

## 論文

# A Study of *The Virgin and the Gipsy*: D. H. Lawrence's Essential Attitude Towards Christianity

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## 要 旨

『処女とジプシー』は、D.H.ロレンスの死後1930年に出版された中編小説である。これまでに多くの研究者がこの中編小説を論じてきている。主な論文としてターナーやリーヴィスやリューダーマンのものがあるが、彼らの精力的な研究に敬意を表す一方で、筆者には彼らの主題の捉え方はまだ十分であるとは思われない。筆者は、この物語の主題には、イヴェットの母親の存在が関わっていると捉える。つまり実際には物語に登場はしなくて回想のうちに述べられているイヴェットの母親「シンシアであった女性」が、イヴェットとジプシーと同じく主人公の一人であると考え。彼女の行動が牧師館の中に住む家族に大きな影響を与えており、イヴェットが母親の血に目覚めて、牧師館から心理的に脱出するという行為が肯定されているのである。この脱出に一番大きな力を貸しているのがジプシー、ジョー・ボズエルであり、更にイーストウッド夫妻の影響も見逃せない。一方で、牧師とその母親は作者に批判されており、特に二人が代表するキリスト教思想が糾弾されているのである。

『処女とジプシー』と同時期に書かれた『羽鱗の蛇』や『チャタレー卿夫人の恋人』や『死んだ男』にもキリスト教批判は表れているが、『処女とジプシー』においてはこの主題が凝縮して描写されており、彼のキリスト教に対する思想の集大成と思われる作品となっている、と捉える。

キーワード：the gipsy (ジプシー), Christianity (キリスト教), the white world (白い世界),  
the dark world (黒い世界), smash of taboo (タブーの破壊)

## Introduction

D.H. Lawrence depicted the collapse of Christianity in many of his works, for example, in *Women in Love*, *The Lost Girl*, *Aaron's Rod*, *The Plumed Serpent*, *Lady Chatterley's Lover* and so on. And this attitude is to be found in *The Virgin and the Gipsy* in its most severe expression. It is there in the description of the rectory where the two sisters, Lucille and Yvette live. They were nine and seven years old when their mother eloped with a young and penniless man. The model for Yvette is Frieda's daughter, Barbara Weekly. J. Moynahan puts it as follows:

“The Virgin and the Gypsy,”<sup>1)</sup> published only posthumously but written around 1925 and set in a village of southern Derbyshire, grew out of a final visit Lawrence made to the Midlands in the middle nineteen-twenties. The Saywell family situation while recalling that of “Daughters of the Vicar” evokes much more directly the situation of the Weekly family after Frieda's elopement and divorce. Although the rector is not, and was never intended to be, an accurate portrait of Professor Weekly as a grass widower, the characters of Lucille and Yvette were surely based on Frieda's daughters, whom Lawrence had gotten to know and like when in adolescence they were permitted to visit their mother. (Moynahan 209)

Moynahan's essay on the novel and many other scholars point out that the affair is based on Ernest Weekly's Family. The model of the eloped mother is Frieda. The effect of this affair lasts throughout the story because her former husband, Mr. Arthur Saywell who is forty-seven years old, suffers bitterly from it and his mother called Granny and his younger sister named Cissie hate the daughters' mother, who never appears in the story. Though the daughters couldn't understand why their mother ran away from her husband when they were young, they gradually come to know the reason as they grow up. Yvette is especially interested in her mother's world,

which is essentially anti-Christian and therefore dangerous, and she wants to escape from the rectory herself. Indeed *The Virgin and the Gipsy* is a work about Yvette's escape from the rectory. The rectory is the world Lawrence feels so strongly against. It is the epitome of corrupted Western civilization, in other words, Christianity. How is it described by Lawrence? Judith Ruderman shows us the importance of the character of Granny as follows.

Lawrence entitled his novella *The Virgin and the Gipsy*, but it may be argued that the pivotal character in the work is neither the virgin nor the gipsy but rather the domineering mother figure who dictates the style of life against which the young girl, Yvette, rebels. (Ruderman 154)

Ruderman says that Granny is “the central figure in the house. . . . They called her the Mater. (GSNSL 1026).” As she points out Granny is the most imperial being in the rectory, but she is not so in the story. Granny is a character of the anti-life and “marked as a “devouring mothers<sup>2</sup>) (Ruderman 155).” But it is Yvette's mother who brought about the collapse of the rectory. And she has influence on Yvette who is charmed by the gipsy. Therefore Yvette's mother, Yvette and the gipsy are the most important characters. F. R. Leavis explains the importance of the character of the rector's former wife.

