I. D.H. Lawrence's Language of the Body: New Insights

This research engages on the analysis of the issue of disability in *The Ladybird.* Particularly, it explores how the novelist represents the often marginalized figures in the novel. By taking disability not as negative, the research highlights on the issue of how the society takes it as problem by evaluating it from the perspective of power and the discourse of normalcy. It aims to analyze the condition of the characters represented in the novel. It also focuses on the issue of body language to show how the disability is performed through the body itself.

Due to the resultant fragmentation of both body and world during the war and the post war, Lawrence's own interest in disability and healing became increasingly prominent in his work. He encourages, even promotes, the strength that can come through disability. Indeed, the war disabilities became more pervasive in Lawrence after 1914, appearing even in the imagery of his love poetry (as in the "honeymoon" volume *Look! We Have Come Through!*). His characteristic theme of turning disability or extinction into some form of "resurrection" or renewal can also be observed throughout his poetry. Readers and scholars of D.H. Lawrence immediately understand the importance this principle holds in the totality of his life and works: whether it be his fiction or non-fiction writing, his painting, or other forms of expression. Indeed, Lawrence spent much time and energy on this concept, fine-tuning it and employing it repeatedly. In fact, in one of his most famous essays, "Why the Novel Matters," he says the novel "can help you not to be dead man in life" (197). So totally did he believe in this theme that not even harsh criticism, censorship, confiscation of his work and threat of trial could deter him from continuing and promoting beliefs regarding the human body. These beliefs come to center in his

understanding of the disabled body—sometimes in surprising consort with modern disability claims.

Lawrence's own frail health and body most assuredly played a role in his focus on the body. Rather than succumbing to a societal standard that might find him worthless as a human being because of physical abilities or appearances, he strove to find a place where all functioning bodies—no matter how awkwardly functioning or seemingly different—would be of some importance and value. Therefore, his theory is simple enough: the body is a living, feeling organism in itself—with its own emotions. It is only through the body that we truly experience anything. Our mind only registers and records these genuine life experiences:

> My hand as it writes these words [...] has its own rudiments of thought, and is as much *me* as is my brain, my mind, or my soul. Why should I imagine that there is a me which is more me than my hand is? Since my hand is absolutely alive, me alive. (193).

The body then, for Lawrence, is a seat of reality, for he imagines that the soul is seated there and that a perfect balance of all our faculties is experienced bodily. He even challenges the Platonic (and Christian) notion of a purely mental or spiritual seat of reality, calling Plato (and Christ) pessimistic for teaching "that the only happiness lay in abstracting oneself from life" (330). Lawrentian reality lies in the full-on, robust existence of this life. Such radical views actually seem, in an odd way, to fit the mood and attitude of some of his predecessors. During the Victorian era, there was a change in the more conservative, "traditional" religious barometer due to the many philosophical thinkers involved in seeking some rational, physical proof of the existence of God. Many were disaffected with the organized efforts of Christianity

and how these efforts were distorting or losing altogether what they perceived as the true meaning of their faith. As it now stood, to these thinkers, humankind seemed divided, and no true equality could be reached without some radical restructuring of the religious and social system. Many sought the answer in the hearts of humans themselves, resulting in a more secular theology.

The environment surrounding such a reformation, coupled with the "decidedly liberal" preaching at Eastwood [England] Congregational Chapel while Lawrence worshipped there, fostered his own intellectual questioning and the subsequent formation of the type of eclectic religious ideals found in his works. T.R. Wright's *D.H. Lawrence and the Bible* records that Robert Reid, a minister at the chapel during the time Lawrence was there, advocated a knowledgeable "debate" about religion and the explication of the Bible (22). Lawrence's extensive reading of and about the Bible in this environment, especially those books like R.J. Campbell's *The New Theology*, among others, which advocates a non-literal, parabolic reading of the Scriptures, influenced his thought and is at least partially responsible for his rewriting of the Bible in many of his works; however, Lawrence "never, of course, abandoned his love for the Bible" (Wright 29).ii Like some of the Victorian questioners, Lawrence found fault with the organized attempts of Christianity, not the spirit of reform and renewal that it intended. This disenchantment, in part, led him to take a more existential approach in his work, attempting to find and maintain the delicate balance that allowed for a sense of completeness (the wholeness of both mind and body).

Influenced by the changing times, Lawrence began to explore other religions and philosophies to define and develop this new, more experiential look at life. One such investigation of James M. Pryse's *The Apocalypse Unsealed*, an occult interpretation of St. John's *The Book of Revelation*, introduced him to the Tantric or

Yoga Chakra system. As Anodea Judith explains in *Wheels of Life*, chakras are "organizing centers for the reception, assimilation, and transmission of life energies," and "together the seven chakras form a profound *formula for wholeness* that integrates mind, body and spirit" (4). In a "fragmented" culture where the aspects of life are often severed, especially mind from body, many see the chakras as a system that allows for such an integration as well as a vehicle through which to experience "new and expanded realms without denying the mundane realities we all face on a daily basis" (7).

This concept informs much of Lawrence's work; he examines the struggle against Cartesian duality and upholds the human need for some type of balance. Lawrence's interest in the relation between a person's individuality and one's societal instinct is demonstrated through an investigation of the human body. Chakras, which serve as a coordinating network for our mind/body system, gave Lawrence an already established philosophy to use in illustration of his belief in an actual consciousness of the physical body, where this struggle of duality is played out.

Lawrence outlines his own unique understanding of how this energy system works within the body in *Fantasia of the Unconscious* and *Apocalypse*. In *Apocalypse*, Lawrence finds the number three to be sacrosanct, related to the creation of the universe from water, fire and earth. Dissimilarly, Lawrence finds the number four to be merely a human value, associated with the scientific division of the heavens into four quarters (100-103). The body, then, acting as a cosmic mirror, reflects this same system of correspondences. The three lower chakras for Lawrence become sacred because they are the most fundamental and unmanipulated, whereas the four upper ones are shaped and trained by humans. In essence, Lawrence inverts the

traditional understanding of the chakra energy, yet he retains the same values of harmony and balance.

According to ancient teachings and belief, chakra energy or *kundalini* flows upwards, with the crown chakra (Sahasrara), linking us with the universal source of creation. But for Lawrence, the upper centers were created by individuals and societally-driven. They were the source of much unhappiness, mechanization and withering of the flesh; the "living in the head" that Lawrence rails against in many works begins with this chakra. As he explains in *Fantasia of the Unconscious,* this energy flow must be redirected, releasing the long-barred natural, elemental springs to cleanse and resurrect the fatigued flesh. The technique is often understood to be sexual, but upon closer examination, it actually suggests the full rejuvenation of the corporeal body through the delicate nurturing of touch.

