D. H. Lawrence's Philosophy of Nature

-An Eastern View

Tianying Zang

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Foreword

By Allan Ingram

Professor of English
University of Northumbria, UK

Man's relationship to his environment has always been crucial, not only to his survival but to the very quality of his survival. Whether he worships the sun, or an unseen deity, or the manmade products of the earth, be they goods, gold or the green world itself, environment and its well-being, its balance, inevitably impinge to a major extent on the circumstances and nature of that worship. Nowadays in particular this is not only a matter of belief or of well-intentioned assertion but of scientific fact. As climate change scientist Dave Reay in his book *Climate Change Begins at Home: Life on the two-way street of global warming* summarises, the 'the bare facts' are:

> Green house gases warm the planet.
> Global temperatures have risen 0.6°C in the last 100 years.
> Concentrations of greenhouse gas in our atmosphere are now higher than at any time in the last 420,000 years.
> Since the Industrial Revolution greenhouse gas concentrations have risen by around 50%.

And he adds:

> To recap: thousands of top-notch scientists from all over the world are warning that if we don't reduce greenhouse

> gas emissions, we, our children, and our children's children, will almost certainly suffer dire consequences. Getting a wide array of science's big guns to agree on anything is like herding cats, yet on climate change they have reached this sobering consensus: most of the warming observed over the last 150 years is likely to be attributable to human activities.[1]

D.H. Lawrence above most writers was aware of the interdependence of man and nature. Like William Wordsworth, John Clare and Thomas Hardy he both experienced the natural world at close quarters, knew its rhythms and requirements, what it could give and what it demanded, while also transforming that knowledge in his thought and writing into something more: as Tianying Zang's book puts it, it became a philosophy of nature.

Our reading of Lawrence has passed through several phases since his own time. Once banned, deplored and viewed with suspicion, or with scorn, and then taken as an apostle of freedom in sexual behaviour and as an icon of a new spirit of the age, he is perhaps an ideal figure for reassessment through the recent mode of eco-criticism. A development of the last ten years or so, though traceable back to significant critics of earlier periods, not least to Raymond Williams in the 1970s, the eco-critical movement deals with the implications of a reading that relates writing to ecology and the concerns of man in relation to nature and the natural environment. Eco-criticism is not solely about climate change, and Dr Zang's book is neither exclusively eco-criticism nor a plea to save the planet, but the current background is a powerful factor in reading both this compelling account and also the work of D.H. Lawrence himself. Lawrence, after all, was more alert to the resonance of nature, both within nature and between man and his natural surroundings, than most of his contemporaries and the evidence for this is everywhere on his pages and impacts strongly on the texture and rhythms of his language, both poetry and prose. Few writers were more instinctively in tune with nature, a matter partly of Lawrence's upbringing, and partly of a temperament that took joy in seeing small, apparently inconsequential processes as having significance both within themselves and for themselves and at the same time within a much greater and, ultimately, an unfathomable wider system.

Perhaps the most distinctive feature of this book is the way it deals with such systems. I mean the extraordinary and striking parallels displayed between the core beliefs and principles of Lawrence's ideas and those Eastern philosophies and systems of thought that Dr Zang subjects to such lucid and sympathetic scrutiny. Balance is a key word here, not just between man and nature but within all aspects of man's and the universe's being. Lawrence, without precisely reading many of these eastern sources himself, was clearly working and thinking at the same fundamental level that gave rise to those religions and systems of the East. Deeply attracted, indeed, to the fundamental wherever he found it, and especially so if it involved beliefs long held by peoples he saw as still retaining a real and meaningful contact with the earth and all that it held, Lawrence would have been instinctively engaged by the thought of the East and have known immediately the depth of agreement and of consonance between it and what he regarded as knowledge.

Dr Zang has performed a considerable service to Lawrence studies in this lucid and refreshing book. No one who reads it will ever see Lawrence's work in quite the same way again, an achievement, I am sure, that Lawrence himself would have applauded. That would be the greatest accolade of all.

[1]Dave Reay, *Climate Change Begins at Home: Life on the two-way street of global warming*, London: Macmillan, 2005, pp. 21, 20.

Introduction

Lawrence is considered to be one of the greatest novelists, as well as perhaps the most controversial writer of the twentieth century. His works, in almost every literary form of the English language, have been most widely read, criticized and quoted since his death in 1930. In a literary career spanning only twenty years his achievement was enormous. It includes ten full-length novels, seven novellas, and some fifty short stories, which only account for little more than half of his work. His poems fill three thick volumes and his literary criticism a large book. He wrote four travel books, several plays and many miscellaneous essays and studies. Besides, his letters later collected and edited amount to seven huge volumes (Cambridge edition). Not only for the remarkable volume of his writing, but also for his technical achievement as a novelist, poet and critic, he was recognized by many prestigious critics and writers, such as Henry James, F. R. Leavis, E. M. Forster, Aldus Huxley and Richard Aldington. "Only a man of genius could equal his positive achievements", said Richard Aldington.[1] Forster wrote in a letter to the *Nation and Athenaeum* soon after his death in 1930, "All that we can do . . . is to say straight out that he was the greatest imaginative novelist of our generation".[2]