In the negative, of course, the positive is invoked. And in the presentment of the rector his relations with the wife who has left him play a crucial part (we note that the tale is significantly inscribed to Frieda). As her daughters remember her, ‘she had made a great glow, a glow of life, like a swift and dangerous sun in the home, forever coming and going.’ (Leavis 289)

A. B. Crowder and L. Crowder tell us that the theme of the novel is “an opposition between indoors (the rectory) and life outdoors (a wild and primitive landscape) in order to suggest a pagan reality behind the appearances (Crowder & Crowder 384). They argue that the gipsy is depicted “as an instrument for Yvette's awakening into a deeper, more elemental view of existence (Crowder & Crowder 385).” And they point out that the gipsy “is associated with clearly phallic power—a broom and a candle

stick” and “*The Virgin and the Gipsy* is a novel of sexuality and pagan sensibilities. In it Lawrence has tried to impart a transcendental dimension of sexual encounter—in this case, one involving the conveyance of special knowledge of life to an initiate (Crowder & Crowder 387).” I agree with Crowder & Crowder as to the sexual salvation of Yvette by the gipsy but they don’t make any mention of the importance of her mother’s existence. John Turner points out that the meaning of *The Virgin and the Gipsy* is the opposition between the dominant culture and gipsy counterculture. He studies the taboos of established society and tells us that the novel is an attack on these taboos.

For Lawrence’s point is that the taboos which govern modern bourgeois life are irredeemably sham ; they no longer make for real community, and therefore the contradictions which it is their social function to mask must be brought into consciousness and dealt with. Indeed, the taboos he depicts are the agents of a moral hygiene that actively works against human connexion. (Turner 146)

I agree with his opinion, too. But he doesn’t refer to Yvette’s mother’s elopement very strongly. In *The Virgin and the Gipsy*, taboo has a strong connection with her mother’s elopement. It is the sexuality which is anti-Christianity. I want to argue this point especially.

## I The Rectory and Yvette

Granny, the rector’s mother, is depicted as becoming weak-sighted and deaf, meaning she is losing the power to understand the truth, though she still has a strong will to power. She controls her son, the rector, by mother love. He still worships his former wife. Besides, Granny makes a sacrifice of Cissie who is Yvette’s aunt. Cissie who is over forty, just serves her mother, Granny, and she is single and a virgin. Granny is the embodiment of degraded Christianity, and so Lawrence depicts the rectory as having a bad smell. Moynahan points out that “Granny is Lawrence’s most loathsome image of a woman dominated by the will to power (Moynahan 215).”

The rectory struck a chill into their hearts as they entered. It seemed ugly,

and almost sordid, with the dank air of that middle-class, degenerated comfort which has ceased to be comfortable and has turned stuffy, unclean. The hard, stone house struck the girls as being unclean, they could not have said why. The shabby furniture seemed somehow sordid, nothing fresh. Even the food at meals had that awful dreary sordidness which is so repulsive to a young thing coming from abroad. Roast beef and wet cabbage, cold mutton and mashed potatoes, sour pickles, inexcusable puddings (GSNSL 1030).

As shown above, the rectory has a negative image. Its characteristics are “unclean,” “cold,” “damp,” “sordid,” and “shabby.” Lawrence tells us that modern civilization seems clean and hygienic on the surface, but under it there is corruption, and smells bad as described in *Kangaroo*. The Somers find many rats in Australia. The country must go through huge change. Lawrence sometimes uses the metaphor of a rat when he criticizes sham people as seen in *Women in Love* and *Kangaroo*. In *The Virgin and the Gipsy* the collapsed person has the image of a huge toad instead of a rat. The person is Granny. She oppresses young, clean and fresh things. Yvette seeks clean things outside because the air of the rooms of the rectory seems dirty and to smell bad to her. So she wants a fresh wind blowing. And the smell of the room seems to be that of Granny.

While she was gone, in nervous exasperation Yvette would open the window. The room was never fresh, she imagined it smelt: smelt of Granny. And Granny, who was hard of hearing, heard like a weasel when she wasn't wanted to.

“Did you open the window, Yvette? I think you might remember there are older people than yourself in the room,” she said.

“It's stifling! It's unbearable! No wonder we've all of us always got colds.”

“I'm sure the room is large enough, and a good fire burning.” The old lady gave a little shudder. “A draught to give us all our death.”