Lawrence's particular adaptation of this ancient energy system fueled his desire to adequately explore and portray the "unspeakable intimacy" of human relationships, necessarily leading him to rely at least as much, if not more, on sensations like touch as he relies on dialogue.v Many times, the indeterminacy and insufficiency of verbal language makes it difficult to portray an emotion or a feeling effectively. Recognizing this flaw of speech, coupled with his emphasis on the lower chakras, Lawrence often favors other, subtler forms of communication between characters/bodies.vi Lawrence believed that not only was society living too exclusively from the upper centers, but it was "also ruthlessly exploiting one particular centre, the thoracic, ganglionic dynamo behind all shows of envy, manipulation, and the *Wille zur Macht*" (Doherty 82). For Lawrence, then, the most telling moments of truth and honesty come with nonverbal communication.

Perhaps one most obvious illustration of this philosophy in Lawrence's fiction comes from the short story "Hadrian," which was originally published as "You Touched Me." This complex, dramatic story centers upon the Rockley family, specifically Ted, the father; Matilda and Emmie, his two older, unmarried daughters; and an adopted son, Hadrian. Not being happy and comfortable with his situation, Hadrian ultimately leaves home for Canada and, later, Europe. Hadrian eventually returns home to a dying Ted, and his return proves awkward because of the way he left years before and because he has not really kept in touch during his five-year absence. This is one of the story's first ironies, underlying the importance of tangible contact.

Matilda, late one night, forgetting her father's bed has been moved to the first floor (because of his illness and Hadrian's return), goes to his former room to check on him. She gently touches the sleeping man and both are shocked—she by the fact that it is Hadrian she has touched, and both by the emotions her touch stirs within them. Hadrian, realizing his need for her, requests that he be allowed to marry Matilda; and Ted fixes it so that she has no choice but to marry Hadrian, if she wishes to keep her inheritance upon his death. At first, Matilda is disgusted and flabbergasted at Hadrian's request and her father's behavior, but in the end she relents and sees reasons of her own to marry the young man.

Although the sexual politics between men and women, and the father's control over the woman, are important and problematic, especially for feminists, they should not obscure another major message of the piece-the importance of the sensation of touch. Lawrence's illustrations here demonstrate his belief that the body, sometimes even more than speech, can express definite meaning. After Matilda touches the man, Lawrence writes, "A sort of surprise stirred her, in her entranced state," and for

Hadrian, too, something is awakened,"[...] the soft, straying tenderness of her hand on his face startled something out of his soul" (*E* 100). Lawrence then alludes to what "truth" has been revealed to Hadrian through Matilda's delicate touch: "The fragile exquisiteness of her caress startled him most, revealed unknown things to him" (100). As a "charity boy," he has never really been exposed to this sort of gentleness, caring and desire. Of course, this is all problematized by the fact that Matilda originally thought she was touching her father's face, but "accidents" rarely occur in Lawrence; and they always reveal some deeper meaning. Therefore, the "unspoken intimacy" between Matilda and Hadrian has been revealed to them both through this "accidental" touch. From this point in the story on, we are constantly reminded of this unspoken connection, this silent but significant consciousness between the pair. Diane Richard-Allerdyce explains in "*L'écriture Féminine* and Its Discontents," that Lawrence's sensitivity to and awareness of inarticulable effects manifest in his writing in a way that illustrates the materiality of language as well as his need to defend against what in Lacan's thought is known as the Real. (207)

In Lawrence's terms it is more akin to the *real* or *realistic*, but Lacan's terms, too, illuminate something about Lawrence. The seat of "unfulfillable" needs that dwells in human existence, Lacan's Real, represents something that defies verbal expression and explanation but is still obvious when its influence is felt (Richard-Allerdyce 208). For Matilda and Hadrian this lack or need is also unspoken, but the emotion-even mutual healing, the wholeness for each—that accompanies the touch has a palpable effect on the pair. Hadrian sees past her age, her looks, even her air of superiority: "The same glamour that he knew in the elderly man [Ted] he now saw in the woman" (*E* 100). Matilda continues to treat Hadrian as she has always treated him: "he was a young boy who lived in the house with them, but was a stranger"

(101). However, she too feels something new: “[...] she dared not remember his face under her hand. When she remembered that, she was bewildered” (101). This ability and willingness of Lawrence to focus on the body as being valuable for its representation of a type of consciousness, as well as the capacity to access spheres beyond language is often associated with the feminine mode of perception as well (Richard-Allerdyce 209).

In this manner Lawrence illustrates his ability to express something like feminine *jouissance*, or the ability not only to interpret the body but also to transcend the limits of the corporeal self. He allows his characters (and himself) to cease to be tied to any physically limiting and binding element. As Ellie Ragland states, "The subject lives in the blind spot between his objectal *being* and the language that seeks to represent this” (195). Lawrence, then, uses the actual bodily sensation to embody that for which language fails. Similarly, Lawrence also understands physical sight to be limiting, strengthening this association to feminist theory. Feminist film theory (and related literary theory) finds that the “male gaze” is always seeking to possess its object. Lawrence, who would agree with this theory, prefers not so much physical vision as another way of seeing, though he might ascribe this dangerous gaze to the opposite sex at times. Anaïs Nin, Richard-Allerdyce’s subject, also finds, “Lawrence had that quality of genius which makes a man realize experiences unknown to other men” (Nin 14). Therefore, as Anaïs Nin and others find, Lawrence probes beyond the boundaries of gender, reason and knowledge to illuminate an unconscious, perhaps universal, “truth”.

