

“Snake” by D.H. Lawrence in a Buddhist Perspective

EA Gamini Fonseka, BA (Kelaniya), MA (Edinburgh), PhD (Vaasa)

Senior Professor in English
Department of English & Linguistics
Faculty of Humanities & Social Sciences
University of Ruhuna
Wellamadama, MATARA 81000 (Sri Lanka),
drgamini@gmail.com

ABSTRACT

Snake is a reptile, very much respected in many cultures throughout the world, depending on what species it is. Ornate snake sculptures in Sri Lanka, India, England, China, Greece, Rome, Egypt, Africa, America, Australia, etc. (Steel, 2021) are evidence of the respect the reptile earned in most of the ancient civilisations by becoming a seminal influence in the mythologies, folklores, beliefs, values, morals, rituals, and arts that have evolved in them. Coming from a Western Christian elite socio-cultural background, D.H. Lawrence gets fascinated by the asp rattler that he meets in Sicily in 1920, and in a while tries to kill it under the influence of his zoological knowledge and the warnings he has had on the deadliness of its venom. Later he feels relieved that his attack did not hurt the snake and yet regrets his being indecent to the creature. Lawrence's delayed realisation of the snake's right to existence tallies the example of unreserved compassion towards life, irrespective of what species it is, the Buddha sets during his two famous encounters with lethal snakes. Unlike Lawrence's silent snake, one of the two snakes the Buddha encounters protects him from the rain, and the other vertically challenges him, spraying his deadly venom at him. Nevertheless, the Buddha's only reaction to them both is to unveil his compassion indiscriminately. Unlike Lawrence, he concludes both encounters without regret. Taking the respective behaviours of Lawrence and the Buddha in the presence of snakes, this paper proposes that, in preventing regret, while managing interactions with other forms of life, compassion inspired by spirituality transcends all other emotions engendered by fascination and apprehension that are part and parcel of Lawrence's religion, "flesh and blood".

KEYWORDS: D.H. Lawrence, "Snake", the Buddha, spirituality, compassion, mindfulness, flesh and blood, instincts, intellects, regret

INTRODUCTION

The paper concentrates on how the exotic piece of poetry 'Snake' by the avant-garde writer D.H. Lawrence reveals a moral truth in comparison with two famous snake encounters the Buddha had as recorded in canonical Buddhist texts: Pubbe Sambhoda Sutta 1 (SN); Pubbe Sambhoda Sutta 2 (SN); Khandhaka, (VP 3); Muccalinda Sutta (Ud 2.1); Ahi Sutta (AN 4.67); Alagaddupama Sutta (MN 22); and Asivisa Sutta (SN 35.197). While appreciating Lawrence's sensitivity and the Buddha's equanimity, the paper leads to an investigation into the requirement of engaging spirituality and morality in creative work, in a didactic mission through literature.

Objectives, Research Problem, and Significance

The paper endeavours to examine how literature promotes compassion to life in whatever form it is, by juxtaposing Lawrence's poem "Snake" and two episodes with snakes from the life of the Buddha. The problem it addresses is why Lawrence undergoes a radical change in his behaviour in the presence of his snake, which is not conscious of his presence at all, and why the Buddha does not get excited in the presence

of those he had friendly as well as hostile confrontations with. On the basis of its objective and problem, the significance of the paper lies in the explanation it provides to the Buddha's conviction about soullessness, which radically distinguishes from Lawrence's adherence to "flesh and blood".

Methodology

The paper juxtaposes in a Buddhist perspective the two schools of thought represented by Lawrence in "Snake" (Lawrence, 1920) and by the Buddha in the canonical Buddhist texts, respectively, concerning their encounters with poisonous snakes. The contrast between the Buddha's abandonment of the illusion of self and Lawrence's entanglement with the illusion of self, in their respective interactions with snakes, helps formulate an alternate critical and literary theory leading to an advanced perception of the difference between the mundane and the spiritual in making critical judgements on various types of literary works we come across. The reasons for Lawrence's inability and the Buddha's ability to reconcile with the respective snakes they encounter guide the argumentation throughout the paper in a Buddhist perspective.

