

Two Versions of *Women in Love*: with Special Reference to Gerald

Motofumi Nakayama

Although *The First Women in Love* furnishes a key to the full understanding of *Women in Love*, it has not attracted the reader since its publication. The purpose here is to demonstrate how much deliberation is given to the characterization of Gerald through a comparative study of *The First Women in Love* and *Women in Love*.

Gerald's inner deficiency is carefully shown in the chapter "In the Train" and his dangerous quality of mind is more strongly depicted in "Water-Party" in the final version of *Women in Love*. Loving affection between Gerald and Birkin is described more positively in Birkin's proposition of "Blutbruderschaft" to Gerald in "Man to Man." A more significant change is seen in "Gladiatorial" of the final edition. In the first version, Birkin only blurts out "Blutbruderschaft" with no further reference, but in reality he proposes it to Gerald in the final. Furthermore, Birkin's confession of love to Gerald in the last chapter "Snowed-Up" shows the author's obsession with "another love."

It is clear that more of the author's attention is directed toward the character development of the Gerald figure in *Women in Love*, which gives evidence of the reason why Lawrence revised the first edition.

I

In 1998, the first version of *Women in Love*, which had been finished in 1916 and first appeared in England in 1921, was published as *The First Women in Love*. A close investigation of the two texts demonstrates that they are quite different in spite of having identical events in both the earlier and final version. The 1921 edition includes a great deal more esoteric and metaphysical expressions of the characters' behavior and their thoughts, which are seen in chapters, such as "Class-Room," "Water-Party," "Excuse," "Man to Man," and "A Chair." In addition, attempts are made to clear up

obscure characterizations or passages in the 1921 version, which indicates the deepened thinking of the author and at the same time, implies the author's intention in the story of Brangwen sisters.

This novel is full of various elements, and until now, there has been much discussion on various subjects. Although particular notice has long been taken of *Women in Love* among others, the first version has been paid little attention to. Strangely enough, this work has not gathered much attraction from Lawrencians except for John Worthen. In 1999, John Worthen published an essay on *The First Women in Love* in *The D. H. Lawrence Review*. His efforts are directed at an explanation of the circumstances surrounding its publication since its completion in 1916, the differences between both editions, and its relations to World War I. This remarkably minute examination of the two books makes clear what the first text is like, but a weakness in his research is that he did not pay much attention to the exchange between Birkin and Ursula which concludes the final text. Clearly, the more detailed, deliberate description of Gerald proves how much interest the author has in another kind of love. The rewritten ending of the final version is closely linked with the main subjects of such ensuing novels as *Aaron's Rod*, *Kangaroo*, and *The Plumed Serpent*.

The discussion here will now focus on how the description of Gerald is revised or rewritten in the final text.

II

Chapter I of *The First Women in Love* is identical to Chapter I "Sisters" and Chapter II "Shortlands" of the final *Women in Love*. There is no change between the two editions in Ursula's negative way of looking at marriage nor in Gudrun's view of life. Neither are there changes in the descriptions of Hermione who is suffering from the void inside her self, Gerald who is like a smiling wolf has defects in character, or the bohemian Birkin. There are two notable exceptions: Birkin-Gerald relationship and the descriptions of Hermione.¹

Here, the two men's fondness is discussed. The first version, compared with the final version, gives an ambiguous description of the affinity between Birkin and Gerald:

And the two men walked back towards the house, having come into trembling nearness of contact, in their talk. They felt tender and quivering, one towards

the other. They walked in love, back to the house, there to separate in the friability of actual life, to escape each other. (FWL 27)

The final version offers a clearer picture of the affection between them:

...It was always the same between them; always their talk brought them into a deadly nearness of contact, a strange, perilous intimacy which was either hate or love or both. They parted with apparent unconcern, as if their going apart were a trivial occurrence. And they really kept it to the level of trivial occurrence. Yet the heart of each burned from the other. They burned with each other, inwardly. This they would never admit. They intended to keep their relationship a casual free-and-easy friendship, they were not going to be so unmanly and unnatural as to allow any heart-burning between them. They had not the faintest belief in deep relationship between man and man, and their disbelief prevented any development of their powerful but suppressed friendliness. (WL 33-4)

The passage above from the final version clearly manifests the probability that the affinity between Birkin and Gerald can develop into a "deep relationship between man and man." There is no doubt that this modification in the final text shows the author's stronger interest in male love.