And because Lawrence was so familiar with the Bible, one almost immediately recognizes in the story of Hadrian the numerous stories of Jesus’ healing touch. We have already seen that Lawrence even echoes the title of one such Biblical

story with the original title "You Touched Me." The Gospel of Mark records the story of a woman who is in need of healing. Though she had spent all she had on treatments and numerous doctors, she had only become more ill. She came upon Jesus in a great crowd and touched his cloak, believing that if she only touched his clothes she would be healed. We are told that after this touch, she was immediately healed of her affliction. Jesus, "aware at once that power had gone out of him," turned and asked, "Who touched my clothes?" His disciples wonder why he asks, "Who touched me?" (Mark 5:25-34). Traditional Christian doctrine views this story as a lesson about faith in Jesus as the Son of God. The woman's faith heals her because she believed that just by touching his garment she would be healed. In true Lawrentian fashion, however, this story also lends itself to the followers of the kundalini/chakra system because Jesus immediately notices that power has gone out from him. Since the chakras are gateways that allow for the passage and exchange of energy, the "*Christ Light*" is sometimes said to be the angelic presence associated with the crown chakra, which connects us to the divine consciousness, in turn bringing about wholeness, oneness (at-one-ment), as *the* enlightened being, Jesus would immediately be aware that his energy was being radiated. As Anodea Judith finds, "The birth of Christ, said to be the Son of God, symbolized the blending of the divine and the mortal, characteristic of the half-way point that the fourth chakra represents" (388). A recognizable technique of Lawrence's is to use just such a blending of traditional Christian doctrine and other religions and philosophies to reconcile what he believed best suited humankind in its battle with duality.

Lawrence's desire to depict the "unspeakable intimacy" of human relationships, and his penchant for portraying the body as an important site of communication, goes beyond his writing and can be seen in his paintings as well.

Though many critics may not give his work as a painter much credit, citing his unwillingness to conform to traditional artistic conventions, his lack of fine arts training as well as his surprising opposition to using live models and to anatomical studies, each of Lawrence's human figures reveals the same awareness of the palpable body and need for intimacy that his writing so effectively explores. These paintings, mostly nudes, show the human form in various states of action and life—and with few exceptions, the bodies are all touching in some way or another, as if to amplify the Lawrentian belief in touch. In those paintings, like *Contadini*, where there is no real interaction between the two figures, the solitude and pensiveness of the main figure seems almost inconsolable and again reflects Lawrence's belief in the human need and desire for touch and intimacy.

Lawrence explains his position on painting and intimacy in "Introduction to These Paintings." His belief is that human beings have become too "mental." Instead of allowing their bodies and whole selves to know and understand one another in a more intimate, "intuitive" way, people let their heads interfere with the capacity to know each other "in the flesh." He states,

We have become ideal beings, creatures that exist in idea, to one another, rather than flesh-and-blood kin. And with the collapse of the feeling of physical, flesh-and-blood kinship, and the substitution of our ideal, social or political oneness, came the failing of our intuitive awareness, and the great unease, the *nervousness* of mankind. We are *afraid* of the instincts. We are *afraid* of the intuition within us. We suppress the instincts, and we cut off our intuitional awareness from one another and from the world. (*LEA* 190)

According to Lawrence, no human can truly know and appreciate the beauty, even the kind that comes through an imperfect body, love and life of another person, a

piece of art, or anything in this mortal life if he or she is too confined by so-called "ideals." This is why Lawrence is so accepting of the disabled or deformed, and why he is so adamant in his writing and his painting that people should learn to live more by instinct and intuition, experiencing *both* the physical and cerebral. He advocates a balancing in all things.viii

In *Fantasia of the Unconscious*, Lawrence finds that education should be "the harmonious development" of "modes of consciousness" (105). He goes on to state, "The development of the *original* mind in every child and every man always and only follows from the dual fulfillment in the dynamic consciousness" (107). This fragment of Lawrentian philosophy helps to explain what critics have often found to be wrong with his paintings. He refuses to conform to traditional artistic conventions because he is opposed to seeing the world as a defined set of "ideals" for all to follow. Lawrence, then, would naturally believe that anyone can be an artist, a painter, without formal training. And he resists the use of live models or the study of anatomy because he believes in knowing the subject with all the senses, and he refuses to break a subject down into scientific fragments. Having a live model in front of him would interfere with his intuitive portrayal of the human form because he may have resorted to painting by actual sight.

Lawrence takes great care in his attempts to "seize us intuitively" in his writing and his painting (*LEA* 194). In fact, he explains that the problem with most artists, especially the moderns, is that "they never get beyond studio models and clichés of the nude.... The image never gets across to us.... It remains merely optical" (194). Just as the slightest gesture or description speaks volumes in his writing, it is the same in his painting.

Accident in a Mine depicts four miners, three gathered around a fourth on the ground. The faces of the three miners who seem to be rushing to the fourth are blurred, muted, with only the hint of facial features; the fourth man's face, the one apparently in trouble, is completely blocked by one of the miner's legs. One understands the features of the miners' faces are not the most important thing in the painting. Lawrence does not want his viewer to focus on the optical here—he is attempting to convey a feeling, a mood. He is appealing to the viewer's intuitiveness, and he is quite successful. The perceptive, instinctual viewer is immediately struck with the urgency and concern for the downed miner in the painting, and the individual faces, bodies and other features of the miners become less important.

In a similar manner, a kinetic energy and celebration of bodies in motion can be seen in "Dance Sketch" and "Fire Dance." The individual features of all four dancers become less important than the action and vitality Lawrence is trying to convey in these works. The abundant energy of the figures in these paintings closely mirrors the experiences of the Brangwen family Lawrence portrays in *The Rainbow* and *Women in Love*, or of the lovers in *Lady Chatterley's Lover*.

In the "Anna Victrix" chapter of *The Rainbow*, for instance, we are told of the greatly pregnant Anna dancing "before the Unknown," full of joy and sensation:

She suddenly realized that this was what she wanted to do. Big with child as she was, she danced there in the bedroom by herself, lifting her hands and her body to the Unseen, to the unseen Creator who had chosen her, to Whom she belonged . . . She danced in secret and her soul rose in bliss. She danced in secret before the Creator, she took off her clothes and danced in the pride of her bigness. (169-170)

Not only is the spirit of this scene captured in paintings such as "Fire Dance" and "Dance Sketch," where the dancing couples are free and unashamed of their

nakedness-in fact, enjoying and reveling in their nakedness—but a similar spirit can also be felt and seen in a work like "Yawning," where the primary female figure seems to have a fullness and roundness to her belly and hips that might suggest a pregnancy. In all three of these paintings the bodies are successful in illustrating Lawrence's emphasis on the physical and instinctive awareness of others, not the "optical" or the "clichéd" stiffness of studio models, and not adherence to "ideals" that would make one embarrassed or ashamed to be dancing naked with others.