Results and Findings

The paper discovers that the Buddha and Lawrence meet in harmony after journeying in two contradictory directions, and promotes reading English literature as teasers in academic discourse inclined to philosophy. Also, the paper creates a space for Buddhist canonical sources in academic discussions of moral issues dealt with in English literature.

Lawrence’s Fascination with the Snake

In “Snake”, D.H. Lawrence presents an encounter he has had with a snake at his watering trough, while sojourning in Sicily. As Lancashire (2000) describes, he wrote the poem “in the years 1920-21 when he lived at Fontana Vecchia in Taormina, a town in Sicily on Mount Tauro, overlooking the Bay of Naxos and in sight of Mount Etna”. According to Boris Behncke (1996), from March 15, 1919 to early June 1923, the central and north-eastern volcanic craters of Etna were active. So, it is understood that it was a time when the environment had a spectacularly theatrical behaviour with cinder cones developing from explosive eruptions of lava flowing along the flanks of the volcano.

Inspired by Etna’s spectacular eruptions, Lawrence describes the snake as a stream of fluid lava, “earth brown, earth golden, from the burning bowels of the earth” (line 20) that symbolizes the mysterious forces of nature unknown to the human. The thermal imagery evoked by the allusions to the day’s temperature level in the phrase “hot, hot day” (line 2) and Lawrence’s wearing of “pyjamas for the heat” (line 2) adds energy to his persona. The “deep, strange-scented shade of the great dark carob-tree” (line 4), a tree with giant beans “extremely resistant to heat and drought” (spicegarden.edu, 2021), the “water-trough” (line 1), the “pitcher” (line 5) all endorse his visit “To drink there” (line 3). Lawrence who “came down the steps” (line 5) as well as the snake who “reached down from a fissure in the earth-wall in the gloom” (line 7) find a meeting point at the water trough. The poet’s obligation to nature as well as his patience in the presence of animals is conveyed in the suggestions he dictates to himself. “And must wait, must stand and wait, for there he was at the trough before me” (line 6).

The sinuous movement of the snake is portrayed in the loosely flowing beat of the long lines packed with assonance, especially in the line, “And trailed his yellow brown slackness soft-bellied down...” (line 8). This stanza composed of a few unusually long lines ends with a one-word line to produce a temporary dramatic pause. The forceful contrastive effect of “silence” in monometer (as against human noises) suggests a philosophic calm. Lines 14-15 further exemplify his attitude of respect because the snake is referred to as a human, “someone” (line 15), and someone who takes pride of place.

Lawrence proves to be a sensitive observer in the repeated comparison of the snake to “cattle” (lines 16-17) while suggesting its self-assurance and indifference to human beings

if not disturbed. The comparison is buttressed by the details of the cattle behaviour conveyed through the actions in lines 16-19: “lifted his head from his drinking” (line 16), “looked at me vaguely” (line 17), “flickered his two-forked tongue from his lips” (line 18), “mused” (line 18), “stooped”, and “drank” (line 19).

The next few lines convey the sensuous look of the snake in its profound sense of belonging with nature. Accordingly, the snake seems to have come from the very centre of the earth like the smoke of the volcano. The repetition of “earth” (line 21) deliberately reinforces its belonging with nature. Lawrence thus conveys his fascination with the snake.

In Buddhism, fascination with such visual perception is considered harmful for one’s mental freedom. In *Asivisopama Sutta*, the Buddha explains what happens between “the six internal sense bases (*ajjhata ayatana*); the eye (*chakku*), ear (*sota*), nose (*ghana*), tongue (*jivha*), body (*kaya*) and the mind (*mana*)” (Bhikkhu Bodhi 1999 a) and “the six external sense objects (*bahiddha ayatana*); visual objects (*rupa*), sounds (*sabda*), smells (*gandha*), tastes (*rasa*), tangibles (*pottabba*) and mind objects (*dhamma*)” (Bhikkhu Bodhi 1999 b):

