerance or bigotry. On the other hand, the “rule of the saints”, which Cromwell translated into the language of earthly power, was for Lawrence mostly a moral function of the writer’s desire to change people, although it certainly stimulated the political fantasies of *Kangaroo* and *The Plumed Serpent*. Similarly with another point of Calvinist doctrine in the area of authority, and which meant a great deal to Lawrence, the idea of a new Covenant. Authority in the Congregational church is based on a Pauline Covenant between its members, rather than a ruling council. The Old Testament, the great book of Law, stresses the authority of the covenant established by God after the Flood, which restored life and hope to humanity. The weaving and unweaving of this Genesis rainbow of God’s promise and its transformations through human history may be said to constitute the plot of *The Rainbow* at its deepest level, in the form of a characteristic fundamentalist application of scripture to life, and a radical revision of the great fable of Law in the light of a “new” vision of personal salvation in the Age of Christ. Ursula’s constant struggle to translate the Bible into her own idiom is the basis of her quest for “the unknown”, and the “fulfilment” (her favourite word) that she seeks, not knowing what it is or what form it will take. This quest takes her through breakdown and recovery, her own

personal flood and personal vision of the rainbow of the covenant, a hard vision to live up to.

Young Paul Morel anticipates Ursula in many ways, more so than the Paul of *Sons and Lovers*, who is situated in a more deterministic, Freudian kind of narrative. In page after page of *Paul Morel* the protagonist demonstrates a kind of moral intensity and sense of urgency which shift the high and low points of his incessant moral struggle onto some plane outside the over-determined text. Temperamentally, as well as in terms of doctrine and circumstance, young Paul seems to embody the Pauline sense of wonder as well as the Pauline “thorn in the flesh”, the sense of anger and guilt and desire which St. Paul refers to so memorably. This, as Lawrence noted, has been linked with the diagnosis of an illness, and one might say of young Paul that he undergoes the Lawrencian experience of near-death and resurrection that play a major part in his fictional world, but of course this does not explain anything, nor does it help much to say that Lawrence, like so many creative minds, had a manic-depressive temperament and was imaginative to the point of delusion. The “thorn”, at all events, plays its part in the search for the New Covenant (“fulfilment”) which had been, as Paul tells us in his Epistle to the Romans, “promised afore.”

Lawrence later described himself as a “young prig” when he wrote *Sons and Lovers*, but he does not do himself justice. There is an amazing sense of rectitude in the way he distances himself from others and sends forth his messages of righteousness like God’s chosen messenger. Young Paul was, like the saint, “separated unto the gospel of God”.¹⁷⁾ The Biblical Paul as we meet him is a new man, but before his “separation” he had been a vigorous persecutor of Christians, present at the stoning to death of St. Stephen and probably responsible for the deaths of many others. As one of the Apostles

with a powerful sense of his responsibility to the others he was, of course, not alone, but he is credited with having written an Apocalypse, a solitary vision of judgement like the one we have from St. John of Patmos; but it has not survived. Lawrence's Paul has his own kind of "separation", despite belonging to a family, and his special visionary intensity.

Even when collecting horse manure, for example, he prays with a Biblical intonation and simple dialect words (a combination that foreshadows *Lady Chatterley's Lover*) that God should have sent him a special sign or wonder: "Lord, let there be a big tod ..." ("tod" for "turd").¹⁸⁾ The naive simplicity of this, combined with its visionary force, is substantially different from the idiom of *Sons and Lovers*, where critical analysis and psychological diagnosis overlay the intensity of lived experience. The turds dropped by the horses are a sort of manna to a poor family. They cannot eat them, of course, but as fertiliser they are linked directly to survival. This is why they are described as products both of Nature and Culture glowing with the wonder of their "unknown" origin and part of a world that "shined in my angel-infancy", as the seventeenth-century poet Thomas Vaughan said, or trailed Wordsworthian clouds of glory.

The brown manure was not a whit unpleasant to their thinking, no more than the drift of bright brown waste from the beech trees, a rubble of discarded silk wrapping of young leaves that lay over the dark green mosses on the park wall, and on the grey dust. ... "Lord!" Paul would pray, in his naive, intense fashion, "Lord, let there be a big tod in the shadow, when we get down to the trees."