The inclusion of the goat in "Dance Sketch" also recalls a scene from *Women in Love*, when Gudrun dances before the Highland cattle in the "Water-Party" chapter. The cattle are "as if hypnotized...as the white figure of the woman ebbed upon them, in the slow, hypnotizing convulsion of the dance" (168). The human and the beasts seem to have an instinctual, natural awareness of each other. And to affirm this connection, the scene continues, "She could *feel* them just in front of her, it was as if she had the electric pulse from their breasts running into her hands. Soon she would *touch* them, actually *touch* them" (168; my emphasis). As if to reemphasize the importance of this touch and intuitive awareness, throughout his discussion of Cézanne in "Introduction to These Paintings," Lawrence explains the inherent relation between touch and intuition.

Cézanne, according to Lawrence, "wished to displace our present mode of mental-visual consciousness...and substitute a mode of consciousness that was predominantly intuitive, the awareness of touch" (211). This to Lawrence was admirable, in that it fostered a lost faculty to allow true balance, and through his writing and painting, Lawrence attempts the same thing. And though Lawrence makes the famous observation that Cézanne finally found the "appleyness" in his painting of Madame Cézanne, that he was able to portray an intuitive awareness of his wife so

that she was not a cliché, Lawrence also finds that Cézanne, "as far as his *life* went," had never "broken through the horrible glass screen of the mental concepts, to the actual *touch* of life" (214). In spite of the painter's inability to break away from his own consciousness and the cliché, Lawrence appreciates the frustration this causes an artist, and he respects Cézanne for at least being "bitter" about it; in this matter they are kindred spirits.

Just as themes from Lawrence's writings are echoed in his paintings, his impatience with the cliché is evident in both. He did not wish only to portray or deal with healthy, beautiful bodies—that would have been to cater to the stereotypical and to the social more. Lawrence was interested in the real, the actual, and that includes, for him, the inclusion of peoples who are disabled in one form or another. The fusion of spirit and corporeal body to which Lawrence devoted much of his life and works has to include the complicating factors of disability, if it is to be genuine.

During the closing years of the nineteenth century, the body became "a key site of political, cultural and economic intervention," especially in regard "to medicine, disability, work consumption, old age and ethics" (Hancock 1). The body has now "come to be recognized as a contested terrain on which struggles over control and resistance are fought out in contemporary societies" (1). Due to this important change, there has been a shift in focus in the understanding of disability and old age "from a medical and welfare perspective to a focus on embodiment as a human rights issue" (1). So this new understanding and way of perceiving the body has lead to the emerging field of disability studies, which sees disability more as a social exclusion and oppression than as an actual corporeal status of the individual body (29). The exclusionary social structures that the disability theorist protests, which are rooted in the industrialization and the medicalization of disabled bodies in the nineteenth

century, respond to people with impairments by regarding them "as unable to live up to—and cope with—the demands of a normal life" (31). The resulting "struggle for equal rights is a direct attack on the disablist notion that disabled people are nothing more than victims of defective bodies" (31).

Though this new and different way of thinking of disability and the body is relatively late in becoming a written and scholarly theory, Lawrence, or anyone for that matter with an impairment or physical challenge, has understood this concept long before the theory. If we accept that disability is more of a social problem and an identity prescribed to "abnormal" bodies by an "ablist" society, it is readily apparent that many of Lawrence's works dealing with disability directly—like "The Blind Man" and "A Sick Collier"—or containing "disabled" figures—like *Kangaroo* and *Lady Chatterley's Lover*—become, in some ways, indictments of society and its norms. His impaired characters palpably demonstrate both the frustration and abilities, even benefits, of the "abnormal." As we read of conventional society's denial of these characters' bodies, we begin to see how Lawrence's impaired characters struggle not only to find their own place in this society but also to find comfort in their own skin. Some critics, like Rosemarie Garland Thomson, even find his treatment of such characters suspect and misanthropic;xi however, Lawrence forces these characters to extend and surpass any corporeal force, just as he does, with communications that do not solely rely on spoken language. These bodies, like all other Lawrentian bodies, speak volumes without emitting a word—often speaking louder and more eloquently than the "able" bodies. Unfortunately, there has been very little investigation of these Lawrentian bodies—this study addresses this omission.

II. The Role of Beauty and Disfigurement in *The Ladybird*

"You, and your beauty—that is only the inside-out of you," says Count Dionys to Lady Daphne in *The Ladybird* (180). She is exceedingly concerned with outside appearances. We are told over and over of her beauty and how proud she is of that beauty. Count Dionys, representing the more sensible (sense-able) of the two, is merely stating a famous Lawrentian belief on getting to the "appleyness" (the essence) of a person or thing. In *Fantasia of the Unconscious*, Lawrence tells his readers to "Be yourself;" in fact, it is so important, he says, that this "is the last motto" (105). In other words, one shouldn't be bothered with appearances and show—ultimately, you are you, and that is what matters. Lawrence's most successful characters try to live through their senses and intuition, as well as minds, and not be worried about others' perceptions of them—or even their own too-mental self-perceptions, for that matter. One immediately recognizes the Count's importance, then, when he gently chastises Lady Daphne and when he goes on to tell her that her beauty is her "whited sepulcher," just an empty, beautifully-painted shell (*LB* 180). She is limited within her mode of life, like her ascetic mother, and her health is suffering the threat of possible consumption. Although Dionys also has limits within his opposing sphere, he is able to advocate a form of seeing that Daphne needs to practice. This special sight reveals the actual person, inside the person, rather than focusing on the beauty on the outside. It is in this vein that the Count, like other Lawrentian disfigured/disabled characters, is seemingly impeded but is actually enabled to live "outside-in."

This tale suggests Lawrence, once again, as a surprising precursor to some of the disability theorists today, particularly in its focus on inner balance and holistic healing. Although *The Ladybird* is frequently read as a tale of total polarity between

the two main figures (who do complement each other like day and night), there is also a certain emphasis on each individual's need to balance the halves of the self and to gain both self-realization and mutual interrelationship. Daphne's physical illness is evident, and so is her husband's war wound. Although fairly little attention goes to the Count's disability (as opposed to his powerful influence), Con Corroneos and Trudi Tate have emphasized recently that he is "badly wounded" (110); still, they followed a common theme about Lawrence's male characters of this period as overly dominating individuals. In fact, Daphne and the Count, as well as her husband Basil, all qualify as disabled figures who struggle, to varying degrees, with an ideal of wholeness. To a great extent, this is a tale about healing—and the failure of healing.