The person “desiring life, desiring not to die, desiring happiness, and loathing pain” is destined to maintain “four vipers of utmost heat and horrible venom” that “stand for the four great existents: the earth property, the liquid property, the fire-property, and the wind property”. When he runs away from the vipers, he is chased by “five enemy executioners” that stand for the five clinging-aggregates: the form clinging-aggregate, the feeling clinging-aggregate, the perception clinging-aggregate, the fabrications clinging-aggregate, the consciousness clinging-aggregate”. Along with him he is accompanied by a “sixth fellow-travelling executioner with upraised sword” that stands for “passion and delight”. During his run he enters an “empty village” that “stands for the six internal sense media”. If examined “from the point of view of the ear... the nose... the tongue... the body... the intellect,” they appear “abandoned, void, and empty” plundered by bandits. “The village-plundering bandits” stand for “the six external sense-media”. “The eye is attacked by agreeable and disagreeable forms. The ear is attacked by agreeable and disagreeable sounds. The nose is attacked by agreeable and disagreeable aromas. The tongue is attacked by agreeable and disagreeable flavours. The body is attacked by agreeable and disagreeable tactile sensations. The intellect is attacked by agreeable and disagreeable ideas.” (Adapted from Thanissaro Bhikkhu, 2004)

Thus the six internal sense bases are constantly bombarded by the external sense objects as long as one is alive and awake. When an internal sense base receives an external sense object, it will be cognized by the respective consciousness (*vinnana*). Those three factors constitute contact (*phassa*) and from contact arises feeling (*vedana*) which can be pleasant, unpleasant or neutral. If one develops delight and desire (*chanda*) and reacts

with craving (*raga*) to any of the sense objects, it will lead to the developments of mental defilements. The Buddha has also stated that the sense objects by themselves are not harmful, but that it is one’s craving for them that will make them harmful to one (*Ubesekeera*, 2020).

Thus, in the Buddhist perspective, what takes place in a person in terms of pleasing the sensory organs reveals that the person engrossed in mundane desires is a victim of an illusion that absorbs his energies throughout his life for some insignificant agenda satisfied with craving, anger, and idiocy. In that sense, Lawrence betrays his vulnerability in his fascination with the snake. He surrenders himself to his sensory system and indulges himself in pleasing his eyes. Momentarily, he is developing a voyeuristic admiration towards a poisonous creature on the one hand and simulating the sexually provocative behaviour of a sensual being in a phallic form.

The Buddha’s encounters with Snakes

According to the Buddhist canonical literature, the Buddha had confrontations with two snakes well known for their great psychic powers, Muchalinda and Neranjana, who were named after the places they occupied. His confrontation with Muchalinda reads as follows:

Now at that time a great storm arose out of due season, for seven days there was rainy weather, cold winds and overcast skies. Then Muchalinda, the serpent king, having come forth from his own haunt, having encircled the Lord’s body seven times with his coils, having spread a great hood over his head, stood saying: “Let no cold (annoy) the Lord, let no heat (annoy) the Lord, let not the touch of flies, mosquitoes, wind and heat or creeping things (annoy) the Lord.”

Then Muchalinda, the serpent king, at the end of those seven days, having known that the sky was clear and without a cloud, having unwound his coils from the Lord’s body, having given up his own form and assumed a youth’s form, stood in front of the Lord honouring the Lord with joined palms.

Then the Lord, having understood this matter, at that time uttered this (solemn) utterance:

*Blissful is detachment for one, who is content,
For one who has learned Dhamma and who sees;
Blissful is non-affliction in the world,
Restraint towards living creatures;
Blissful is passionlessness in the world,
The overcoming of sensual desires;
But the abolition of the conceit “I am” —*

That is truly the supreme bliss. (Ireland, 2010)

The Buddha, so deeply engaged in his meditation, does not mind what goes on in the environment, but the serpent king Muchalinda, on his own, serves the Buddha as a shield against the stormy weather. Like Lawrence’s snake, he is about to leave silently, satisfied with himself, when the Buddha wakes from his meditation. In acknowledgement of the serpent king’s unblemished service, the Buddha explains to him what is happiness; in terms of detachment, wisdom, peace, patience, equanimity, asceticism, and modesty. The emphasis on the abolition of ego foregrounds the Buddha’s doctrine of soullessness.