“Not a draught at all,” roared Yvette. “A breath of fresh air.”

(GSNSL 1032–33)

Why does Yvette dislike the rectory and want to go outside? As shown above, she

wants fresh air. The opposition between Yvette and Granny and her father and aunt Cissie comes from the unseen presence of Yvette's mother who is called "Pure white snow-flower," or "She-who-was-Cynthia," by her former husband, that is, Yvette's father.

Out in the evil world, at the same time, there wandered a disreputable woman who had betrayed the rector and abandoned his little children. She was now yoked to a young and despicable man, who no doubt would bring her the degradation she deserved. Let this be clearly understood, and then hush! For in the pure loftiness of the rector's heart still bloomed the pure white snow-flower of his young bride. This white snow-flower did not wither. That other creature, who had gone off with that despicable young man, was none of his affair.

(GSNSL 1026)

The presence of Yvette's mother exists throughout the work, though she doesn't actually appear in the work. "Whiteness" is the symbol of Christian world as seen in other Lawrence's works. One example of such white people is Gerald Crich in *Women in Love*.

Gudrun lighted on him at once. There was something northern about him that magnetized her. In his clear northern flesh and his fair hair was a glisten like cold sunshine refracted through crystals of ice. And he looked so new, unbroached, pure as an arctic thing. (WL 14)

"Northern," "fair hair," "cold sunshine," "crystals of ice," and "arctic thing" give the readers impression that Gerald is enveloped by whiteness. And like him, the rector in *The Virgin and the Gipsy* is related to whiteness because he worships his former wife as a snow flower, and the rectory has white imagery. Lawrence wants to tell the lies of the white world. And the rector can be said to be a symbol of Christianity. He cannot see the truth of sex. And the reason why older people get angry with Yvette is because the young girl inherits her mother's character. Yvette, nevertheless, wants to go outside the house, though there are many dangers there. Well, why did her mother run away from her former husband? Lawrence dedicates the work to his wife Frieda.

Yvette's mother's model is Frieda. And in *Mr. Noon*, which was also published after the author died, depicts how Lawrence and Frieda got married. Frieda as Johanna, tells us the reason why she eloped with Lawrence, escaping from her husband. Johanna is thought as a pure white snow-flower by her husband in *Mr. Noon* as well as in *the Virgin and the Gypsy*.

“You've got a mother-in-law, then ?”

“Yes, but she's a dear, really. She loves her husband. She's quite beautiful, really. No my husband isn't like that. He wants to set me on a throne and kiss my feet. You don't know how uncomfortable I feel.”

“I can believe it,” said Gilbert.

“Can you ? Can you ? Well I'm glad you can. I hate a throne, it's so hard and uncomfortable. And I *don't* think I'm a white snowflower, do you ?”

He looked at her across the table.

“I shouldn't say so,” he said.

“No by Jove ! Anything but. Oh, if he knew—Do you know, he is quite capable of killing me because I'm not a white snowflower. Don't you think it's absurd ? When I'm a born dandelion. I was born to get the sun. I love love, and I hate worship. Don't you agree ?” (*Mr Noon* 124–25)

Johanna's former husband worshiped his wife as a snow-flower, but Johanna doesn't like it and thinks of herself a dandelion which loves the sun. Her husband lives a sham life because he despises sex though he loved his wife violently at night. Johanna couldn't stand his hypocrisy. This thing seems to have happened in Yvette's mother, too. So she eloped with her young lover. This affair is considered taboo in the rectory. The attitude of all the people of the rectory is hypocritical except that of the young sisters. Only Yvette and her sister notice it and Yvette especially wants to escape from it. Lawrence attacks their hypocritical life violently. The eloping wife was loyal to her true self. Lawrence wanted to smash the taboo of sex. The theme of *The Virgin and the Gypsy* is the same as that of in *A Propos of Lady Chatterley's Lover*. Yvette's mother eloped with her lover seeking the truth of sex. Conservative people find the truth as to be obscene. The people of the rectory are conservative and hypocritical. Therefore the opposition between Yvette and the old people of the rectory is inevitable. R. E.

Pritchard points it out as follows :

The story's return to the past is partly due to its having been occasioned by a visit by Frieda's grown-up daughters. Professor Weekley is translated into the allegorically named Reverend Saywell, blandly hateful of real feeling. The runaway wife is remembered by the daughters as glowing with life, whereas he sees her as degenerate and vicious, whom he had first regarded as a pure snow-flower. Such whiteness is a denial of life (Pritchard 185).