III

The chapter "In the Train" of the final edition is identical to the first version from page 43 to the last line of page 49. The description is unchanged about Gerald who is always keeping a watchful eye on his surroundings and Birkin who has a negative view of modern life. We also cannot find any alteration in the depiction of Gerald's answer to Birkin's question about the object of his life and in that Birkin finds hope in "ultimate marriage" (WL 58). The first version, however, does not have Birkin's following question:

"Where does your life center?" and Gerald's answer "I don't know — that's what I want some body to tell me. — As far as I can make out, it doesn't centre

at all. It is artificially held together by the social mechanism." (WL 58)

The final text more strongly impresses on the reader the fact that Gerald lacks a center in his life and is suffering from the same problem as Hermione. This defect of his reveals the reason why he cannot help dominating the white horse and Gudrun.

The counterpart of the chapter "Coal-Dust" is slightly altered in the final version. In the first version, Gerald is more simply depicted in the scene where he fights with his mare. For example, the sentence, "But he leaned forward, his face stubborn with pleasant serenity" (FWL 99), is changed into, "But he leaned forward, his face shining with fixed amusement." (WL 111) Also "An ugly look came on Gerald's face" (FWL 99), is replaced with, "A sharpened look came on Gerald's face" (WL 111). Then, "Both man and horse were sweating with violence" (FWL 99) is replaced by "Yet he seemed calm as a ray of cold sunshine" (WL 111). Also in the first version, his "will" and adjectives suggesting the hard, pitiless aspects of his character such as "stubborn" or "obstinate" are seen here and there. But the image of Gerald pictured as "a young, good humoured wolf" or "the lurking danger of his cunning, indomitable temper" (FWL 10) is firmly realized in the form of violence to the mare. By *Women in Love*, each of them has become "a young, good humoured, smiling wolf" and "the lurking danger of his unsubdued temper" (WL 14). It is clear that the author attempts to intensify the dangerous image of Gerald.

This intensified description is also seen in the chapter "Water-party." Included is a scene where Gudrun gets angry at Gerald as he remonstrates her reckless behavior when she "lifted her arms and rushed sheer upon the long-horned bullocks" (FWL 156, WL 169). She angrily says to Gerald, "You think I'm afraid of you and your cattle, don't you?" (FWL 157, WL 170) Gerald's reaction is a difference between the two editions. The first *Women* reads:

His eyes opened in surprise. He could not make out what she was getting at.
(FWL 157)

On the other hand, the final *Women* goes:

His eyes narrowed dangerously. There was a faint domineering smile on his face. (FWL 170)

The first shows Gerald's simple response to Gudrun's protest against his admonition, while in the final, his hostility is directed at the resister who rejects his will. Besides, he tries again to satisfy his will in the scene where he was told to stop searching for Diana when Birkin, worried about his health, is going to row him back to the bank. Both books read: "Turn back again, I'm going to find them" (FWL 169, WL 183). But the response is greatly modified. The first reads:

"No," said Birkin. "you can't." "Why can't I?" "You're not fit to do any more." "How do you know?" (FWL 169)

The final has become:

The women were frightened, his voice was so imperative and dangerous, almost mad, not to be opposed. "No," said Birkin. "You can't." There was a strange fluid compulsion in his voice. Gerald was silent, in a battle of wills. *It was as if he would kill the other man.* But Birkin rowed evenly and unswerving, with an inhuman inevitability. "Why should you interfere?" said Gerald, in hate. (WL183) (italics added)

Clearly enough, his lurking danger is pictured more sharply in the later edition than in the first. Noticeable is the fact that his feelings never fail to be described more violently in the final whenever his will is interrupted by others. The difference shows the author's eagerness to depict his intention for Gerald.