The years of Lawrence's life, from 1885 to 1930, saw a radical change from a world of apparent order and contentment to a world of chaos and spiritual disaster. Lawrence's personal troubles were the troubles of that time, and his work not only expresses his individual questions and tensions but also the problems of that age. However, in spite of his achievements, Lawrence met with strong hostility and prejudice from the literary world. The

reason he was not popular seems to be that he was misread and misunderstood. Negatively Lawrence was known to the wider public only as the author of "indecent" books that were from time to time suppressed; positively he was regarded from the 1920s as a liberator and an apostle of sexual emancipation. Sexuality, however, is just one aspect of his main concern, which, as he consistently stresses, is the need for a balance between intellect and instinct, mind and body. F. R. Leavis points out in *D. H. Lawrence*: *Novelist* (1955) that "the questions and stresses that preoccupied him have still the most urgent relevance for us today".[3] Among those questions and stresses, man's ecological awareness in relation to the natural world, as constantly stressed in Lawrence's work, is perhaps even more urgent today, in the twenty-first century.

It is a truism to point out that no writer's work can exist or be created in a cultural vacuum. The development of Lawrence's ideas and conceptions is undoubtedly influenced by the prevailing cultural movements of his time, and is closely connected with various important cultural groups[4] of the then British literary world. Lawrence's early years were imbued with transcendental influences, and it is long since acknowledged that his conception of nature has its roots in the Romantic movement and the transcendentalists. In Lawrence's works, we have detected many preoccupations, attitudes and assumptions concerning nature in common with the Romantic writers. As Jessie Chambers records, the young Lawrence was deeply impressed by Darwin's *The Origin of Species*, Huxley's *Man's Place in Nature*, and Haeckel's *The Riddle of the Universe*. Roger Ebbatson in his *Lawrence and the Nature Tradition* expounds how Lawrence's nature philosophy is vitally shaped by the transcendental-vitalist readings of the Romantics, particularly the influences of the works of Meredith, Hardy, Hale White and Richard Jefferies. He also stresses the philosophical influence of such sages as Carlyle, Ruskin, Schopenhauer, Nietzsche and Edward Carpenter.[5] With regard to Lawrence's transcendental understanding of the organic relationship between man and nature, Ebbatson says, "he is the great inheritor of the English Nature-tradition".[6]

There are other Lawrence scholars who have explored his conception of nature. For example, Dolores Lachapelle in *Future Primitive* displays an alertness to the interplay of human and nonhuman elements in nature as written in Lawrence's essays and novels. She translates Lawrence's imaginative concepts of nature from her own ecological perspectives. *D. H. Lawrence & Susan His Cow* by William York Tindall discusses Lawrence's theory of relationship, mindlessness, blood consciousness, primitivism, animism, and his understanding of theosophy and yoga. Besides, F. R. Leavis' *D. H. Lawrence, Novelist*, and *Thought, Words and Creativity*; Graham Hough's *The Dark Sun*; R. E. Pritchard's *D. H. Lawrence: Body of Darkness*, and Daniel J. Schneider's *The Consciousness of D. H. Lawrence, An Intellectual Biography* have all made perceptive surveys of Lawrence's intuitive response to nature, his naturalistic philosophy and psychological development including his ideas about sex, education, consciousness, and man's organic relationship with nature.

In spite of the fact that Lawrence has been widely studied by critics and academics of the English-speaking world, compared with the other issues discussed, Lawrence's views about nature and its relation to human life have not received an equally adequate attention from critics. Moreover, while some books have been devoted exclusively to the discussion of this issue, on the whole it has been studied in an overall context of Western perceptions.

Although Lawrence is a product of the Christian tradition and should be seen as belonging to the heritage of his own civilization, in his long fight with Christianity he has put forward views that are radically opposed to Christian traditional thought. Many of his non-Christian perspectives concerning the universe and man's relationship with nature bear strong affinities with Eastern thought systems. There is a certain truth in Sri Aurobindo's playful remark that "Lawrence was a Yogi who had missed his way and come into a European body to work out his difficulties".[7] Lawrence's understanding of such fundamental concerns as the enigma of nature, nature's duality and oneness, mutual identity between man and nature, the issues of god and evolution, mind and body, life and death, sexuality, intuition, spontaneity and primitivism are the most representative of his romantic view

of nature (I call them, for convenience, Lawrence's philosophy of nature). These concerns will be examined and discussed separately in the eight chapters of this book.