Many people regard the disabled or disfigured as ugly, and even morally degenerate, based solely on outside appearances. As Martin S. Pernick explains in "Defining the Defective," Albert Wiggam, a major popularizer of eugenics, "regarded health, intellect, morality and beauty as 'different phases of the same inner...forces'" (91). "Good-looking people," he claimed, "are better morally, on the average, than ugly people" (91). This is exactly the kind of attitude that this story questions. Forcing his characters, like the injured Dionys, and the disfigured soldier-husband, Basil, to live outside-in, because they cannot rely on their beauty, Lawrence compels the reader to challenge such beliefs and statements.

Rosemarie Garland Thomson, a disability theorist, who relies on a wheelchair herself, finds that "the bodies of the severely [...] disabled have always functioned as icons upon which people discharge their anxieties, convictions and fantasies" (56). One can tell through Lawrence's use of the disabled and/or disfigured body that he is dramatizing this same point, revealing public insensitivity to "otherness." We all "discharge" our own nervousness onto these bodies, and some critics would argue that

Lawrence did this, himself, if inadvertently. But in reality he has written this story as an exposé of such attitudes. First, he places Daphne in a hospital with wounded prisoners. In effect, Daphne's initial reaction to the hospital environment, where she finds Count Dionys, is demonstrative of this attitude: "Daphne was upset by the hospital. She looked from left to right in spite of herself, and everything gave her a dull feeling of horror: the terror of these sick, wounded enemy men" (*LB* 165). To be sure, the setting is during the years of World War I, these men are enemy soldiers, and the ill and the maimed surrounding her also add to her discomfort at this curious and terrifying site. Her acute consciousness of her own beauty is magnified in this environment, making it ironic that the wounded, "small" Count Dionys chastises her for this hollow awareness of herself.

The military hospital, with the wounded and broken in evidence, is depicted in terms that suggest a late-nineteenth or early-twentieth century "freak show," thus speaking volumes about the voyeuristic but cold regard that many people have for nonconforming bodies. The fascination and nervousness Daphne displays result from the same kind of "thrill" or "disquiet" that many who attended these shows experienced. These displays fed on this same feeling. Like Daphne, many people became acutely aware of their own "superior" or "able" bodies. In fact, *monstra*, the Latin word for "monster," also means "sign," which "forms the root of our word "demonstrate," meaning "to show" (Thomson 56). Many people, then, have regarded the disabled/disfigured as monsters to be caged and displayed. This aspect of the gaze is what many disability theorists decry, including Lawrence—particularly in a story like "The Blind Man," where the major character only truly sees once he has lost his physical sight.

Lawrence works aptly, too, through Dionys, Daphne and Basil to show how perverted these ideas are. He allows readers to feel disquiet at their own shallow and narrow-minded beliefs, not at the disabled/disfigured body of others. As he states in *Fantasia of the Unconscious*, people's partners should "tear [their] lovely opinion of themselves to tatters, and make them look a holy ridiculous sight in their own eyes" (198). This is how the Count functions for Lady Daphne. She wants to look her most beautiful when she introduces her husband, Basil, to the Count. Several times we are told how attractive she looks, and how conscious she is of those looks. Then we are told how she feels during the visit with the Count:

> She might just as well have been an *ugly little nobody* [my emphasis], for all the notice that was taken of her. She sat in the window-seat of the dreary small room with a look of discontent on her exotic, rare face, that was like a delicate white and pink hothouse flower. (*LB* 200)

Instead of garnering the attention for which she is so desperate, she seems almost a fool because no one is paying her any attention. Count Dionys is very much engaged in a vigorous, lively discussion with Lady Daphne's scarred-faced husband, himself a wounded war veteran. Once again, Dionys is the check on Daphne's opinion of herself. Rather than being impressed with physical, outside beauty, the Count is more interested in a spirited meeting of minds and souls. As John Humma so accurately notes, "It is not her beauty [...] that he cares about. [...] In the 'world inside-out,' the one we must nurture, something other than physical beauty matters [...]" ("Lawrence's" 226). Hence Lawrence, through the disabled characters of Psanek and Basil, has made yet another important statement about beauty and (dis)ability. Leading scientists began to try to explain the evolutionary role of beauty in 1871 with Darwin's analysis of sexual selection in *The Descent of Man* (Mitchell 91). In fact,

Francis Galton, Darwin's cousin, even compiled a "beauty map" of Britain, calculating "the ratio of attractive to plain and ugly women he encountered at various locations" (91). Scientists and eugenics popularizers found this problematic, however, because "aesthetic preferences" did not appear to "favor other adaptive traits" (91). Likewise, as noted by Martin S. Pernick, even "many professionals among the eugenics leaders felt that 'the mind is more important than the body'" (Mitchell 104). On this vital point Lawrence appears to agree: physical appearances, after all, are not as important as knowing oneself. And being comfortable with that person is most important. The indecision displayed by such theorists on beauty—plus the ineffectiveness of the methods to accurately measure any significant magnitude of beauty as a major indicator of other life traits—may inform the comments of Psanek (Count Dionys).

To illustrate these views most effectively, Lawrence must juxtapose a figure like the "small," "ill," "wounded," "*smorto*" Dionys to the "tall, beautifully built" Daphne (163-164; 160). It is certainly no accident that Dionys' name comes from the god Dionysus, who, in certain aspects, "represents the outstanding features of mystery religions [...] ecstasy, personal delivery from the daily world through physical or spiritual intoxication, and initiation into secret rites" (Gross). It would take just such a figure, in Lawrence's estimation, to help Daphne achieve a balance between the cerebral world, where sight and appearances matter excessively, and this Dionysian world, prizing intuition and sensuality even over physical beauty. In fact, others have noted this "healing," or achievement of balance, effected through Dionys. Ronald Granofsky, in "Illness and Wellness in D.H. Lawrence's *The Ladybird*," for instance, finds, "The Count, almost from the first solicitous of Daphne's health despite his own discomfort, 'cures' her in Lawrentian fashion [...]" (106).

Interestingly, even though Basil, Daphne's husband, is himself disfigured, he is incapable, in this version of Lawrence's tale, of initiating a similar healing effect for either himself or Daphne. In the earlier version of this tale, "The Thimble," Mr. Hepburn (later Basil) achieves a profound understanding and ability to communicate with his wife on a "higher" plain due to this wound. Mr. and Mrs. Hepburn's mutual sicknesses allow them to heal themselves and each other. They come to understand, on their own, the same lessons that the Count brings to this later version. Lawrence Steven notes, in "From 'Thimble' to *Ladybird*," that "in *The Ladybird* both Daphne and Basil are helpless. [...] Fortunately for Daphne the Count saves her. Basil is left in his non-life" (247).