IV

In the chapter "Water-Party," too, the intimate relationship between men is suggested. After the sad accident, they recognize their loving feelings for each other:

And soon he (i.e. Birkin) was a perfect flame of passionate desire for her. Yet in the small core of the flame was an unyielding anguish of *another love.* (FWL 174) (italics added)

By the final edition, "another love" has become "another thing" (WL 187). Furthermore,

when they are going home after their long and in vain search for the missing, Birkin says to Gerald, in concern for his health:

“Come away, won't you? You screw up your screws up tight, and put a mill-stone of beastly memories round your neck! Come away now.” “A mill-stone of beastly memories!” Gerald repeated. Then he put his hand again affectionately on Birkin's shoulder. ... “Won't you leave it?” Come over to my place—?” he urged, as one urges a drunken man. “No,” said Gerald coaxingly, his arm across the other man's shoulder. ... Oh, I'd rather come and have chat with you than—than do anything else, I verily believe. Yes, I would. *I don't know anything else that gives me more pleasure.*” (FWL 175) (italics added)

The italicized sentence has become, “You mean a lot to me, Rupert, more than you know” (WL 189), in the final version, which is followed by the following passage which is not included in the first version:

“What do I mean, more than I know?” asked Birkin irritably. He was acutely aware of Gerald's hand on his shoulder. And he did not want this altercation. He wanted the other man to come out of the ugly misery. (WL189)

The above suggests the secret of Gerald who unconsciously needs Birkin. It is without doubt that the final *Women* indicates more interest in the male love. Without giving up, Birkin insistently asks him to come to his place, and then Gerald, instead of answering, behaves like :

There was a pause, intense and real. Birkin wondered why his own heart beat so heavily.—Then Gerald's fingers gripped hard and communicative into Birkin's shoulder, ... (WL 189)

These passages indicate how the author sticks to the male-to-male relationship. The unusual relationship of them seeking each other is revealed here. Evidently, careful consideration is paid to the tragic ending. Without doubt, this is closely linked with Birkin's unbearably deep grief.

V

The parts of the first *Women* equivalent to the chapter "Man to Man" ² in the final edition are greatly reformed, but the most serious alteration is in their loving affection. Gerald says to Birkin, "I believe I feel more myself with you than with anybody else." And he proceeds to say:

"I often wonder," ... , "what you think of me—whether you care for me—well, at all—any more than you do for any man you meet in the streets." (FWL 190)

Birkin says, "I like you more than anybody else—any other man" (FWL 191). Then,

He put out his hand from the bed, and took Gerald's brown, sinewy hand in his own. Convulsively, Gerald clasped Birkin's hand in both his, and sat with lips parted, breathing short and fast, his eyes set. Birkin looked at him, with unchanging eyes. He felt a hot pang of love for him, and a deep pity, a deep sorrow. Then finally, a cold weariness. "We'll stand by each other, Gerald," he said slowly. Gerald's face changed swiftly, he looked aside. He wanted the other man to put his arms round him, and hold him. He could not look at Birkin's dark, steadfast eyes any more, he turned aside, panting slightly, because he so much wanted the other man to take him in his arms and hold him close in peace and love. Yet it was so impossible. "A Blutbruderschaft," said Birkin, wearily, reassuring, as if to comfort the other. (FWL 191)

As seen here, Birkin suddenly blurted out "Blutbruderschaft," and there is no further reference to it in the first edition. On the other hand, in the final, after the confession of his ambivalent feelings toward Gerald, Birkin's proposition is conveyed to Gerald, which is followed by Gerald's negative response. Birkin believes in "love and eternal conjunction between two men" (WL 206) as "a necessity inside himself" (WL 206). He explains to him it is "not sloppy emotionalism," but "an impersonal union that leaves one free" (WL 207). To Birkin's proposition of "Blutbruderschaft," after "Gerald just touched the extended fine, living hand, as if withheld and afraid" (WL 207), Gerald turns down Birkin's offer, saying that "We'll leave it till I understand it better" (WL 207). Furthermore, the reason why Gerald cannot accept Birkin's offer is also shown. He

sees through Gerald's inner problem like this:

Birkin was looking at Gerald all the time. He seemed now to see, not the physical, animal man, which he usually saw in Gerald, and which usually he liked so much, but the man himself, complete, and as if fated, doomed, limited. This strange sense of fatality in Gerald, as if he were limited to one form of existence, one knowledge, one activity, a sort of fatal halfness, which to himself seemed wholeness, always overcame Birkin after their moments of passionate approach, and filled him with a sort of contempt, or boredom. It was the insistence on the limitation which so bored Birkin in Gerald. Gerald could never fly away from himself, in real indifferent gaiety. He had a clog, a sort of monomania. (WL 207)

The first edition contains another reference to male love in the scene where Birkin engages in meditation in bed:

For the present, there was only Gerald who had any connection. Gerald and he had a curious love for each other. It was a love that was perhaps death, a love that tore apart the two halves, and brought universal death. It tore man from woman, and woman from man. The two halves divided and separated, each drawing away to itself. (FWL 185)

VI

A more significant change is seen in "Gladiatorial" of the final version of *Women in Love*. The segment from p.243 to p. 253 of *The First Women in Love* is equal to "Gladiatorial" of the final version of *Women in Love*. The entire page 245 of the first *Women* is altered, but these changes are not significant. The most consequential change is in the depiction where Birkin and Gerald lie exhausted on the floor. The first version goes:

And Gerald hand's hand closed warm and close over Birkin's, they remained exhausted and breathless, their hands clasped closely. (FWL 249)

The final *Women in Love* offers more detailed expression regarding the clasping of their hands:

And Gerald's hand closed warm and sudden over Birkin's, they remained exhausted and breathless, the one hand clasped closely over the other. It was Birkin whose hand, in swift response, had closed in a strong, warm clasp over the hand of the other. Gerald's clasp had been sudden and momentous. (WL 272)

Most noticeable is how Gerald clasps Birkin's hand when Birkin holds Gerald's hand. Birkin's clasp is "strong" and "warm," while Gerald's is "sudden" and "momentous." This change suggests how significant their relations are in this novel, and in effect, Gerald's negative attitude is closely related to his sad incident at the end of the story. There is no doubt that Birkin loves Gerald, and actually that Gerald loves Birkin, which is evident in his confession that "I don't believe I've even felt as much love for a woman as I have for you" (FWL 252, WL 275). But he does not recognize the feelings he holds for Birkin, nor what Birkin's clasp means. Just like Birkin, Gerald wants his life fulfilled. He believes in "a true love." But as seen in the confession, he has not loved a woman and is beginning to doubt the existence of love. Birkin advises: "Life has all kinds of things....There isn't only one road" (FWL 253, WL 275). This is surely ambiguous, but there is no doubt that he hints to Gerald, who cannot find any hope in love, that there can be alternatives to avoid his tragedy.

VII

Birkin's confession of love happens in a scene of "Snowed Up" where Birkin and Ursula are leaving the snowy mountains. Birkin says nothing to Gerald about his long cherished feelings of love in the first edition:

Birkin looked at him, at his strange, scarcely conscious face. Gerald seemed to wonder at his own words. "Surely you've had enough now?" said Birkin. "Surely you can stop now?" "Oh," said Gerald, "it's not finished yet." And the two walked on. But Birkin wanted to hear the sound of the sledge bells. He felt under an unbearable oppression, walking with Gerald, as if he were in a vice. (FWL 406)

But the final version reads:

Birkin looked at him, at his strange, scarcely conscious face. Gerald seemed blank before his own words. "But you've had enough now?" said Birkin. "You have had your experience. Why work on an old wound?" "Oh," said Gerald, "I don't know. It's not finished—" "And the two walked on. "I've loved you, as well as Gudrun, don't forget," said Birkin bitterly. Gerald looked at him strangely, abstractedly. "Have you?" he said, with icy skepticism. "Or do you think you have?" He was hardly responsible for what he said. (WL 440)

Unlike the first, the final edition clearly indicates Birkin's interest in Gerald, making his agony before Gerald's dead body at the end of the story more understandable and natural. This is, undoubtedly, one of the significant reasons why the author modified the novel.