His friend Aldous Huxley said of Lawrence that "the core of his whole genius" was his "immediate sensitivity to the world at large". His "capacity to be aware of the universe in all its levels . . . was essentially the basis of his life and was his greatest gift", [8] which has its manifestation in his writings as a persistent theme. My first chapter "Lawrence's Sensitivity to Nature" will be devoted to this topic, exploring how his metaphysical awareness of the natural world is reflected in his life and works. Lawrence believes there is an organic relationship between man's life and nature in nature's unity and sacredness. "Our life *consists* in this achieving of a pure relationship between ourselves and the living universe about us", he says time and again.[9] To him, man truly alive is "living through all his senses and ideals and aspirations, living with a vital connection with . . . the whole natural world".[10] His understanding of the universal modes of interrelatedness of everything on earth and his theory of mutual identity between organic nature and the spontaneous characteristics of man including the issues of sexuality correspond to the principal doctrines of naturalism, oneness and spontaneity in Taoism. These issues will be dealt with in the second and fourth chapters of "Man and Nature" and "Interrelationship and Individuality".

Whatever his evolving opinions about society, race, education or sex, he always returns to the primal awareness of the transcendental power of the universe, an unknown power forever enveloping humanity. His metaphysical perception of the enigma of nature, including the perceptions of evolution, god, life force and creativity, finds deep affinities in Taoism, which will be discussed in the third chapter "Enigma of Nature". Nearly all aspects of Lawrence's religious vision were anticipated in Eastern literature. His almighty Holy Ghost, for example, who is responsible for the sacred underlying unity, is named Tao by Taoists, Brahman by Hindus and Dharmakaya by Buddhists. His duality, with its stress on the dynamic balance between complementary life-principles, is fully worked out in the Yin-Yang philosophy of Taoism. He believes this kind of balance existing in the whole universe should also be

present in love and marriage. Lawrence's dialectical view of duality and polarity will be examined in Chapter Five entitled "Duality and the Yin-Yang Principle". Chapter Six "Life and Death" is about Lawrence's metaphorical perception of life and death, which reflects his romantic view of their mutual identity and mutual transformation in sustaining the continuum of the whole universe. His life-death insight, though in a way against Christian doctrines, perfectly matches the traditional thoughts of Buddhism. Chapter Seven "Mind and Body" is the discussion of his perspectives of the functions of mind and body which also parallel the Eastern view. Lawrence regards mental constructions as veils that must be swept away in order to allow for man's mystic communion with nature. Hence we have Lawrence's notion of believing in one's blood and flesh, instead of one's intellectual mind. His distrust of mind and mental consciousness for their limitations and falsities, his belief in intuition, instinct, impulse and unconsciousness not only have their legacy in some scientific researches, but also have long been acknowledged in Taoism and Buddhism. The mind-body argument leads to Lawrence's interpretation of the connection between the solar plexus and the whole universe. Finally, in Chapter Eight "Primitivism and Theosophy", his admiration of primitive culture is discussed. Unwilling to adjust his emotions to the industrialized civilization of the age, Lawrence takes refuge in all that seems opposite, in strange cults and mysteries, in primitivism and theosophy. For him, primitive peoples in many aspects have set examples to the modern world in their spontaneous life style and their inherent connection with nature, particularly their instinctive way of living and their cosmic consciousness. Primitivism and theosophy become his private religion. Through the revival of local cults and divinities, Lawrence hopes the decadent modern civilizations can be finally rescued.

The message Lawrence is trying to convey through his work has been received by both his Western and Eastern readers, but perhaps with different interpretations owing to their different cultural and social backgrounds. Is Lawrence an "indecent" writer for his propositions regarding sexuality? Is he talking nonsense for some of his seemingly absurd arguments concerning blood

consciousness, mindlessness, primitivism and so on? Should he be sometimes regarded as a neurotic person for his "absurd" or "weird" obsession with nature as well as his unorthodox interpretations of life and death? Many of his concepts or theories are at once original and spontaneous; yet, his suspicion of reason, mind and even language itself troubled many readers of his time and later. It is true that some of his writing is inconsistent, such as his argument about the relationships between man and woman, which might account for T. S. Eliot's complaint that Lawrence had "an incapacity for what we ordinarily call thinking".[11] However Lawrence most of the time insists on trying to get his "abnormal" message across, which "is as insistent as it is inconsistent".[12] With regard to Lawrence's new and advanced world outlook, Earl Brewster, his Buddhist friend, comments that Lawrence is basically a prophet for many other writers. He recalls that Lawrence once said to him, "It would be three hundred years before his writings would be understood".[13] Though Lawrence's theories and life experience may seem abnormal to many men of letters and the public, they are illuminating to the future of mankind and thus have great value for us. John Middleton Murray acknowledges that:

> It is the abnormal men from whom we have to learn. They, and they alone, have something of import to teach us. Every man from whom humanity has learned how to make a real step forward into the future has been an abnormal man. He has been abnormal because he belongs to the future, because he was himself the soul of the future. Lawrence was the future; as much of it as we are likely to get in our time.[14]