And if there were, when it was safely, heavily, richly bestowed in the barrow, Paul turned his head aside, look deep into the trees where the gloom

was thickest, and nodded thanks, just a trifle confusedly, to the Lord".¹⁹⁾

The “wonders and signs” of *Acts* are not very specific, nor are the miracles of the Apostles, though there is mention of a lame man who walks again. Paul does not manage anything quite so miraculous, but he does have a revitalising effect on Mrs. Sayce, and generally radiates life-giving energies to others. The magical gift of speaking with tongues seems peculiarly relevant to young Paul, who stood out in a notably monolingual community for his knowledge of foreign languages, and who was exceptionally conscious of his ability to move (like Mellors) back and forth across the boundary between the dialect and standard English, magically speaking the “universal” language of “the people.”

The idea of fulfilling the prophecies, or reliving the most crucial events of the Old Testament, was so important to the gossellers and the apostles that fundamentalist readings of the Bible, then as now, extrapolate intricate connections between Scripture and everyday experience. Helen Baron is irritated by some of these, calling Paul’s free-form combinations of writings and rewritings “garbled” and “muddling”,¹⁹⁾ but these too have a spontaneity and innocence which is oddly visionary and part of the novel’s special charm. The most vivid of these is the incident of the yellow catkins (a pre-echo of the flowering bush in *Sons and Lovers*) which is so lovely that it must have some meaning *beyond* itself, a meaning which young Paul is privileged to offer us:

“Ah, lovely!” cried Paul, arrested.

It was for these sudden passionate acclamations that Miriam loved him. He was silent for a few minutes. Then he advanced, much elated.

“Now I’ll bet you, that’s a ‘Passover’. I mean a ‘Tabernacles’ remembrance: I

will bet you, when God appeared in a fiery bush to Moses, it was just like that. What sort of a scent do you think the fiery bush had?"

He demanded an answer with startling rapidity. Miriam shook her head, trembling, half with joy, half in fear: she was utterly incoherent, incapable of thought, but simply flushing and waving with emotions.

"It would have a harshish, rather cruel scent that made you afraid: and this has a tang of it. Hark — there's some bees in among the yellow. You might say the bush was talking. By Jove, Miriam, what if I was Moses and you Rebecca."²⁰

The words "harsh" and "cruel" are forerunners of the "hard" and "violent" which Lawrence used against *Sons and Lovers*. The "thorn in the flesh" of repressed desire and guilt culminate in the over-determined "sensation and presentation" of the later novel, different yet closely akin. Here, the tone is more boyish and less judgemental. Yet young Paul, as breathless witness to the Word, makes exalted demands on his girlfriend, delivering her spirit from the fallen world of experience into the prophetic world of "the unknown". Helen Baron reproaches Lawrence for bracketing together the names of Rebecca and Moses, as if they somehow belonged together in time; but he surely chooses to do so because they are linked by the related moments of prophecy which articulate the "signs and wonders" through which God speaks to his chosen people. The prophecies of Moses guide the Brangwen tribe through the early chapters of *The Rainbow*, reminding them at every stage of their lives that they are "inheritors" chosen by God. The story of Isaac and Rebecca, and their children Jacob and Esau, in *Genesis*, continued to fascinate Lawrence, as we see in *Women in Love*, where Birkin and Gerald run a series of variations on the Biblical typologies of the two brothers of Genesis and get themselves culturally "coded" in the process, Birkin, the more "modern", "smooth" man (that's why Ursula's

father distrusts him) taking on the unlikely role of the inheritor and progenitor (the marrying man), while the strong, “hairy”, “archaic” Esau/Gerald, the hunter, is cast away in his wanton promiscuity, with his thorn in his flesh that (as he says) tears like a silk.