In this vein, then, it is worth noting how Lawrence treats both Basil's wound and Lady Daphne's illness in this later adaptation of his story. Basil's wound becomes less physically horrific, yet Daphne's illness becomes much more significant. Thereby, Lawrence has changed the meaning and focus of the tale.

The metaphoric use of the facial wound in "The Thimble" "informs the theme of superficiality running through the tale" (Steven 247). Not just a superficial scar in *The Ladybird*, the wound becomes "seared into [Basil's] brain" (247). He is completely out of touch with any possible benefit from his wound. Rather than attempting to really live, in the Lawrentian sense, he allows the scar to hobble him permanently, even though the wound is less physically severe, and is described in less graphic terms, than in the original version.

In contrast, Lady Daphne's pneumonia from "The Thimble" has become the much deeper threat of consumption in *The Ladybird*. Now, not only are her lungs affected, but she is no longer able to heal herself from within. Her conflicting Dionysian and Apollonian selves are out of balance. When we first see Daphne,

Lawrence tells us “her reckless, anti-philanthropic passion could find no outlet” (161). The battle between her father’s “own wild energy,” which she has inherited, and her conscious “adoption of her mother’s creed [...] that life should be gentle and good and benevolent” has created a turmoil of frustration and bitter anger within Daphne; this battle is literally eating her from the inside, making her “doctors fear consumption” (161). Though her own brush with illness has prepared her for new realizations, it is due to the Count’s tutelage that Daphne learns to access her core, beyond the beauty. As Carol Siegel states, “[. . .] Psanek, in turn, like the forgotten wild part of herself, calls her 'into the underworld' of their dark, silent communion, the subconscious world in which she finds her soul (or female essence) and so peace” (*Lawrence* 67).

The inability of both Basil and Daphne to restore themselves or each other in this version—while another (dis)abled man, Dionys, is able to help himself and Daphne, as she helps him—may say at least two things about how Lawrence’s views on disability had evolved since the first version. First, Basil—arguably an earlier, less hateful version of Clifford Chatterley—cannot work past the scar, now a part of his soul. He is unable to access the sensitive, intuitive part of himself. Like Clifford, he is inadequate at working *through* his disability and using it to any advantage. Dionys, on the other hand, like some other disabled Lawrentian characters, uses his wounds, to a great extent, as a means to metaphorical death and rebirth. As James Cowan in “D.H. Lawrence’s Dualism: The Apollonian and Dionysian Polarity and *The Ladybird*,” suggests, “[the Count’s] condition, as much metaphysical as physical, makes him almost acquiesce in death; but images of life in the fecund darkness of earth suggest that, however painful it may be, he will consent to rebirth” (83). Basil cannot or will not address his wounds and experiences in such a light. Second, this newer version may suggest that, no matter how superficial or horrific the disability or disfigurement,

it has the potential to "cripple" one's soul, if one lets it take one forever out of natural balance. Not only juxtaposing Daphne and Dionys, but also placing three disabled characters so close to each other (again a possible foreshadowing of Chatterley, Connie and Mellors), allows Lawrence to clearly illustrate his understanding of how one might successfully handle a disability.

Learning to live "inside-out" seems to be the answer to dealing with both life and infirmity. As Humma finds, "The number of *in*-words seems to multiply as we watch Lawrence's technique in the story taking shape" ("Enabling Image" 223). It is no surprise, then, that we see the *in*ternal union between the Count and Daphne grow. Later in the novella the unspoken soul-union between them shows they are both searching for maturity: "He suffered having the sensitive woman beside him. It affected him [...]. And she seemed to be sending her heart towards him. [...] From the breast she loved him, and sent out love to him" (208).

Though this passage signals a deeper, unspoken connection between the two, this connection is still not wholly mature. Lawrence notes of the "lower self" in *Fantasia of the Unconscious*, "without sight or scent or hearing the powerful magnetic current vibrates from the hypogastric plexus [...] vibrating onto the air like some intense wireless message" (194). On the other hand, the "upper" self is also precarious and isolated by itself. The connection, then, between two really attuned human beings reaches beyond the physical, beyond the beautiful or deformed; it is a true, *in*ternal union. Granted, Lawrence is discussing a sexual vibration, in *Fantasia,* but from this same vibration comes life and true connection—a "renewal" (195).

During this scene, however, the Count "suffers"; though Daphne is clearly becoming more sensible/sensate, she is still not completely working from this "hypogastric plexus," her "lower self." In many ways, Daphne is still using her

beauty, in addition to this recent ability, to (too) consciously command power and control. This is especially hurtful and uncomfortable for Dionys. Without a word, she seems "to be holding them under her spell." She even seems "to have cast a certain muteness on the table, in the midst of which she remained silently master" (*LB* 208). As she continues to question Dionys for his opinions on the war, she is "[...] making him speak. [...] trying to read the future in him as the augurs read the future in the quivering entrails of the sacrificed beast" (208). Some critics, like Sandra Gilbert in her "Potent Griselda: 'The Ladybird' and The Great Mother," find the Count's emotional state to be due to Daphne's female power: "Imprisoned first in her country and later in her ancestral home, he is continually at her mercy throughout the tale," says Gilbert (146).iii She then implies that this is a result of Lawrence's fear/respect for female power and the Great Mother. While this interpretation works, there is yet another interpretation that is equally plausible. Speaking is "too mental." At this point, Daphne is compelling Dionys to rely on the "upper centers," which seems unnatural and forced to him. He is out of his natural element and fears to become unnaturally mechanical in his observations.

Lawrence also shows that this type of "upper" consciousness still afflicts Daphne with a "great gulf": "Her *consciousness* seemed to make a great gulf between her and the lower classes, the unconscious classes" (*LB* 211). In this very genuine way, Lawrence uses Daphne's beauty—and her awareness of that beauty as power—as a physical manifestation of the sterile mental consciousness Dionys opposes. While many people believe that disabilities can be crippling, for Daphne it is actually her "able," beautiful body—and her consciousness of it—that is causing her to be crippled. The only way to help Daphne out of this consciousness is to let her experience and employ senses other than sight—where her great physical beauty is so

obvious to everyone. It is clear that this is the function Dionys performs for Daphne: he encourages her to be exposed to other senses. However, at the same time, it is clear that he is not fully balanced but is uncomfortable with the verbal and mental world, especially in the supper conversation with Daphne.