As described above, the model of Yvette is Frieda's daughter. Yvette inherits the blood of her mother and she is getting to hate the old people in the rectory. The opposition is depicted in two episodes. One is her stealing money from Cissie and the other is her friendship with the Eastwoods.

Yvette inside the rectory is like Princess Charlotte<sup>3)</sup> who is enclosed inside the mirror. The image of the mirror is used in regard to Yvette. How does she escape from the conservative rectory?

## II The Gipsies' World

As Turner tells us, the gipsy plays an important part in literature (Turner 140). Saburo Kuramochi also studies the gipsy tradition in literature (Kuramochi 487-501). As he points out, the gipsy in *The Virgin and the Gipsy* has pride, unlike the gipsy in *Emma* by Jane Austen. Usually gipsies are considered outlaws and despised by people in conventional society. Lawrence has sympathy with the gipsy. Gipsies are wanderers and Lawrence was one, too. The gipsy has much influence on Yvette.

Yvette is different from the other people around her. She doesn't do the routine work of the church as other girls do. She runs away from the rectory and keeps the company of laborers. Though she appears to behave as she likes, her inner world is not free. She and her sister Lucile are shut in a shell. The rectory makes them irritated. The stone house of the rectory symbolizes all that the young daughters are opposed to, its hardness, uncleanness, sordidness and coldness. These characteristics are related to the English middle-class's stubborn oldness in the years before around 1930, which has connection with the church, and is also related to their idea of

relationship between men and women. As “aunt Cissie hated food herself, hated the face of eating, and never could keep a maid-servant for three months (GSNSL 1031).” Food is essential for human beings and other creatures. It is tragic not to enjoy meals because they will not get the energy for living. Therefore aunt Cissie is a woman who lives a life in death. So young Yvette and Lucille, who are full of life but in danger of being deprived of it, should get out of the rectory which is the house of death, and must find something new. When Yvette is in a room in the rectory she wants to open the window. She needs the outside world.

Yvette wants “a breath of fresh air (GSNSL 1033).” Granny is the symbol of the old conventional world of what the church presents. Granny's mind is very greedy.

It was a mercy when the friends departed. But by that time the two girls were both haggard-eyed. And it was then that Yvette, looking round, suddenly saw the stony, implacable will-to-power in the old and motherly-seeming Granny. She sat there bulging backwards in her chair, impassive, her reddish, pendulous old face rather mottled, almost unconscious, but implacable, her face like a mask that hid something stony, relentless. It was the static inertia of her unsavoury power. (GSNSL 1036)

As shown above, Granny has strong will to power. It is in this point that Lawrence especially criticizes her. He depicted many characters in his works who had a strong will to power. For example, Gerald Crich, Gudrun, and Hermione in *Women in Love*, the Princess in *The Princess*, Mrs. Morel in *Sons and Lovers* and Lottie in *Aaron's Rod*. Granny in *The Virgin and the Gipsy* is a person of this type.

One day Yvette goes out with some friends of hers in a car to Codnor. It was the top of the world. Here Yvette sees the gipsy man. He is good-looking and enveloped in darkness. She thinks that he is stronger than she is. The gipsy is the only man who has ever charmed her.

Yvette's heart gave a jump. The man on the cart was a gypsy, one of the black, loose-bodied, handsome sort. He remained seated on his cart, turning round and gazing at the occupants of the motor-car, from under the brim of his cap. And his pose was loose, his gaze insolent in its indifference. He had a thin

black moustache under his thin, straight nose, and a big silk handkerchief of red and yellow tied round his neck. (*GSNSL* 1040)

The gipsy's strength, atmosphere of freedom and darkness are the characteristics which Lawrence thinks a real man has. So Yvette thinks he is stronger than she. When her heart jumps she has fallen in love with him, we feel. The gipsies stay in Caravans on a disused quarry. The gipsy man's appearance "was curiously elegant, and quite expensive in its gipsy style." (*GSNSL* 1041) He looks like a kind of aristocrat both in his appearance and atmosphere. His wife looks clean and appealing to Yvette. Lawrence emphasizes the gipsy man's purity and cleanness. It is contrasted with Yvette's Granny's or her father's uncleanness. And also he has "the legs of some delicate animal (*GSNSL* 1044)."