Thus *Paul Morel* in its intense encounters with Biblical narrative forms a seed-bed for later novels, even more than *Sons and Lovers*. Its short, intense, visionary, Pauline episodes continue to resonate, carrying the message of imminent redemption and damnation forward from Lawrence’s early Congregationalism into a much more modern and free-thinking world. The pillar of industrial smoke that Paul sees²¹⁾ is a pre-image of the pillars of cloud and fire that the pits offer to the heavens, reproducing (in *The Rainbow*) the fire and cloud that led the Israelites to the Promised Land in the Biblical Book of Exodus. But it is not simply a matter of literary allusion, as we have seen, it is a matter of spiritual conviction. Lawrence knew that what kept people going in his world, through the horror of war, was Faith, which St. Paul had bracketed with Hope and Charity as the three things “which remain” when all else fails. Not for nothing had Mrs. Morel said that Mr. Revell, the Congregational minister, was Paul’s “spiritual father.” *Sons and Lovers* takes the prophetic but personal interpretation of scripture even further. When Paul’s pregnant mother is locked out at night by her drunken husband, she becomes a sort of Virgin Mary impregnated by the white lilies, a bold pre-Raphaelite borrowing, under the white light of the moon.²²⁾ This powerful appropriation of scripture is prefigured in *Paul Morel*, where among the “signs and wonders” connected with Paul there is the moment when he sees in the moon rising “an Archangel arriving”.²³⁾ But to others, even to his mother, Paul’s presence, like the coming of Christ, means that the day of judgement is at hand: “In this child I am judged and condemned”.²⁴⁾ Paul’s “separation”, to use the Pauline word, is his

dominant trait. Looking at another boy he is playing with, Paul gazes “with steady eyes, until he should have estimated the soul-power of Alec.”²⁵⁾ The world of the spirit supervenes upon the natural world and the human world for Paul, always making special demands of him. The reader learns that “as if initiated, he saw the wonder actively present in all his life”²⁶⁾ as he watches snowflakes changing into swallows and seagulls through a chain of metaphoric shifts. “It was the magic made life so charming”²⁷⁾

Two crucial influences affected Lawrence’s revision of his text and transformed its Pauline intensity and severity into the “hardness” and “violence” he subsequently disliked. One was the effort on his part to put into perspective his perverse treatment of Jessie, or Miriam, which he had never understood his motives for, and which seemed, both on and off the page, like some irrational “thorn in the flesh”. St. Paul memorably condoned marriage only as an alternative to damnation: “it is better to marry than to burn.” As a young man Lawrence, like any young man, was “burning” with desire; but he was also deeply inhibited in his relationship with Jessie, not least by the suppressed knowledge that he did not want to marry her. In this way the Pauline vision supervened upon everyday reality in *Sons and Lovers* to the extent that marriage becomes an impossibility. But that is precisely where Frieda came in. The revisions of MS2 and MS3, and subsequently *Sons and Lovers*, as we now know, owed a lot to Frieda’s influence, because she seems to have been able to release Lawrence at a stroke from the torment of his “thorn”. The publication of this lovely early version of the novel reveals these interventions more clearly, to the extent that a Christian text has been transformed into a Freudian text with a decisive shift away from the world of “the spirit” towards a more modern kind of allegory which could all too easily (as Lawrence soon found out) be interpreted as a sort of illustration of the theory of the Oedipus Complex,

with a “hard” and “violent” reading of human discord.

I do not feel as confident as F. R. Leavis seems to have been in his last years that Frieda was a negative influence on Lawrence and her Prussian aristocratic culture an inferior thing to Lawrence’s English Nonconformism. For a while, though, Lawrence’s mind appears to have been dwelling upon these kinds of cultural similarities and differences. An interesting sidelight on the Pauline and the Prussian (desire, repression, and guilt) is provided by the short story entitled ‘The Thorn in the Flesh’ (1913), in which a Prussian soldier strikes his commanding officer, who has humiliated him, in an access of “restless shame” which “burned and smouldered” “within his own flesh”.²⁸⁾ The narrative links the bitter rage of this experience with the young man’s unconsummated relationship with his girlfriend, which culminates in sex between them. This story offers a sort of side-light on the Pauline “thorn” of desire and the series of displacements that lead eventually to a resolution of the Oedipal sense of frustration and shame in relation to the father/officer figure and “authority”.