Just as the Count helps to bring Daphne's Dionysian and Apollonian selves into balance, Daphne performs the same function for the Count. Perhaps the most obvious example of this is the garment-making she does for the Count. He must be somewhat presentable to the external world, even though he is not at home in it. Because Daphne is relaxed as part of this world, she is the only really suitable choice to aid him in being more at ease in it. This is why it is so important to him that she be the only one to touch the garments. After Daphne asks if she should have her maid sew the shirts, he pleads, "Oh please no! Oh please no, do not trouble. No, please, I would not want it unless you sewed it yourself, with the Psanek thimble" (*LB* 173). He explains the shirt must be made "by a woman of [his] own blood." And "since fate has made [Daphne] so that [she] understand[s] the world as [he] understand[s] it," when she wears the ladybird, she'll understand his request (174-175).

After a brief exchange about madness, the Count explains how he was "quite quite sane" with his wife, who once made his shirts. One understands that his wife acted as a counter to his unbalanced self, much as Daphne will do, through making the garments and thus giving a palpable expression to her role in their relationship. As he brings the "magic" and balance to her, through the darkness, she brings it to him in the daylight world, in the form of shirts, covering his wounds from the outside world.

Just as Daphne's transformation, her realization of a true self in Lawrentian terms, will only be complete when her exterior self "comes into relation with its interior counterpart, the 'dark,' Dionysian sister with*in*," the Count's transformation

can be completed only when he and Daphne come together [my emphasis] (Humma 222). This Lawrentian transformation is effected near the end of the novella when Daphne and Dionys finally consummate their inner connection.

During the Count's visit, Daphne hears him "singing" at night, when he is by himself: "It was a curious noise: the sound of a man who is alone in his own blood [...]" (212). At first Daphne cannot understand this noise she hears. She is unfamiliar with being totally in tune with her own more natural, less rationalizing self. After a couple of nights of listening, she begins to open up to the sounds—strengthening the *in*ternal bond between the two, awakening her own *inner* consciousness. Because of this, Daphne "could pass beyond the world, [...] where her soul [...] was perfected" (213). In this realm, her *inner* beauty becomes unblemished like the corporeal beauty she is so conscious of in the world she inhabited exclusively before this experience with the Count. In fact, Daphne is very upset and worried when Dionys does not sing during the third night as she waits to listen. Her response shows the importance of this evening ritual as a means of fostering the new, stronger need she has for the Count. Rather than Daphne's representing all the "healing power" (as according to Gilbert), she cannot herself be healed without him ("Potent Griselda" 143). She fears that without hearing his song, she will be lost back in the world of the day—engulfed by her prior mechanistic consciousness: "It was her greatest nervous terror, lest the spell should be broken, and she should be thrown back to what she was before" (214). Without being exposed to these new, "darker," more natural senses, she is terrified she will again become swallowed by the hollower appearances of the day. Her external beauty will once more be too visible in its light, and she doesn't want to become once more that "whited sepulcher."

She needn't worry at all, however. During the following night, "the kind of swoon [fell] upon her," and she "listened to the sound from the room. It called" (214). She is again being called into that other world, where sight is not so important. Lawrence tells us "[...] she saw nothing" (214). Indeed, the following action, where she enters his world, takes place in darkness. She goes to him, and she first asks him to shut the door. She wants her old consciousness to be shut out of this important rite. When he closes the door, "The room was complete darkness. There was no moon outside. She could not see him" (214). He has to be her guide in the darkness, literally, as well as metaphorically: "I will take you to the couch, he said, putting out his hand and touching her in the dark" (214).

At first, both are "startled" and "wounded" by the "day-mood of human convention" (215). She "shudder[s]" when he touches her hand to guide her to the couch; he is "silence[d]" by her interruption and by having to explain the song he sings. But this "shudder" shows her ability to make the transition to another self, one that, like that of Dionys, cannot or does not want to be perpetually bound to exclusively "daytime" rituals. Her interruption of the mood turns his time to be "alone in his own blood" into a mechanical, even analytical, event. However, they both finally begin to relax into their night-moods. Without sight and dialogue, their intuitive selves speak volumes: "It was uncanny, to feel her near in the dark, and not to see any sign of her, nor to hear any sound" (215). She brings him fulfillment: "[...] leaving him once more alone on a darkened earth, with nothing between him and the infinite dark space. Except now her presence. Darkness answering to darkness, and deep answering to deep. An answer, near to him, and invisible" (215). In this blackness, both are equal. His disability/ disfigurement is not visible, just as her beauty—an objectification of her dysfunctional daytime self—is not visible. She has

learned to access that part of her that the Count would define as the "true" self. Therefore, they are both able to communicate without words; through Lawrence's inversion of the Tantric centers, they are able to access the soul (and Lawrence places it in the blood), the inner self, achieving enlightenment. They willingly submit to each other, and the ensuing narration cements the idea that her beauty, and the daytime, where that beauty is visible to all, is not what is most important. Indeed, the Count tells Daphne, when it is finished:

> Now you are mine. In the dark you are mine. And when you die you are mine. But in the day you are not mine, because I have no power in the day. [...] in the day I cannot claim you. [...] So don't forget-you are the night-wife of the ladybird, while you live and even when you die. (217)

She has now experienced a metaphorical death and rebirth such as the Count experienced earlier. Just as his disfigurement and disability no longer have a crippling effect on his life functions, her beauty, her too-conscious self, and her consumption should no longer have a crippling effect on her. That is, in effect, the case: "She had a strange feeling as if she had slipped off all her cares. [...] She had always been Aphrodite, the self-conscious one. [...] Now [her eyes, once resistant and hard] had unfolded from the hard-flower bud, and had the wonder, and the stillness of a quiet night" (217). Even her husband, Basil, notices this great difference, and he realizes that their relationship will never be as it once was. Basil notes how she seems "virgin like," and he is "ashamed to make love to her" (218). They both come to the decision that their sexual love for each other will end. She agrees to obey him because she is his wife, but they both understand their lives have been forever changed, and Basil, left alone, cannot figure how to make the same transitions as the Count and Daphne

have made. He is still lost in the appearances of the daytime world, asking her if she is in love with the Count.

During the ride to Voynich Hall, when he is taking the Count back to the hospital, we see just how lost and ineffective Basil really is. He tells Dionys that "something of [him] died in the war," and "it will take [him] an eternity to sit and think about it all" (220). He goes on to tell the Count that he doesn't mind "*work,* mechanical action"—to which, Psanek replies, "A man can only be happy following his own inmost need" (221). This discussion, once and for all, reinforces Basil's inability to actually learn from his condition. Basil is stuck in his mechanical rut and, worse, he doesn't mind it. This is the most terrible spot to be in, in Lawrentian terms; he will never again be able to access his "true" self, and the fact that the Count replies the way he does, only serves as the exclamation point at the end of his sentence.