Nevertheless, something hard in her registered the peculiar pure lines of his face, of his straight, pure nose, of his cheeks and temples. The curious dark, suave purity of all his body, outlined in the green jersey: a purity like a living sneer. (*GSNSL* 1044)

The gipsy's purity charms Yvette. Her destiny takes a turn here in the quarry. It has secrecy. The gipsy man's wife tells Yvette's fortune. She tells her friends her fortune as they asked her to do so.

"Just the usual old thing: a dark man who means good luck, and a fair one who means bad: and a death in the family, which if it means Granny, won't be so very awful: and I shall marry when I'm twenty-three, and have heaps of money and heaps of love, and two children. All sounds very nice, but it's a bit too much of a good thing, you know." (*GSNSL* 1046)

Yvette's connection with "a dark man" and "a death in the family" comes true later. And after hearing her fortune, she wears witch-like silence. Yvette seems to be strongly influenced by the gipsies.

### III The Two Incidents

After meeting the gipsies on the mountain, Yvette starts to oppose the old people in the rectory and comes to recognize the blood inherited from her mother. There are two incidents in Yvette's growth after her first meeting with the gipsies. One concerns that of the Window Fund. Aunt Cissie, who wants a stained glass window as a memorial for the men who died in wars and the two girls have a money-box for the Fund. But Yvette stole some of the money and gave it to the gipsies. She doesn't tell the true reason for stealth and this deed makes the rectory people very cross. Her father thinks that Yvette has inherited bad blood from her mother who eloped. When Yvette looked at his face, he recognizes his former wife in his daughter and gets scared.

He became a little afraid, in the silence of sterile thought. After all, he needed the *appearance* of love and belief and bright life, he would never dare to face the fat worm of his own unbelief that stirred in his heart.

“What have you to say for yourself?” he said.

She only looked at him from that senseless snowdrop face which haunted him with fear, and gave him a helpless sense of guilt. That other one, She-who-was-Cynthia, she had looked back at him with the same numb, white fear, the fear of his degrading, unbelief, the worm which was his heart's core. He *knew* his heart's core was a fat, awful worm. His dread was lest any one else should know. His anguish of hate was against any one who knew, and recoiled.

(GSNSL 1047)

As shown above, the rector has a worm of fear and he is ashamed of it, but his daughter is beginning to notice it. So he gets angry with her. Besides she reminds him of his former wife. The incident of the Window Fund takes her closer to her mother. As the word “worm” shows, the rector is unclean. Lawrence thinks the gipsies world is cleaner than that of the rectory. The author describes the reversal of value here.

Yvette always considered that she got her fine, delicate flesh from her

mother. The Saywells were all a bit leathery, and grubby somewhere inside. But then the Saywells never let you down. Whereas the fine She-who-was-Cynthia had let the rector down with a bang, and his little children along with him. Her little children! They could not quite forgive her.

Only dimly, after the row, Yvette began to realize the other sanctity of herself, the sanctity of her sensitive, clean flesh and blood, which the Saywells with their so-called morality succeeded in defiling. They always wanted to defile it. They were the life unbelievers. Whereas, perhaps She-who-was-Cynthia had only been a moral unbeliever. (*GSNSL* 1048)

As written above, Yvette is going enter her mother's world away from that of her father's. There is seen the opposition between "the life unbelievers" and "a moral unbeliever." Lawrence describes Yvette's cleanness in spite of her theft of the money, which leads to the gipsies' cleanness. Lawrence tells us about what is "moral" in his essay *Morality and the Novel*. He says "if a novel reveals true and vivid relationship, it is a moral work, no matter what the relationship may consist in. If the novelist honours the relationship in itself, it will be a great novel (*Ph* 530)." Thus Yvette's mother always asserts her presence in the rectory even after she ran away from it. After this incident, Yvette naturally hates the rectory.

Only she lay and wished she were a gipsy. To live in a camp, in a caravan, and never set foot in a house, not know the existence of a parish, never look at a church. Her heart was hard with repugnance against the rectory. She loathed these houses with their indoor sanitation and their bathrooms, and their extraordinary repulsiveness. She hated the rectory, and everything it implied. The whole stagnant, sewerage of life, where sewerage is never mentioned, but where it seems to smell from the centre to every two-legged inmate, from Granny to the servants, was foul. If gipsies had no bathrooms, at least they had no sewerage. There was fresh air. In the rectory there was *never* fresh air. And in the souls of the people, the air was stale till it stank. (*GSNSL* 1050)