However, by way of response to Frieda, in his original ‘Foreword’ (1913) to *Sons and Lovers* Lawrence gives Edward Garnett, his publisher’s reader, a version of the Oedipus story which is assimilated to the division of the Christian Bible into Old and New Testaments. The “narrative” of God the Father and God the Son, and the Word which usurps the Law of the Father, makes the Father/God into a creative force, and casts the Mother in the role of Nature, the principle which he calls “eternal continuance”, confronting the authority of the Father. The Word belongs to the Son as Reconciler. But it is not so simple, because in essence the Word (says Lawrence) is “that of the Father which is tossed away ... the Father through the Son wasting himself in a moment of consciousness”.²⁹⁾ Or living, one might say, more radiant in oneself, the phrase Paul/Lawrence uses to account for what the

“merit” of reading Homer might be (though the phrase might be applied to any writer, where language is brought to its full pitch of expressiveness).

So when Frieda wrote in a letter of 1912 that “L. quite missed the point in *Paul Morel*,”³⁰) it could be that the real point is that what she was thinking of was different from what he had in mind, by the width of that part of the New Testament where St. Paul defies the Law by telling the Jews that the “works” of circumcision (for example) are no longer relevant to belief. Frieda believed that her new-found Freudian theory of Mother love was the essence of Lawrence’s story, and wanted him to believe this too. But he put up a struggle, knowing things that she did not know about fathers and sons, Law and Love. At one point she wrote: “He is writing P.M. again, reads bits to me and we fight like blazes over it.”³¹) Because, of course, Lawrence’s MS2 was at bottom a sort of Pauline Epistle to a distant church, rather than an essay in Viennese cultural theory, and if Frieda’s effect on Lawrence was disinhibiting, removing the thorn from his flesh, there was still an awful lot that she did not understand. So there would have to be a battle.

Notes

- 1) D. H. Lawrence, *Letters*, vol. 2, ed. Zytaruk and Bolton, p. 132 (Letter 691), Cambridge: C.U.P., 1981.
- 2) Helen Baron, ed., D.H. Lawrence: *Paul Morel*. Cambridge: C.U.P. 2003.
- 3) T. R. Wright, *D.H. Lawrence and the Bible*. Cambridge: C.U.P. 2000
- 4) Mr. Revell is called Mr. Heaton in *Sons and Lovers* The change in name may be significant, in that the Congregational clergyman of the earlier book is an endorsement of the Pauline celebration (“revel”) of redemption, and may be modelled on Rev Butler, who became a Unitarian, while in the later novel the clergyman represents what the Barons call (*Sons and Lovers*, p. 519) “an old school of theological exegesis,” this being a way of “turning the heat on” sinners.
- 5) Matthew Arnold, *St. Paul and Protestantism* (1970).
- 6) D. H. Lawrence, ‘Hymns in a Man’s Life’, *Assorted Articles*. London: Martin Secker, 1930.
- 7) Lawrence, *Ibid*.
- 8) Beginning work on *The Sisters*, Lawrence said he felt as if he was writing in a foreign language he did not know well.
- 9) Frank Kermode, *The Sense of an Ending*.
- 10) John Calvin (1509-1564) whose name is linked with the city of Geneva in Switzerland took many Reformation ideas from Martin Luther and like Luther devoted himself to cleansing the Church of its vices. Distinctive in his thinking, especially in his *Institutes of the Christian Religion*, is the emphasis he places on the imputed righteousness of Christ exercised on behalf of those whom God has called to eternal life. Calvin takes as axiomatic the utter depravity of man in his natural state, so that total devotion to the symbolic power of the body and blood of Christ is the only avenue to salvation.
- 11) D. H. Lawrence, ‘The Reality of Peace’, *Phoenix: The Posthumous Papers of D.H. Lawrence*. Ed. Edward M. MacDonald. London: Heinemann, 1936. p. 672.
- 12) Matthew Arnold, *op. cit*. Arnold argues against the fundamentalism based on St. Paul which in his view has exerted a damaging influence on English Dissent but tells us that Paul’s spirituality has still not realised its potential.
- 13) Martin Luther, in Edwald M. Plass (ed.), *What Luther Says* vol 2 pp. 702-4.