The “Nāga of Urubilvā on the Nairañjanā who occupied the Fire House (*agnyāgāra*) of the Jaṭilas” (Buddha.net, 2021), impudently engages in a futile effort to kill him the Buddha:

Having seen that the holy man had entered,
the chief of snakes, afflicted, blew forth smoke.

The chief of men, joyful, unperturbed,
blew forth smoke there too.

But the chief of snakes, not conquering anger,
blazed up like a fire.

The chief of men, highly proficient in the condition of heat,
blazed up there too.

When both were in flames,

the matted hair ascetics, as they were looking at the fire-room, said:

“Beautiful indeed is the great recluse,
(but) he will be harmed by the serpent.”

Then at the end of that night

the serpent’s flames became extinguished,

but the multicoloured flames of him of psychic power remained,

and multicoloured flames, dark green,

then red, crimson, yellow and crystal-coloured
were on Angirasa’s body.

Having put the chief of snakes into his bowl,
he showed him to the brahmin, saying:

“This, Kassapa, is your serpent,

his heat was mastered by heat.” (Horner, 2014)

In this difficult encounter, the Buddha, with correctional intentions, applies his psychic powers to defeat the snake’s anger by counteracting his deadly emissions of smoke, heat, and fire. He dilutes the snake’s poisonous smoke with harmless antidotal smoke; cools the snake’s scorching heat waves with comforting heat waves; extinguishes the snake’s burning flames with multi-coloured flames of festivity; tames the snake completely; and collects him after all in his bowl - “his heat was mastered by heat.” With either snake, the Buddha remains peaceful. As a result, either snake leaves him in peace.

Lawrence Torn between Instincts and Intellects

Here begins the conflict between the poet’s instinctive respect for the snake and the counsels of his education recorded vocally in his psyche. Very casually but clearly, Lawrence, as if he reads from memory, presents in a rigid mechanical tone the orthodox rationale of the kind of education he has had. “For in Sicily, the black, black snakes are innocent, the gold are venomous” (line 24).

The poet continues to show his respect to the snake as a “guest” (line 28). Like a human being, he welcomes the latter. He also continues the association of calm, peace, and quietude with the snake in contrast with violent (human) qualities. But the series of questions he asks pose the conflict.

His feelings look balanced in favour of the snake because the stress falls on the expressions – “dared not kill” (line 31), “longed to talk” (line 22), and the participle “honoured” (lines 33, 34) which occurs in three consecutive lines as the ending. Yet he captures even in this instance the sense of fear his rational thinking projects (lines 35-40). Nonetheless, his respect and awe for the snake overcome “other feelings” temporarily, “even so honoured still more” (line 38).

There follows a series of descriptive and definitive images that convey the snake’s elemental sense of belonging with nature and its spectacular grandeur (lines 40-43). The comparison of the snake to “a God” (line 45) is a climactic point in the majestic spectacle, which Lawrence, with great skill and minute care for detail, develops, taking time, just as the snake takes its own time. Lawrence’s capacity to coin and combine epithets to create a snake-human behavioural unity appears in the phrase “snake easing his shoulder” (line 51). The poet’s voyeuristic gaze with fascination at the snake’s slithering hose-like body moving gradually but rhythmically through a tiny crevice on a wall retains again the sexual connotations implied earlier.

Drifting into a state of horror and protest, the poet starts seeing “The burning bowels of the earth” (line 20) as a “dreadful hole” (line 50), “a horrid black hole” (line 52), and “the blackness” (line 53) itself. His voyeuristic admiration

suddenly changes into a protest made out of jealousy. Paradoxically, the poet presents thus the nightmarish influence that his education has had on him in lines 50-54. There is a psychologically complex movement in these lines, because Lawrence implies a sense of jealousy mixed with horror that reacts like a sexual revulsion. This provides another dimension to the poem because it reveals his orthodox rational education as something that even inculcates feelings of antipathy in the human’s deeply physical and sexual instincts, which are of great elemental value according to Lawrence.