Lawrence was attracted to India all his life, particularly by Hindu philosophy. However, we know that Lawrence's enthusiasm towards Hinduism is inconsistent: sometimes he rejects it, sometimes admires it. He admits, in January 1922, that "the fact that I have felt so spiteful against Buddha makes me feel I was unsure all the time, and kicking against the pricks". In the same letter he says, "I only know it seems so much easier, more peaceful to come east. But then peace, peace! I am so mistrustful of it: so much afraid that it means a sort of weakness and giving in."[15] In

the autumn of 1929, one year before his death, he wrote to Earl Brewster from Germany:

> I agree with you entirely about India—but I feel I don't belong to the actual India of to-day. I love the Indian art, especially Brahmin, more every time I see it—and I feel Hindu philosophy is big enough for everything. Yet we have to bring forth some different thing, in harmony with the great Hindu conceptions. Which need carrying out. You couldn't hate the "west" machine world more than I do. Only it's no good running back into the past.[16]

Lawrence admired the mysterious and essential wisdom of Hinduism. When he returned Brewster's copy of Coomaraswamy's *The Dance of Shiva*, he said, "I enjoyed all the quotations from ancient scriptures. They always seem true to me." Of J. C. Chatterji's *Kashmir Shaivism*, he remarked: "That seems to me the true psychology, how shallow and groping it makes Western psychology seem."[17] I do not suggest that Lawrence was influenced by Hinduism or some Oriental philosophies to any considerable extent, though he was fascinated by their mysteries, and was interested in the old Hindu hymns and familiar with Indian sage aphorisms as Brewster suggests. While discussing Hinduism with Brewster, Lawrence said that he did not "want to be tied to it by the leg". He wanted to go "somewhere between east and west, in that prophetically never-to-exist meeting point of the two". He never found that meeting point, and was never really ready to accept any Oriental religion or philosophy. The reason is that, as he told Brewster, he found it difficult "entering into the thoughts and feelings of another race".[18] Hinduism and Buddhism were no more attractive to him than American Indian primitive culture. He admired the Indians for their intuitive way of living, which he believed was a necessary precondition to secure a "living relationship" with the material cosmos. Besides, he felt far more comfortable with pagan Greeks and Romans than the Oriental religious world which he thought too logical and rational. From Lawrence's upbringing and the books he read of both Romantic and scientific writings, and of the volumes on Hinduism as recorded, we should consider his philosophical positions to be the outcome of the mixed influences of these literary contributions.

I would like to make a very brief introduction to the historical background and cultural context of certain Eastern religions or philosophies to which this book makes reference, such as Taoism, Buddhism and Hinduism.

In ancient Chinese society, more than two thousand years ago, there were two "philosophical" traditions playing complementary parts—Confucianism and Taoism. Confucianism is an ethical and philosophical system based upon the teachings of the Chinese sage Confucius. His philosophy emphasizes personal and governmental morality, correctness of social relationships, and justice and sincerity. Confucius' thoughts are regarded as imperial orthodoxy, which concerns itself with the linguistic, ethical, legal, and ritual conventions. These conventional restrictions force "the original spontaneity of life into the rigid rules of convention", in Alan Watts' words. Confucius' teaching greatly damaged man's "naturalness and un-self- consciousness" and caused much "conflict and pain" in human beings' everyday relationships. Whereas, "The function of Taoism is to undo the inevitable damage of this discipline, and not only to restore but also to develop the original spontaneity."[19]

Taoism is, strictly speaking, not a religion, nor a philosophy. It encompasses, however, both a Taoist philosophical tradition (called "Tao Jia", meaning "The School of Tao") associated with Laozi's *Dao De Jing*, *Zhuangzi*, and other texts, and a Taoist religious tradition (called "Tao Jiao", meaning "The Religion of Tao") with organized doctrine, formalized cultic activity, and institutional leadership. These two forms are clearly related, though at many points in tension. Traditionally, Taoism has been attributed to three sources, the oldest being the legendary "Yellow Emperor", but the most famous is Laozi's *Dao De Jing*. Laozi (the Old Master, died in 479 B.C.) is an older contemporary of Confucius.[20] The third source is Zhuangzi's untitled work. Laozi and Zhuangzi (360 B.C.), living at a time of social disorder and great religious scepticism, developed the notion of the Tao (way or path), which is a reinterpretation and development of an ancient nameless tradition of nature worship and divination. The Taoist heritage, with its emphasis on individual freedom and spontaneity, the embrace of social primitivism, mystical experience and techniques of self-transformation, represents in many ways the antithesis

to Confucian concern with individual moral duties, community standards and government responsibilities.