- 14) Ibid.
- 15) D. H. Lawrence.
- 16) Martin Luther, op. cit.
- 17) "Paul, a servant of Jesus Christ, called to be an apostle, separated unto the gospel of God." (*Romans*, ch.1)
- 18) Lawrence, *Paul Morel*, op. cit., p. 34.
- 19) Ibid., p. 34-35.
- 20) Ibid., p. 85.
- 21) Lawrence, *Sons and Lovers*, op. cit. p. 34.
- 22) The symbolism and the highly charged atmosphere strongly recall Dante Gabriel Rossetti's poem *Mary's Girlhood*.
- 23) Lawrence, *Paul Morel*, op. cit., p. 9.
- 24) Ibid., p. 30.
- 25) Ibid., p. 33.
- 26) Ibid.
- 27) D. H. Lawrence, 'The Thorn in the Flesh', *The Prussian Officer and Other Stories*. ed. John Worthen. London: Penguin, 1961, p. 185. Books, 1995, p. 30.
- 28) D. H. Lawrence, *Foreword to Sons and Lovers*. In Lawrence, *Sons and Lovers*. Ed. Carl and Helen Baron. Cambridge: C.U.P., 1992, p. 470.
- 29) Lawrence. *Paul Morel*, ibid. p. 110.
- 30) Frieda Lawrence, *The Memoirs and Correspondence*, Ed. E.W. Tedlock. London: Heinemann, 1961, p. 185.
- 31) Ibid.

ABSTRACT

More Radiant in Ourselves: Pauline Lawrence and *Paul Morel*

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This paper explores the relationship between the recently published text of D.H. Lawrence's novel *Paul Morel* and the writings of St. Paul, which form the cornerstone of the beliefs of the Congregational Church in which Lawrence was brought up

Congegationalism has deep roots in English history generally and the history of Protestantism in particular One major earlier contribution to the subject is Matthew Arnold's *St. Paul and Protestantism*.

The paper takes St. Paul's moral urgency, sense of imminent (and immanent) revelation, and reading of the "signs and wonders" of the natural world, as essentially Pauline, and links these up with the young hero (Paul)'s hostility to forms of law and authority. Lawrence's Paul also shares St. Paul's sense of a need to communicate a new vision and understanding to "distant churches".

The larger implications of the argument of the paper are that *Paul Morel* is in a direct line with later Lawrence (especially *The Rainbow*), while *Sons*

and Lovers is a different kind of (more realistic or naturalistic) narrative inspired by the Freudianism which Lawrence took from Frieda and then discarded. Lawrence's critical approach to other writings never lost the impulse to find the inner "radiance" of their spiritual significance rather than their historical or generic properties.

Paul Morel Quotes in Sons and Lovers. The Sons and Lovers quotes below are all either spoken by Paul Morel or refer to Paul Morel. For each quote, you can also see the other characters and themes related to it (each theme is indicated by its own dot and icon, like this one). Paul was treated to dazzling descriptions of all kinds of flower-like ladies, most of whom lived like cut blooms in William's heart, for a brief fortnight. Related Characters: William Morel, Paul Morel. Related Symbols: Flowers. The timeline below shows where the character Paul Morel appears in Sons and Lovers. The colored dots and icons indicate which themes are associated with that appearance. Chapter 2. Paul is the protagonist of the novel and the story spans the period of his childhood through early adulthood and his futile attempts to escape his mother's obsessive love and find satisfying love with a woman of his choice. The story begins in a neighborhood called The Bottoms in a mining town in Nottinghamshire, England in the year 1885. The Bottoms is a neighborhood of row houses filled with the miners and their families, including Walter and Gertrude Morel and their children, William and Annie. Mrs. Morel is thirty-one years old and has been married to Morel, who is thirty-five years old. Get Pauline Morel's contact information, age, background check, white pages, bankruptcies, property records, liens, civil records & marriage history. Public Records Deep Search Background check, contact information, mentions monitoring and more.. People Businesses Properties Phones. first and last name. city, state, or zip code. Search. Rapidly, Mrs Morel grows more and more into a displeased wife, a feeling worsened by her complete isolation when she moves to the Bottoms. And as the name "Bottoms" ironically suggests, her desire and hope for social ascension are at once shattered, leaving her with an excruciating feeling of disappointment and weariness, for "she was sick of it, the struggle with poverty and ugliness and meanness" (Lawrence 40). Paul's cruel words are reminiscent of his mother's strong disapproval of the young lady; on the one hand, they clearly indicate that his judgment is very much influenced by his mother's opinion and, on the other hand, they confirm Mrs Morel's ability to read into others.