Even more strongly is Birkin's male love shown in the last chapter. His sorrow at the loss of Gerald is described in the same way in both editions, and no difference is seen in the way he grieves when he sits before Gerald's body turned "hard," "rigid," "freezing." There is, however, a slight difference in the reason for his death. The first goes:

Man must achieve his immortality in life or, dead, he was no more than a heap of matter, transient, pitiful, abject like a dead animal... He had refused to accept death, and know his own deathlessness, in life. He had kept death at bay, during his lifetime, instead of accepting, submitting, and rising again in living indestructibility. (WL 442)

Birkin grieves that Gerald lived alone and died, while he knows very well that he cannot live another way. However, he thinks Gerald's way of dying is "so empty," "so nothing" (WL 443). He believes that "there is a living nothingness." If we accept this "living nothingness," according to Birkin, we will not be forced to experience a "bitter and frozen" death. Birkin knew that he could not help living that way; he was destined to live alone since he could not accept other people. Therefore, he could not be accepted by other people. This was his problem. He could not reach a new relationship presented in *The Plumed Serpent*. The state of "the third being" (PL 380) was far beyond him

who can only be self-conscious and never be carried away. He could not possibly have admitted that an individual is just "a bit or at least a half, not a completed self" (PL 485). The tragic end of Gerald makes Birkin meditate over why monsters perished, and he comes to a conclusion that they are not able to develop creatively, so they are dispelled from this world by the God of creative mystery. Gerald is so limited in himself, never coming out of himself that he fails to live a "vast, creative, non-human mystery." He might be an embodiment of the traditional, inflexible English man. He lives with a large burden on his shoulders.

VIII

The final *Women* puts more stress on Birkin's male love toward Gerald than the first does, repeating several times that Birkin loves Gerald. In the first, too, there is the expression that "he had loved Gerald," but the main stress was not on male love, as seen in the repeated regret that "I wanted him to be happy" (FWL 442-3). On that point, there is a major difference between the two editions. The revised version clearly implies that the reason for Gerald's death lies in the failure of the male love between Birkin and Gerald. He says to Ursula in the room where the dead Gerald is placed that "He should have loved me," ... "I offered him" (WL 480). He remembers how Gerald held his hand, which was "warm," but "momentous." In effect, Gerald did not keep true to their warm clasping, letting his hand go forever. He does not understand what the grip offered by Birkin meant; he cannot find any meaning in their intimate touch. Birkin's regret lingers:

If he had kept true to that clasp, death would not have mattered. Those who die, and dying still can love, still believe, do not die. They live still in the beloved. Gerald might still have been living in the spirit with Birkin, even after death. He might have lived with his friend, a further life. (WL 480)

But Gerald resulted in turning down Birkin's proposal. The first book has no scene where Birkin argues male love with Ursula. In the final version, however, he confesses that he had loved Gerald, and insists to Ursula that the result would have been different. According to Birkin, it is additional to heterosexual love:

“Having you, I can live all my life without anybody else, any other sheer intimacy. But to make it complete, really happy, I wanted eternal union with a man too: an other kind of love,” he said. (WL 481)

Naturally, he faces Ursula's protest. Her response “I don't believe it... It's an obstinacy, a theory, a perversity” (WL481) is ours, too. He cannot persuade her without any clear vision, but he wanted “a man friend as eternal as you and I are eternal” (WL481). The reason why he attempted to establish a male relationship is on behalf of Gerald, as well as Birkin himself. For Birkin, it is to make their married life more complete, while for Gerald it is to make him take a different direction from the one he is now advancing.