Tao is the origin of all creation and the force that lies behind all the functioning and changes of the natural world. The main characteristic of Tao is its pervasiveness, which is manifested in two aspects. One aspect is its invisible, insensible, ineffable nature, the essence of Tao. The other aspect is the Tao as we see it in its activity in the world. Even though the Tao in itself is not sensible or describable, we can confirm its action in examples of harmony, flexibility and naturalness displayed in the world. The Yin-Yang philosophy represents the balance of opposites in the universe. In the balance and harmony of nature, Laozi saw the basis of a stable, unified, and enduring social order. The Tao of nature provides people with a spiritual approach to living: each person focuses on the immediate external world in order to understand the inner harmonies of the universe. The way to achieve one's harmonious relationship with nature is through meditation and contemplation. Taoism is a way of life. Much of the essence of Tao is in the art of Wu Wei (literally 'no-action') which actually means a practice of minimal action, or action modelled on nature. It is the art of living and surviving by conforming with the natural way of things. Spontaneity, intuition and submitting to nature are other characteristic practices of Taoism.

"De" in *Dao De Jing* means literally virtue, the power of which is the manifestation of the "Tao" (or Dao in Chinese Pinyin) within all things. Thus, to possess the fullness of De means to be in perfect harmony with one's original nature. According to Zhuangzi, an individual in harmony with the Tao comprehends the course of nature's constant change and fears not the rhythm of life and death. The individual with De must get rid of ideals and ideology, learn to embrace the primitive, reduce selfishness and have fewer desires. This free-and-easy approach to life enables one to return to the original purity and simplicity of the Tao.

The exposure of Taoists and Confucians to the main principles of Indian Mahayana Buddhism makes possible the creation of Zen Buddhism. So Japanese Buddhism, having been introduced into and remaining rooted in the culture of Japan since the twelfth century, originated from Indian Mahayana Buddhism. Zen is regarded as the fulfilment of long traditions of Indian and Chinese

culture, though it is actually much more Chinese than Indian. The origins of Zen are as much Taoist as Buddhist, and Taoism is regarded as its ancestor. Therefore, Japanese Zen is actually, in its principles and practices, the same as Chinese Tao. Like Tao, Zen is not a religion. It is a way of life or a view of life, or an example of the "way of liberation", and is similar in this respect to Taoism, Vedanta, and Yoga. Besides, the ideas advocated by Zen masters share many core elements of Taoism, such as the beliefs in immediate awakening, in naturalness, in holding that knowing is not to know, in the notion of Wu Wei, in spontaneity, in the emptiness and void of the physical world, in the value of everyday life, and in the total elusiveness and imperma- nence of the world. These beliefs also feature in a serious and emphatic manner in Lawrence's writing.

Buddhism originated in ancient India and was introduced into China when Chinese civilization was at least two thousand years old. Buddhism is a philosophy and religion based upon the teachings of Siddhartha Gautama (566-486 B. C.).[21] Among Buddhist teachings is the Middle Way—seeking moderation and avoiding extremes. According to Buddhist philosophy, the nature of reality is impermanent and interconnected. People suffer in life because of their desire to have transient things, including life and death. The way to avoid suffering is to train the mind and to act according to the laws of karma (cause and effect).

Hinduism was established in India around 1200 B. C. The two sacred texts—The Vedas and The Upanishads—are the most authorized philosophical explorations of Hinduism.[22] The metaphysical foundation of classic Hinduism, which is expressed in both the Vedas and the Upanishads, is that Reality (Brahman) is One or Absolute, changeless, perfect and eternal. The ordinary human world is an illusion, its many separate and finite things are just reflections in the mind's net of words and concepts, and they are the illusions captured by our senses. Hindu cosmology is non-dualistic. Everything that is is Brahman. "Behold but one in all things". Brahman is the eternal Now, and in eternity there is no "before" or "after", for everything is everywhere, always. In order to experience the true self and the existence of the all in one Brahman, one is encouraged to purify one's mind through meditation.[23]

Among these main Eastern religions and philosophies, the concepts and ideas I borrow most in my study are from Taoism, and the classic text *Dao De Jing* by Laozi is my main source of reference. The reason is that in Taoism I find striking affinities with nearly every aspect of Lawrence's view of nature, and *Dao De Jing* is a very useful text for its classic notions like Wu Wei, spontaneity and Yin-Yang transformation. Confucianism, on the other hand, is barely relevant to Lawrence's understanding of man's intuitive and spontaneous relationship with nature, for it only advocates rigid disciplines guiding the moral behaviour of individuals and government, the orthodoxy of relationships and social order. It is mentioned and employed in my study so that its doctrines may provide a contrast to the principles of Taoism.

While attempting to bring out the affinities, irrespective of the fact that Lawrence might or might not have been familiar with these oriental philosophies, my intention is that Lawrence's imaginative art can be appreciated, understood and assimilated better if it is analyzed through a parallel body of thought similar to his own. The parallels between Lawrence's philosophy of nature and Eastern views will, I hope, draw attention to the fact that Lawrence not only sometimes thinks in a way resembling that of Oriental traditions, but also that there is a commonality existing to a certain degree in both Eastern and Western approaches dealing with the issues of man and nature. Some of the issues and concepts concerning Lawrence's philosophy of nature as identified in Eastern thought would, on the one hand, provide unique alternative perspectives in understanding his non-Christian outlook; and on the other hand would, I hope, raise our consciousness of modern ecology.