In total contrast to Basil and his problems, the last few paragraphs and pages of the novella continue to explain and develop the changes in Daphne and her relationship with the Count. It is still, and will continue to be, in the darkness—without the sense of sight: "[Daphne] never *saw* him, as a lover. When she *saw* him, he was the little officer, a prisoner, quiet, claiming nothing in all the world. And when she went to him as his lover, his wife, it was always dark" (219). For both of them, disability is, in part, a metaphor for being out of balance and not being comfortable relying on only one aspect of their selves. Thanks to Dionys, Daphne has indeed learned to live outside-in. On the other hand, he has more to learn, as his imperious philosophy continues to suggest.

Interestingly, though Daphne seems to have overcome her self-consciousness, some critics, like Lawrence Steven, proclaim the "unnaturalness" and self-consciousness of the Count. His prose, claims Steven, illustrates "lack of confidence"

on Lawrence's part (252). On the contrary, I believe that Lawrence intends to illustrate at least three things here. First of all, the Count's "incantatory" speech reminds us that he is of the night, and he is not comfortable operating from the "daylight" systems that would include everyday speech. Remember that he was very uncomfortable during his supper with Daphne, when he was like the "sacrificed beast." Also, his world, at least on a mythic level, is supposed to seem mystical and even hypnotic; therefore, "the method of [his] incantation (repeated insistence)" only reinforces this idea (Steven 252). How else would Lawrence have the Count speak to achieve (or at least attempt to achieve) this effect? Finally, and possibly most importantly from a disability perspective, Lawrence may be challenging his readers to feel the discomfort and "unnaturalness" that many disabled people, including the Count, feel in everyday society. Perhaps Lawrence's style here is an attempt to call to mind the more visceral response to a "nonconforming" body.

Indeed, Lawrence's important messages about beauty, disability/disfigurement, and human relationships make this far from his "ugliest story," as Julian Moynahan has deemed it (178). For a disability theorist, the tale makes a decidedly significant point. As Granofsky suggests, "[...] the endorsement of various forms of inversion becomes the scaffolding" for social change, "part of an entire cultural reform involving but not confined to political power" (109). Though one is not at all comfortable with his political beliefs, perhaps Dionys can stand as an archetype for a strong, "able" bodied, yet physically limited, person. If so, a reader just may take notice and realize that the "disabled" can actually become a valuable, even necessary, part of society. They should not be judged or pigeonholed according to their disability. Perhaps, like Daphne, the "normates" and beautiful people of the world can flourish around and learn from all

people, including those deemed “disabled.” And, from a Lawrentian perspective, everyone should learn to live “outside-in.”

III. Accepted Disability through Representation

While many scholars and readers may overemphasize the importance of an author's life-even to the detriment of the writer's work-when it comes to Lawrence's representation of disability, it is imperative not to dismiss Lawrence's own life experiences. His early life as a sickly child and his subsequent respiratory illnesses most certainly helped to shape many of his thoughts and works, and so did his knowledge of disability among miners and particularly among soldiers in World War I. In this case, however, a direct examination of Lawrence's familiarity with illness only accentuates the "contextuality" of his work.

Though many feminist scholars and disability theorists may find Lawrence somewhat hostile and bitter in his depiction of powerful (or submissive) women and less than sympathetic in his portrayal of some disabled or otherwise "differently-abled" bodies, many of these readings rely on the examination of one or two characters—like Clifford Chatterley, who is, admittedly, not a very desirable example of a human being—or on somewhat outdated scholarship, like the (in)famous 1970's study. A deeper investigation of a broad range of Lawrence's writing reveals a more compassionate author. "The Thorn in the Flesh," for instance, when read through a disability/semi-autobiographical lens shows a sensitive and thoughtful writer who is neither dismissive nor bitter, especially when it comes to self-acceptance, disability, and the pursuit of renewal.

Many Lawrentian scholars will automatically see the importance of this weakness and resurrection imagery in Lawrence's work and life, even though some routinely align him with themes of power and leadership. With this idea of "perfect power in weakness" in mind, however, one understands that Lawrence also found the most interesting and genuine aspects of humanity in those weaknesses; therefore,

though characters like Clifford Chatterley do exist in Lawrence's canon, he is just revealing another aspect of humanity—even if readers might not like the uncovered portrait. Bachmann and Emilie's story, however, offers a much more palatable, empathetic example of this approach.

It should not be surprising (though it may seem so at first) that D.H. Lawrence—who suffered himself from ill health—was an early proponent of disability theories that gain support today. Shocked by the modern world's damage to the human body and spirit—in a new statistical, mechanistic environment and in the devastation of the most industrialized of wars—he wrote often about disability and the need for renewed balance of faculties. This dissertation investigates Lawrence's interesting, mostly unexplored, link to disability theory. Employing his unique approach to Eastern Tantric philosophies, which help to promote holistic healing of the body, this work argues that Lawrence is a pioneer of modern theories of body and soul. Some of his texts about disability are placed in a comprehensive Lawrentian context that embraces his major canon, including non-fiction pieces. In works like "The Blind Man," *The Ladybird* and *Lady Chatterley's Lover*, for instance, disability leads to a pursuit of balance, mutual healing and inner beauty as well as compensatory sensory development. Finally, the research concludes with a discussion of the importance of an autobiographical approach to Lawrence to reveal his empathy with the disabled, wounded and ill. Bachmann's sensitivity here is extremely important in terms of disability theory. The soldier's own feelings of humiliation and unease have given him an increasingly empathetic soul. Bachmann has received a gift—similar to Paul's vision—but he still possesses a "thorn in the flesh." Bachmann too has felt the torture and heavy burden of carrying a "stigma." Bachmann enjoys a renewing relationship with Emilie, which is similar to Maurice and Isabel Pervin's replenishing

relationship in the “Blind Man” and that of the young soldier and his new bride in “The Thimble.”

Lawrence clearly knew, from the inside, what it is like to have a “thorn in the flesh.” The story suggests the universality and the important uses of disability when Bachmann accepts himself, asserts his own worth, and pursues his life with the happiness of relationship. By such acceptance, Lawrence shows that the body can contribute to its own healing and ease, as in this story or in *The Ladybird*—or it can refuse to do so.

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