Lawrence severely accuses the rectory people. There is the contrast between the inside of the house and the outer world. In *Aaron's Rod* he also states the goodness of the

outer world in which the protagonist Aaron wants more than comfort in the inside of the house. Considering Lawrence's works he states the outer world is more wonderful than the house world. Yvette is the protagonist whom Lawrence thinks of as the person belonging to his world. He writes "the thought of the gipsy had released the life of her limbs, and crystalized in her heart the hate of the rectory: so that now she felt potent, instead of impotent (*GSNSL* 1050–51)." Yvette is like the Lady of Shalotte who is closed in the world inside of a mirror. The world of a mirror needs to be broken. There is an episode about a mirror in *The Virgin and the Gipsy*.

. . . Then she went between the mirrors, to look at herself once more.

As she did so, she sent the second mirror, that she had perched carelessly on the piano, sliding with a rattle to the floor. Luckily it did not break. But everybody started badly.

. . . . .

"And I say," said Granny, "that there shall be no mirrors broken in *this* house, if we can help it; no matter who they belong to, or did belong to. Cissie, have I got my cap straight?"

Aunt Cissie went over and straightened the old lady. Yvette loudly and irritatingly trilled a tuneless tune. (*GSNSL* 1053)

The Lady of Shalotte was waiting for a man who would help her from the mirror world, but when Lancelot<sup>3)</sup> came in a ship on the river and she fell in love with him, she went out of the mirror world and died. But Yvette is not like the Lady of Shalotte. She must smash the rectory, that is, the mirror world, for her to survive. The rectory stands by the River Papple and the gipsy came with the flood. He rescues Yvette in the story that is told, she is unlike the Lady of Shalotte.

As I said before, in addition to the contrast between the inside world and the outside world, there exists the contrast between the black world and the white world. It is seen in many other works of Lawrence's. The rectory is depicted as a white world with snowdrops in the garden. There is a white gate, and the whitish muddy road to it, while the gipsy always has a black image. The gipsy has power beyond logical and rational knowledge which acts on Yvette like a spell, and robs her of her will. Her will must be robbed. In Lawrence's works, "will" has a negative meaning in many

cases. As seen in Gerald and Hermionie in *Women in Love*.

Then she saw the gipsy's face ; the straight nose, the slender mobile lips, and the level, significant stare of the black eyes, which seemed to shoot her in some vital, undiscovered place, unerring. (*GSNSL* 1062)

As written above, it is hinted that Yvette and the gipsy will have a sexual relationship finally. And as described “there was a touch of the tall young virgin *witch* about her,” the word “witch,” which is used to express Yvette's changing spirit, shows she will belong to the gipsy's world soon.

Another incident is about the Eastwoods. They are a couple who are not married legally. The Jewish woman ran away from her husband and now loves a younger poor man named Major Eastwood. They live together. This couple reminds the readers of Yvette's mother who eloped with a young man. And of course the rector blames Yvette because she keeps company with this couple.

In his eyes, she was just brazing out the depravity that underlay her virgin, tender, bird-like face. She-who-was-Cynthia had been like this : a snow-flower. And he had convulsions of sadistic horror, thinking what might be the actual depravity of She-who-was-Cynthia. Even his own love for her, which had been the lust-love of the born cowed, had been a depravity, in secret, to him. So what must an illegal love be ? (*GSNSL* 1080)

As shown above, the rector is described as “the born cowed.” He had an immoral love for his former wife because it was just lust. Lawrence thinks true love has tenderness as written in the relationship between Mellors and Connie in *Lady Chatterley's Lover*. Major Eastwood has this tenderness and the gipsy man, too. Yvette's feeling goes toward the gipsy man violently after she was blamed and banned from keeping company with the Eastwoods by her father.

Yet she felt a dreary blank when she had posted her letter. She was now even afraid of her own thoughts. She wanted, now, to be held against the slender, fine-shaped breast of the gipsy. She wanted him to hold her in his arms, if only

for once, for once, and comfort and confirm her. She wanted to be confirmed by him, against her father, who had only a repulsive fear of her. (*GSNSL* 1082)

After her father banned the Eastwood's company, Yvette has revengefulness in her heart. It goes against Granny.