[1] Richard Aldington, one of his friends, author of *Portrait of a Genius, But . . ..* He wrote introductions for most of Lawrence's novels.

[2] *Nation and Athenaeum*, March 29, 1930.

[3] F. R. Leavis, *D. H. Lawrence: Novelist*, p. 9.

[4] Mainly: Edwardians, Georgians, Futurists, Imagists, Vorticists, and Bloomsburians, among others. See the Introduction of *D. H. Lawrence in His Time*, p. 15-23

[5] Roger Ebbatson, *Lawrence and the Nature Tradition: A Theme in English Fiction*, Ch. 8, pp. 239-260.

[6] Ibid. p. 44.

[7] *Letters of Sri Aurobindo*, p. 315, quoted in Chaman Nahal, *D. H. Lawrence, an Eastern View*, p. 248.

[8] Aldous Huxley, in *A Conversation on D. H. Lawrence*, edited by H. Mori, p. 19, quoted in Dolores La Chapelle, *D. H. Lawrence, Future Primitive*, p. 15.

[9] D. H. Lawrence, "Morality and the Novel", *Phoenix*, p. 528.

[10] Anthony Beal, *D. H. Lawrence,* p. 123.

[11] T. S. Eliot, *After Strange Gods: A Primer in Modern Heresy*, p. 63.

[12] Anna Fernihough, "Introduction" to *The Cambridge Companion to D. H. Lawrence*, p. 7.

[13] Earl Brewster, *D. H. Lawrence: Reminiscences and Correspondence,* p. 120.

[14] J.M. Murry, quoted in Henry Miller, *The World of Lawrence*, p. 51.

[15] Earl Brewster, *D. H. Lawrence, Reminiscences and Correspondence,* p. 45.

[16] Ibid., p. 213.

[17] Ibid., p. 175.

[18] Ibid., pp. 45, 19.

[19] Alan Watts, The Way of Zen, p. 10. Alan Watts is one of the most authoritative Western writers on Eastern traditional philosophies, especially Taoism and Japanese Zen. From the large volume of Watts' works, I find that his view is largely accurate, convincing and influential.

[20] Traditional Chinese philosophy ascribes both Taoism and Confucianism to a still earlier source, the I Jing, or Book of Change, dating anywhere from 3000 to 1200 B. C.

[21] Gautama was an Indian prince who later became a wandering monk, seeking a solution to an end of suffering. Meditating under a Bodhi tree at the age of 35, Gautama (known as Buddha) reached Enlightenment, awakening to the true nature of reality, which is Nirvana (Absolute Truth).

[22] The text of the "Vedas" is the first ever written collection of Indian philosophy composed around 1200 B. C. The word "Veda" meaning "sacred knowledge" comes from the Sanskrit. Another influential text is called "The Upanishads", composed around 8th-7th century B. C.

Chapter I

Lawrence's Sensitivity to Nature

*

In 1952, on the twenty-second anniversary of Lawrence's death, a taped discussion was held in the library of the University of California. In answering the moderator's question about what sort of gifts Lawrence had, Aldous Huxley said:

> He read very widely; he could pick up extraordinarily quickly out of anything that he read, all the significant facts . . . He had something else which was obviously the core of his whole genius, which was this immediate sensitivity to the world at large. He had this capacity for being, so to speak, naked in the presence of what is actually present in the world. And I think one can trace that throughout his writings as a persistent theme. . . . And this was essentially the basis of his life and was his greatest gift, I think: this capacity to be aware of the universe in all its levels, from the inanimate and the animal and the vegetable through the human, right up to something beyond. I think he was more aware on every level than anyone I've ever known.[1]

With "this capacity to be aware of the universe in all its levels", Lawrence confronts life in the fullness of his passion and intellect. His passion for natural life, the wonder of the universe, and his "capacity for being naked" left a deep impression on both his friends and enemies. His oldest friend the Honourable Herbert

Asquith depicted Lawrence as "a faun" who is "receptive and alert to every sound of the fields and woods". He then recalled, "there was something sprite like, electric, elemental, in the spirit which moved this slight sensitive form . . . his power of vision was as sensitive as his power of utterance and he could see heaven in the tint of a sheet of sand".[2] Herbert's wife Lady Cynthia shared the same admiration for Lawrence:

> You couldn't possibly be out of doors with Lawrence without becoming aware of the astonishing acuteness of his senses, and realising that he belonged to an intenser existence. Yet to some degree—and this was your great debt to him—he enabled you temporarily to share that intensified existence; for his faculty for communicating to others something of his own perceptiveness made a walk with him a wonderfully enhanced experience. In fact it made me feel that hitherto I had to all intents and purposes walked the earth with my eyes blindfolded and my ears plugged.[3]