The instinctive respect the poet feels for this “a king in exile, uncrowned in the underworld, Now due to be crowned again” (lines 69-70) is overcome by the counsels of the voices within him which have been resulted in by his “accursed human education” (line 65). Driven by the latter he throws a log at the snake and immediately, regrets the act as petty, vulgar, and mean, an insult to “one of the lords Of life” (lines 71-72), and a violation of the laws of hospitality. No sooner has Lawrence attacked the snake than he rejects his education, repels his act of violence, and despises himself for being parochial. He makes thus an honest account of his reactions to the snake that vary from excitement, admiration, respect, suspicion, foreboding, and fear, and then to revulsion, and finally from regret, and apology to repentance.

Mindfulness versus “Flesh and Blood”

A breath of satisfaction is conveyed in his recollection, “I think it did not hit him” (line 58). Still his regret and repentance are vivid. The sudden change in the snake’s movement in lines 56-61 contrasts with its early actions in lines 45-47. A situation of violence emerges. What is significant is that Lawrence remains fascinated even with the retreating snake, which is entering “into an earth-lipped fissure” (line 61).

Lawrence thus interprets the experience of the snake in terms of his psychoanalytical theories, according to which, “flesh and blood” are wiser than the intellect. Lawrence’s comparison of his snake to Christ in the Biblical image (Revelation: 17:14) of “a king in exile, uncrowned in the underworld” (line 69) contradicts the Buddha’s teaching of soullessness, on the point that one’s commitment to the myth about self leads to regret throughout one’s existence. Lawrence’s blame on his education and his regret for not following his instincts, both represent his entanglement with the myth about self. In explicit terms, he claims to have got used to surrendering his conscience to “flesh and blood”, rather than to adapting to the norms of intellect. On Jan 17th, 1913, from Lago di Garda (Brescia), he wrote to Ernest Collings:

“My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true. The intellect is only a bit and a bridle. What do I care about knowledge? All I want is to answer to my blood, direct, without dribbling intervention of mind, or moral, or what not.

I conceive a man’s body as a kind of flame, like a candle flame, forever upright and yet flowing and the intellect is just the light that is shed on to the things around.” (Lawrence, 1913)

His comparison of the body to “a candle flame” and the intellect to “the light” it emanates suggests that the intellect is a product of the body made of “flesh and blood”. Accordingly, Lawrence’s attitude to the snake in this scenario confirms his identification of instincts as more crucial than intellects in the formation of conscience.

During his confession to his moral crime against the snake, “the albatross” (line 66) in “The Rhyme of the Ancient Mariner” by Samuel Taylor Coleridge (1798) comes to his mind. He repents his act like the mariner who killed the innocent bird. He pronounces his guilt, his elemental guilt, by this allusion.

His re-emerging desire to accept the snake is conveyed in the apostrophe “my snake” (line 67). Thereby he addresses the snake as an honourable personage. Yet, Lawrence does not allow his possessive self to dominate his encounter with the snake, and distances the latter with dignity and awe at the end. He repents the snake’s unceremonious disappearance resulted in by his attack as a great loss of a chance with “one of the lords of life”. At the climax of the poem, he is ashamed.

And so, I missed my chance with one of the lords
Of life.

And I have something to expiate;

A pettiness. (lines 71-74)

Somewhere in the same letter of Jan 17, 1913, that defines Lawrence’s religion of “flesh and blood”, he talks about his perception of mindfulness.

“We have got so ridiculously mindful, that we never know that we ourselves are anything - we think there are only the objects we shine upon.” (Lawrence, 1913)

Accordingly, his sense of mindfulness is obviously materialistic. Therefore the type of failure he confesses to in the poem can be frequent in his life.

As far as the Buddha remains unaffected by intellects or instincts unlike Lawrence does, he has nothing to “expiate” in terms of “pettiness” as Lawrence does. He has nothing to worry about in terms of violating any condition against a fellow life being. His sound mental condition is obvious in both of his confrontations with snakes. His position about snakes is conveyed in the following statement he makes in the event when a monk dies of snake bite:

“Assuredly, monks,” said the Buddha. “That monk has not suffused with thoughts of loving-kindness (metta) the

four royal tribes of snakes. Had he done so, that monk would not have died of snake-bite. What are the four royal tribes of snakes? The royal tribe of snakes called Virupakkha, Erapatha, Chabyaputta, and Kanhagotamaka. Monks, that monk, did not suffuse with thoughts of loving-kindness these four royal tribes of snakes, had not done so he would not have died of snake-bite. Monks, I enjoin you to suffuse with thoughts of loving-kindness these four royal tribes of snakes for your safety, for your preservation and for your protection.” (Piyadassi Thero, 2013)