The will, the ancient, toad-like, obscene *will* in the old woman, was fearful, once you saw it: a toad—like self-will that was godless, and less than human! It belonged to the old, enduring race of toads, or tortoises. And it made one feel that Granny would never die. She would live on like these higher reptiles, in a state of semi-coma, for ever. (*GSNSL* 1083)

Her father uses the words “lunatic asylum” to threaten her. How distasteful he is! It is the awfulness of money and power. Lawrence has strong feeling against the old rectory and Christianity. So Yvette enters the gipsy's world, and this is anti-Christianity because he then seems to have more than two wives.

Such as herself? Perhaps he was mistaken. Her heart, in its stroke, now rang hard as his hammer upon his copper, beating against circumstances. But he struck stealthily on the outside, and she still more secretly on the inside of the establishment. (*GSNSL* 1084)

He chips the old temple from the outside, whereas Yvette chips the pillar from the inside.

. . . Yes, if she belonged to any side, and any clan, it was to his. Almost she could have found it in her heart to go with him, and be a pariah gipsy-woman.

But she was born inside the pale. And she liked comfort, and a certain prestige. Even as a mere rector's daughter, one did have a certain prestige. And she liked that. Also she liked to chip against the pillars of the temple, from the inside. She wanted to be safe under the temple roof. Yet she enjoyed chipping fragments off the supporting pillars. Doubtless many fragments had been whittled away from the pillars of the Philistine, before Samson pulled the

temple down. (*GSNSL* 1085)

As mentioned above, Yvette together with the gipsy man try to smash the old conventional society bit by bit. And the readers can understand the circumstances in which Lawrence and Frieda eloped together. Though the gipsy man has no conception of winning with the battle with established society, “only now and then it could score (*GSNSL* 1071).” Major Eastwood tells Yvette the importance of desire. He thinks “that desire is the most wonderful thing in life. Anybody who can really feel it, is a king, and I envy nobody else (*GSNSL* 1078).” He tells this because she told him that she felt the gipsy’s desire for herself. He tells the difference between desire and lust. Major Eastwood looks like Mellors in *Lady Chatterley’s Lover* in thought, and besides this thought is Lawrence’s. The major tells her that the gipsy man is “a resurrected man (*GSNSL* 1078),” because though he was nearly died of pneumonia in the war he didn’t die. The gipsy man is, therefore, god in a sense.

#### IV Yvette’s Violence against Taboo and Her Rebirth

The gipsy is going to depart soon as spring is coming. These days Yvette stays at the rectory and always thinks of her gipsy. As she thinks of him more, the water of the River Papple rises. “Yvette sat on a wooden seat in the garden, only a few feet above the bank of the swollen river, which rolled a strange, uncanny mass of water (*GSNSL* 1087).” So the readers expect something will happen to her. For her, now, the river is the symbol of what has come to rescue her from sordid life. When she said to herself, “Listen for the voice of water (*GSNSL* 1088),” which is a prophesy given to her by an old gipsy woman, she sees the swollen river breaking over the bank. At that moment only she and Granny stay at the rectory. And then, the sound of rushing water over the banks gets louder and louder, like “a wall of lions.”

Now the glamour was gone, and the white snow-flower, like a porcelain wreath, froze on its grave. The danger of instability, the peculiarly *dangerous* sort of selfishness, like lions and tigers, was also gone. There was now a complete stability, in which one could perish safely. (*GSNSL* 1027)

Yvette's mother is likened to "lions and tigers," and so she is identified with the water like "a wall of lions," in nature. And besides she and the gipsy share of something dangerous for the established world.

Before she could think twice, it was near, a roaring cliff of water. She almost fainted with horror. She heard the scream of the gipsy, and looked up to see him bounding upon her, his black eyes starting out of his head. (*GSNSL* 1089)

The gipsy's voice is that of the water. He also looks like a lion, pushing his head towards Yvette. He came to rescue her from the flood literally and symbolically. It is symbolic because "as if the flood was in her soul. (*GSNSL* 1090)." And his eyes are also like those of a tiger. Lions and tigers are thought pagan in this context because in Christianity the lamb and the sheep are symbols of Christ, and lions and tigers are enemies of sheep. As a result Granny is drowned in the flood and dies. The gipsy man catches Yvette and rescues her. He warms her.

The vice-like grip of his arms round her seemed to her the only stable point in her consciousness. It was a fearful relief to her heart, which was strained to bursting. And though his body, wrapped round her strange and lithe and powerful, like tentacles, rippled with shuddering as an electric current, still the rigid tension of the muscles that held her clenched steadied them both, and gradually the sickening violence of the shuddering, caused by shock, abated, in his body first, then in hers, and the warmth revived between them. And as it roused, their tortured, semi-conscious minds became unconscious, they passed away into sleep. (*GSNSL* 1094)

As shown above, Yvette was rescued and is regenerated. Written as "they passed away into sleep," they awake as new beings.