This ability to transmit the spirit of things through his life and writing was one of his great gifts, which made many people see him as an extraordinary being. When the German writer and editor Franz Schoenberner met him in September of 1927, he described Lawrence as "a sick faun who out of sheer friendliness had left his mysterious woods. . . . Only a few people whom I have met have given me this feeling of their living in a sphere of pure essentiality where everything and everyone assumes a new and higher substance".[4] Even Lawrence's Cornwall neighbour Cecil Gray, the Scottish composer who disliked him, admired his extraordinary perceptions of nature and saw him as "a faun, a child of Pan, a satyr". He comments, "In all literature there is little, if anything, to compare with the extraordinary depth and delicacy of Lawrence's perceptions of Nature in all its forms and manifestations . . . That was the essential Lawrence; there he was truly great".[5]

It has been argued that adult genius has its roots in the childhood relationship with the natural world. Edith Cobb, author of *The Ecology of Imagination in Childhood*, came to the conclusion, after a thirty year study of the biographies of

three hundred creative thinkers since the sixteenth century, that "there is a special period . . . when the natural world is experienced in some highly evocative way, producing in the child a sense of some profound continuity with natural processes". There is always a particular time in early childhood when each of these creative thinkers is awoken to a certain transcendent revelation in nature, which is "basically aesthetic and infused with joy in the power to know and to be".[6] The child's "acute sensory response to the natural world" is his "ecological sense of continuity with nature",[7] which may be "extended through memory into a lifelong renewal of the early power to learn and to evolve".[8] Many poets and writers had experienced an early awakening after their encounter with the miracles of nature and later throughout their lives enjoyed an ever-fresh excitement in new discoveries. Cobb's research suggests that an adult's transcendent thinking is based on the ability to go beyond the self and reach a particular perspective, and the seed for this capacity is in the plasticity of the child's responsiveness to nature. In Lawrence's case, his childhood experiences of early natural environments provided rich soil for cultivating this capacity.

Ever since Lawrence was a small boy, he had plenty of opportunities to be exposed to the country around Eastwood. Both of his parents encouraged him to be a keen observer of nature, teaching him the names of flowers, plants and animals. At a very early age, Lawrence was able to name flowers and plants of many different species. Jessie Chambers recalls, "There seemed no flower nor even weed whose name and qualities Lawrence did not know".[9] He used to search for the first flowers of spring and was delighted to find the delicate white snowdrops. He would look for the strawberries among the bushes, and hunt "through the wet grass" for the hidden mushrooms whom "are white skinned, wonderful naked bodies crouched secretly in the green". Each year, in the old quarry near Eastwood, among the lovely flowers, he picked the first luscious blackberries of the season and proudly took them home to his mother. This early experience gave him "the joy of finding something, the joy of accepting something straight from the hand of Nature, and the joy of contributing to the family exchequer". [10]

Lawrence's father had a particular influence upon him. He showed an intense love for animals, plants and flowers, and his rich knowledge of nature was passed on to the young Lawrence. He loved his morning walks through the dewy fields to the coal-pit. The colliers, Lawrence writes, though having "no daytime ambition, and no daytime intellect", would find their happiness in the countryside whenever they could. "He (the collier) . . . roved the countryside with his dog, prowling for a rabbit, for nests, for mushrooms, anything. He loved the countryside . . . loved his garden. And very often he had a genuine love of the beauty of flowers".[11] This is actually the reminiscence of his father's simple nature-loving life, which impressed him imperceptibly, yet bred in him a strong attachment to the beauty of nature. His sister Ada's memoirs, *Young Lorenzo*, tells much of Lawrence's love of nature during his childhood. She admires Lawrence's "uncanny" observation of nature: "Not a flower, tree or bird escaped Bert's notice, and he found wonderful adventure in seeing the first celandine or early violet".[12]

Edith Cobb argues, "at the level of participation in nature during childhood, there is fusion between emotion as the energy of spirit and the spirit of place as the energy of the behaving world".[13] Lawrence loved his hometown, the coal-mining village of Eastwood between Nottingham- shire and Derbyshire, in spite of his strong opposition to industrialization of the place. He wrote in *Nottingham and the Mining Countryside* in the year of his death: "To me it seemed, and still seems, an extremely beautiful countryside, just between the red sandstone, and the oak-trees of Nottingham, and the cold limestone, the ash-trees, the stone fences of Derbyshire"[14] The old quarry beside his favorite walking path from Eastwood to Haggs Farm was his most secret childhood place. He loved the old quarry surrounded by lush greenery which "was blue with dog-violets in spring". "The quarry was a haunt of mine", he writes, for the rocks and the caves in it haunted him with their sunny and dark sides. Whenever he crept inside the cave he would feel "Now . . . for a little while I am safe and sound, and the vulgar world doesn't exist for me".[15] On his last visit to the quarry, it still fascinated him as it had in his childhood: "I felt as I had always felt, there was something there". The landscapes of his beloved valley, the brook, the old sheep bridge, the tall

hawthorn hedge, the mill-dam, the woods, the pit and the old quarry in his childhood memories are dramatically visualized in his early novels, *The White Peacock, Sons and Lovers* and *The Rainbow.*