The Buddha’s knowledge of the environment becomes obvious in this statement which promotes the necessity to cultivate perception that the other species of life also have instincts. With the consciousness that the other species also have instincts as the humans do, one can put oneself in the position of any other life species while confronting, associating, or interacting with them. One can thus extend compassion to them. Thereby one can escape numerous situations of regret in the encounters with any other life species, be it a snake or any other being.

The Buddha also compares the truth to a water-snake and the one who masters the truth to a man who handles a water-snake in his famous water-snake simile.

“Suppose there were a man needing a water-snake, seeking a water-snake, wandering in search of a water-snake. He would see a large water-snake and pin it down firmly with a cleft stick. Having pinned it down firmly with a forked stick, he would grasp it firmly by the neck. Then no matter how much the water-snake might wrap its coils around his hand, his arm, or any of his limbs, he would not from that cause suffer death or death-like suffering. Why is that? Because of the right-graspedness of the water-snake. In the same way, there is the case where some clansmen study the Dhamma... Having studied the Dhamma, they ascertain the meaning of those Dhammas with their discernment. Having ascertained the meaning of those Dhammas with their discernment, they come to an agreement through pondering. They don’t study the Dhamma either for attacking others or for defending themselves in debate. They reach the goal for which people study the Dhamma. Their right grasp of those Dhammas will lead to their long-term welfare and happiness. Why is that? Because of the right-graspedness of the Dhammas.” (Thanissaro Bhikkhu: 2013)

He considers there the importance of grasping the water-snake in the right way for the man to prevent a poisonous attack from it, and draws an analogy from it to illustrate the importance of grasping the truth in the right way for the people to enjoy long-term welfare and happiness from the knowledge of the truth. So he professes smooth cultivation of mindfulness for the eternal bliss of emancipation versus crude indulgence in sensual pleasures that are likely end up in “pettiness” (line 74).

Conclusion

"Snake" mirrors Lawrence's analysis of a state of psychosomatic discomfort that one may experience while acting according to the dogma of one's rational sophisticated upbringing – a highly controversial area in socio-sexual psychology. Lawrence's originality is vivid in every verse because it is presumably for the first time such a creature has been treated in English poetry in this manner. "Snake" is no doubt a great poem of beauty and honesty. It genuinely depicts the regret the poet harbours as a result of his own behaviour. We can assume that Lawrence humbly attempts to achieve penance for his offence against another life being. He intends seeking absolution of his sin by writing a poem. Thousands of readers learn his story of regret from the poem. They decide to behave decently before animals despite the fact that animals cannot speak or write to report their damages. If not for Lawrence, nobody knows about the snake. What the poem does in a deeper sense is atonement for an offence committed against a reptile. The contribution the poem makes to the body of English literature figures vast because of the honest regret it conveys in such personal terms. As if sympathetically responding to Lawrence's regret, the canonical Buddhist texts exemplify the Buddha's compassion towards the other species. In all his encounters with the other species of life, the Buddha does not get excited. His behaviour always remains consistent. He maintains his firmness everywhere, unchallenged by any messages received through his sensory channels. The difference between the Buddha and Lawrence is thus demonstrated as that the Buddha is not subjugated by his senses whereas Lawrence is. Lawrence's vulnerability in this sense is a quality that does not exist in the Buddha. What is appreciable of all snake-human encounters analysed above is that they all convey the necessity of extending unreserved compassion towards all life beings in general.