Birkin cries to himself that “I didn't want it to be like this” (FWL 442, WL 479). He hoped to change Gerald's destiny and for him to be happy. But unfortunately, he was destined to a tragic life. He believed that “Everything in the world has its function, and is good or not good in so far as it fulfils this function more or less perfectly” (FWL 206, WL 223). He wondered “... was he fated to pass away in this knowledge, this one process of frost-knowledge, death by perfect cold?” (WL 254) He who conceives that “the will of man was the determining factor” (FWL 206, WL 223) tries to subjugate coal miners for the fulfillment of his own will. Birkin knows very well that he was a man obsessed with a willful demon, so he attempted to present a means for him to avert tragedy.

In the first text, all suggestions of male love and favour between the two men are made in a very simple way. In the final, however, it is not just favour, but a way to break through their limitations, especially for Gerald. The fact that the most important alteration is made about Gerald's personality and behavior evinces what this novel aims at. The author attempted to show that relations are manifold, not restricted to only one. Gerald who is narrowly limited in himself represents the British intellectuals of that time and their European counterparts.

Lawrence did not, however, simply make Gerald represent his contemporary intelligentsia. An important key to the reshaping of the Gerald figure is seen in “A Chair,” which has a very interesting argument between Birkin and Ursula. Ursula proposes that they should get married after she is completely delighted by Birkin's future vision of their life. Their ideas are fundamentally the same except for one slight difference. Her idea is that marriage is “one way of getting rid of everything” (WL 362) and on the other hand, although showing his understanding of her belief, he insists

that it should be "one way of accepting the whole world" (WL 362). What he has in mind is "a little freedom with people" (WL 363). Gerald and Gudrun are also included in this "people." Birkin ponders that marriage "ends with just our two selves" (WL 362). Of great significance is his question "Must one just go as if one were alone in the world—the only creature in the world?" (WL 363). A passage in *Look! We Have Come Through* sounds familiar, "I want a perfect and complete relationship with you: and we've nearly got it ... we really have."

Although Ursula says again here, too, what she had repeated to Birkin at the end of the story, "You've got me ... Why should you need others?" (WL 363), he insists on "a real, ultimate relationship with Gerald" ... "a final, almost extra-human relationship with him ... a relationship in the ultimates of me and him" (WL 363).

The difference between the two editions lies in that the first version describes the paradise of the two, while the final shows a world beyond them. Unlike *The First Women in Love*, *Women in Love* depicts the figure of Birkin striving to establish close relationships with "some few other people" (WL 363). Above all, the fact that the authors attention is directed to the Birkin-Gerald relationship deserves particular notice. He wants to alter Gerald somewhere in his mind, which is reflected in his words "He should have loved me ... I offered him" (WL 480).

IX

Through the whole story, Gerald's problematic character is deliberately portrayed. The intensification of Gerald's deficiencies and the proposition of "male love" signifies the necessity of liberation of "open self" from "closed self." The author sees a possibility to surpass the narrowly limited self in a relationship. More impressively intensified description of the tragic Gerald-figure in the final version proves the more clarified and deepened critical mind of the author. Here lies part of the meaning of the revisions of *The First Women in Love*.

Notes

1. Another difference we should pay attention to in both editions is the way Hermione is depicted. Just like in the final, in the first too, she wants Birkin to close "a terrible void" (FWL 12, WL 16) within her. She is not depicted impressively at the wedding

reception in the first edition. But in the final she very impressively engages in the discussion about "freedom," where she answers "I shall kill him," when she was asked if someone robbed her of the hat from her head. She never attracts the reader's attention in the first *Women*. Her self-consciousness is depicted much more impressively and strongly in the final than in the first, which implies the importance of her characterization, and at the same time, clarifies the author's intention in this work. In this scene, Birkin states the totally different opinion that he would leave his hat to be robbed, which is closely linked with the main subject of this novel.