The bridge is gone and the rectory has been destroyed by the water. After this disaster it turns out that "the flood was caused by the sudden bursting of the great reservoir, up in Papple Highgate, five miles from the rectory," and "an ancient, perhaps even a Roman mine tunnel, unsuspected, undreamed of, beneath the reservoir dam, had collapsed, undermining the whole dam." Roman things hint at a

pagan image and the Christian establishment is destroyed by it. This is what Lawrence wanted to write. The rectory house is the symbol of the old establishment which tortures young life. And the central human being, Granny also dies. The gipsy has departed and Yvette feels herself in love with him. And she receives a letter from him. The readers feel that he also loves her. Thus the blood which comes from Yvette's mother, She-who-was-Cynthia, has connected Yvette and the gipsy. It seems that there was a sexual relationship between them because Yvette becomes courageous after the happening, and her thoughts towards the gipsy are very strong. Thus she becomes another She-who-was-Cynthia by giving herself to the pagan and taboo man who hated the established society. Yvette is reborn by violating the taboo. This short novel admires her mother whose model is Frieda, Lawrence's wife, and Lawrence attacks the sex taboo in the conventional Christian world.

## Conclusion

In his essay *Pornography and Obscenity*, Lawrence attacks “the huge corrupt lie of society today. (*Ph* 185).” This lie is as to sex. Many of modern people thinks sex as dirty, though they have lust. Lawrence thinks we need true desire different from lust or appetite as it gives us rebirth.

And second, freedom from the vast lie of the social world, the lie of purity and the dirty little secret. All the other monstrous lies lurk under the cloak of this one primary lie. The monstrous lie of money lurks under the cloak of purity. Kill the purity-lie, and the money-lie will be defenceless. (*Ph* 185)

The rector in *The Virgin and the Gipsy* thinks of his former wife as snowdrop-flower and pure. But in reality she is not a snowdrop-flower. She ran away with a young penniless man from the rector. She is a dangerous woman like a lion and a tiger. But her husband didn't recognize the truth. So she escaped from the Christian world. Lawrence attacks Christianity as it is hypocritical. In his another essay *A Propos of "Lady Chatterley's Lover"*, he asserts that “it means being able to use the so-called obscene words, because these are a natural part of the mind's consciousness of the body. Obscenity only comes in when the mind despises and fears the body, and the

body hates and resists the mind (*LCL* 309).” The rector who enjoyed sex so much *In The Virgin and the Gipsy* fears the body and also feared his former wife. His mind is apart from his body. Therefore the former wife eloped. Lawrence also tells that true marriage is as follows :

. . . marriage is no marriage that basically and permanently phallic, and that is not linked up with the sun and the earth, the moon and the fixed stars and the planets, in the rhythm of days, in the rhythm of months, in the rhythms of quarters, of years, of decades and of centuries. Marriage is no marriage that is not a correspondence of blood. (*LCL* 324)

And he blames Christianity. It is like “the early Christians who tried to kill the old pagan rhythm of cosmic ritual, and to some extent succeeded (*LCL* 328).” And also he writes as follows :

But Protestantism came and gave a great blow to the religious and ritualistic rhythm of the year, in human life. Nonconformity *almost* finished the deed. . . . And marriage, being one of the greater necessities, has suffered the same from the loss of the sway of the greater laws, the cosmic rhythms which should sway life always. Mankind has got to get back to the rhythm of the cosmos, and permanence of marriage. (*LCL* 328)

Lawrence attacks Christianity and praises pagan people who are gipsies in *The Virgin and the Gipsy*. Yvette has become another She-who-was-Cynthia like her mother, by being rescued by the gipsy.

### Notes :

- 1) Moynahan writes “gypsy,” though Lawrence wrote “gipsy.”
- 2) The symbol of Mother has two meanings, that is, creativity and destruction. The devouring mother is a symbol of destruction. Lawrence writes about Magna Mater in his works.
- 3) The story of the Lady of Shalott whose story is told in the legend of King Arthur, who was destined to look at things using a magic mirror. She died because she looked at Sir Lancelot directly.

- 4) Lancelot was the greatest of all the knights of the Round Table in the Legend of King Arthur, who fell in love with King Arthur's wife, Guinevere, and therefore tragedy was born.

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