Works Cited:

- Behncke, Boris (2012). "Italy's Volcanoes: The Cradle of Volcanology", Dipartimento di Scienze Geologiche [Sezione di Geologia e Geofisica], Palazzo delle Scienze, Corso Italia 55, 95129 Catania, Italy). https://www.italysvolcanoes.com/ETNA_elenco.html. (Accessed in January, 2021).
- Bhikkhu Bodhi (1999) Pubbe Sambhoda sutta 1, The Connected Discourses of the Buddha, A Translation of the Samyutta Nikaya, Wisdom Publications. (Accessed in January, 2021).
- Bhikkhu Bodhi (1999) Pubbe Sambhoda sutta 2, The Connected Discourses of the Buddha, A Translation of the Samyutta Nikaya, Wisdom Publications. (Accessed in January, 2021).
- Coleridge, Samuel Taylor (1798) "The Rhyme of the Ancient Mariner", The Poems of Samuel Taylor Coleridge, E.H. Coleridge (Ed) (1940). London: OUP.
- Horner, I. B. (2014). Khandhaka, The Connected Discourses of the Buddha, A Translation of the Vinaya Pitaka, Wisdom Publications. <https://www.wisdomlib.org/buddhism/book/vinaya-pitaka-3-khandhaka/d/doc227807.html>
- Ireland, John D. (2010) Muccalinda Sutta: About Muccalinda (Ud 2.1), The Connected Discourses of the Buddha, A Translation of the Udana, Access to Insight (BCBS Edition). <http://www.accesstoinight.org/tipitaka/kn/ud/ud.2.01.irel.html>.
- Lancashire, Ian (2005) "Snake" by D.H. Lawrence (1885-1930), Department of English, University of Toronto, Web Development Group, Information Technology Services, University of Toronto Libraries.
- Lawrence, D. H. (1923) Birds, Beasts and Flowers: Poems, London: Martin Secker. <https://www.gutenberg.org/files/60337/60337-h/60337-h.htm> (Accessed in January, 2021).
- Lawrence, D.H. (1913), The Letters of D.H. Lawrence, Aldous Huxley (Ed) (1951). London: William.
- Life of the Buddha, Part One 21. The Serpent King, Buddha Net. <http://www.buddhanet.net/e-learning/buddhism/lifebuddha/20lbud.htm> (Accessed in January, 2021).
- Piyadassi Thera (2013) Ahi Sutta, A Snake (AN 4.67), The Connected Discourses of the Buddha, A Translation of the Anguttara Nikaya, Access to Insight (BCBS Edition). <http://www.accesstoinight.org/tipitaka/an/an04/an04.067.piya.html>. (Accessed in January, 2021).
- Revelation 17:14, The Holy Bible, English Standard Version (2001) Crossway Bibles. (Accessed in January, 2021).
- Spicegarden medicinal, herb and Spice Seeds, "The On-line Shop for medicinal, herb and Spice Seeds - Carob Tree (Ceratonia Siliqua)". http://www.spicegarden.eu/epages/62431129.sf/en_GB/?ObjectPath=Categories (Accessed in January, 2021).
- Steel, Bob, "Snake Sculpture - the Staff of Aesculapius, the Staff of Mercury, and the Embodiment of Wisdom". <http://www.speel.me.uk/gp/snakes.htm> (Accessed in January, 2021).
- Thanissaro Bhikkhu (2013) Alagaddupama Sutta: The Water-Snake Simile (MN 22), The Connected Discourses of the Buddha, A Translation of the Majjima Nikaya, Access to Insight (BCBS Edition). <http://www.accesstoinight.org/tipitaka/mn/mn.022.than.html>. (Accessed in January, 2021).
- Thanissaro Bhikkhu (2013) "Asivisa Sutta: Vipers" (SN 35.197), The Connected Discourses of the Buddha, Access to Insight (BCBS Edition), 30 November, 2013. <http://www.accesstoinight.org/tipitaka/sn/sn35/sn35.197.than.html>
- Ubeysakara, Ari (2020), Asivisopama Sutta: Discourse on the Simile of Virulent Serpents. Drarisworld|NOVEMBER 3, 2020 | ARIUBEY.
- Wisdom library, Definition of Uruvilva. <https://www.wisdomlib.org/definition/uruvilva> (Accessed in January, 2021).

Citation: EA Gamini Fonseka, BA (Kelaniya), MA (Edinburgh), PhD (Vaasa), "American Research Journal of English and Literature". American Research Journal of English and Literature, vol 7, no. 1, 2021, pp. 1-6.

Copyright © 2021 EA Gamini Fonseka. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.