Chapter II of the first edition is identical to Chapter III "Class-room," Chapter IV "Diver," and Chapter V "In the Train" of the final book. Here is seen another difference between the two books. Both editions have the same discussion on either being "sensuous" or "sensual." However, the chapter "Class-room" gives a deeper and richer expression than its counterpart of the first edition. In the first, the distinction between being "sensuous" and "sensual" is not clearly made, and is sometimes confusing to the reader:

"The whole difference in the world lies between spontaneous, instinctive movement, and *conscious sensuality*," he said, though neither of the women listened willingly. "If you've got to cover the last ground, tracing back with the consciousness the road we have come, and getting knowledge of the first steps of our sensuous experience, then let us do it. Let us be *consciously sensuous* till we are satisfied, till we reach a point of death. But don't deny that this is a gaining knowledge, it is a critical, analytical process. This worship of passion, of children, of parenthood is not a synthetic activity in us, it is purely analytic, a gaining of knowledge, and nothing else, science. ... (FWL 36) (Italics added)

The author himself is confused in the use of "sensuous" and "sensual" as seen above in the wording "*conscious sensuality*" and "*consciously sensuous*," though the denial of being "conscious," "analytic," "deliberate" and "scientific" is as strong as in the final. In the final, the conceptions of "real body," "dark sensual body of life," "the great dark knowledge," "the dark involuntary being" (WL 42-3) are emphatically shown, and besides, there is, unlike the first, a clear distinction between being "sensuous" and "sensual." In that sense, his idea takes a more concrete form

- and his vision of the work is more firmly formed in the final. There is a scene where Ursula proceeds to ask "But how? How can you have knowledge not in your head?" after the question "But do you really want sensuality?" (WL 43) and Birkin answers to that question, "In the blood" (WL 43). This is not seen in the first. Compared with the first, the author's intention in the novel is made clearer than in the final. And the scene is not contained in the first where Birkin answers "We are just full of ourselves" when Ursula says "We are sensual enough" (WL 44). No doubt this fact suggests that Lawrence's critical mind deepened and developed in the several years between the publication of the 1916 edition and the completion of the 1921 edition. Birkin's relentless criticism of Hermione's animalism in this chapter proves that she is shouldered with the burden of bad effects on the mind produced by a developed civilization. The final version much more impressively describes her as representing self-consciousness, insistent will, intellectualism, and madness of egoism.
2. The parts of the first *Women* equivalent to "Man to Man" in the final edition are greatly reformed. One of the examples appears in the first half, picturing how Birkin is not satisfied with his life and that women should be obedient to men. The counterpart in the final edition is totally different and centers on Birkin's meditation on sex. He hates sex as a limitation of mankind because, to him, marriage is just a limited intimacy between married couples, an exclusive relationship among themselves, privatism severed from all kinds of connection, and asking for "a further conjunction" (WL 199) beyond sexual distinction. Another alteration is made in the discussion about the education of Gerald's younger sister, Winifred. The main point of the discussion in the first is whether they should make her attend school or not, while in the final the memories of Gerald's past and how those children who have unusual traits should be educated are added to the previous discussion. The final edition has a much deeper discussion than the first. *Women in Love* has a scene where Gerald speaks about Birkin's uncertainty, but *The First Women in Love* does not.

Works Cited

- Worthen, John. *The First Women in Love* contained in *D. H. Lawrence Review*, Vol.28, No.1-2 (1999), pp.5-27
- Lawrence, D.H. *The First Women in Love*. Ed. John Worthen and Lindeth Vasey. Cambridge: Cambridge UP, 1998.

Lawrence, D.H. *Women in Love*. Ed. David Farmer, Lindeth Vasey, and John Worthen. Cambridge: Cambridge UP, 1987.

Lawrence, D.H. *The Plumed Serpent*. Ed. L.D. Clark. Cambridge: Cambridge UP, 1987.

Lawrence, D.H. *The Letters of D. H. Lawrence: Volume III: October 1916-June 1921*. Ed. James T. Boulton and Andrew Robertson. Cambridge: Cambridge UP, 1981.

Lawrence, D. H. *The Complete Poems of D.H. Lawrence.: Volume One*. Ed. Vivian de Sola Pinto and Warren Roberts. London: Heinemann, 1964.