Between the ages of sixteen and nineteen years old, Lawrence visited the Chambers family on the Haggs Farm, three miles from Eastwood. These years left him with very fond memories, and later the farm became the home of Miriam and the Willey Farm of *Sons and Lovers*. The mowing field rented by the Chambers was the countryside described in "Love Among the Haystacks", where Lawrence used to help with the haymaking. The wood, near the Haggs Farm, was not only the gamekeeper's exclusive domain, but also a piece of wonderland in Lawrence's young heart. Jessie recalls, "The wood held a fascination for us. The shade, the murmur of the trees, the sense of adventure, the strong odor of the underground, the sudden startled call of a pheasant, the whir of a partridge's wings, were thrilling things".[16] With Jessie, Lawrence spent much time reading poetry, discussing novels, and walking with her across the fields to Annesley, where Byron had courted Mary Chaworth, or through the surviving fragments of Sherwood Forest. "We spent some of the most exquisite moments of our lives gathering flowers, ladysmocks and cowslips".[17] Richard Aldington points out that the young Lawrence "scarcely ever made his bicycle trip to and from the Haggs without seeing something that delighted him and was instantly preserved in his wonderful memory". And he "never took the world and his feelings about it for granted".[18] Lawrence's boyhood experience, woven with the wonders of nature, contributed immensely in bringing his early writings to the fore.

Each of the cosmic elements, the sun, the moon, the stars, the sea, the cycle of the seasons, as well as plants and animals, seems to find its own living soul in Lawrence's imaginative art, which is felt so intuitively and so constantly that it constitutes the very essence of Lawrence's writing. In the "Introduction" of *D. H. Lawrence, St. Mawr and Other Stories*, Melvyn Bragg expresses his admiration for Lawrence's "extraordinary" gift in writing about "flowers, rivers, animals, birds, the sea, the mountains, so audaciously embroidering his testaments, so earnestly reaching

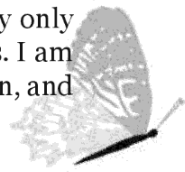
out to find more and more meaning". He goes on to say, "So the natural world must have flowed into Lawrence more powerfully than it flows into most of us: and he, more than all but a very few of the greatest, was well prepared to receive it, to record it, to articulate it, to wonder at it and to speculate".[19] This penetrating perception, moreover, enabled him to look deeply into the nature of human beings' lives and to see things "more than a human being ought to see". [20]

* *

Of all the plants Lawrence was most emotionally attached to trees. Whenever possible, he would sit out under a tree, writing his fictions and essays. His wife Frieda knew him best and felt that "it was as if the tree itself helped him to write his book, and poured its sap into it".[21] In a letter to Cecil Gray, Lawrence writes about the soothing quality of trees: "I find here one is soothed with trees. I never knew how soothing trees are—many trees, and patches of open sunlight, and tree presences—it is almost like having another being".[22] In another letter to Gray, he says, "There is something living and rather splendid about trees. They stand up so proud and are alive".[23] *Lady Chatterley's Lover* was written in a wood of umbrella pines near Florence. This Italian wood with its old, tall and straight pines becomes Clifford Chatterley's English forest. The big pine tree in front of his house on the Kiowa ranch in New Mexico is described in his novelette *St. Mawr* as "the guardian of the place". The pine tree is "a bristling, almost demonish guardian, from the far-off crude ages of the world. . . ."[24] The *Fantasia of the Unconscious* was written at the edge of the Black Forest in Germany. "Sitting by a grassy wood-road with a pencil and a book", he writes:

> Today only trees, and leaves, and vegetable presences. Huge, straight fir-trees, and big beech- trees sending rivers of roots into the ground . . . Their magnificent, strong, round bodies! It almost seems I can hear the slow, powerful sap drumming in their trunks. Great full-blooded trees . . . a vast individual life, and an over shadowing will. . . .

> I would like to be a tree for a while. The great lust of roots . . . He towers, and I sit and feel safe . . . I always felt them huge primeval enemies, but now they are my only shelter and strength. I lose myself among the trees. I am so glad to be with them in their silent, intent passion, and their great lust. They feel my soul.[25]



When Lawrence is lost among the trees, feeling his soul within them, he is actually approaching a stage that seems to correspond to the Buddhist awakening, in which the individual is experiencing the integration of subject and object, of himself and the whole universe. In Zen Buddhism this is known as "oneness of life and its environment", an experience genuine Buddhists strive to obtain. It is regarded as an uttermost state, as one has reached "the oneness of man and heaven" (a Taoist term called "Tian Ren He Yi" in Chinese), which can be achieved through meditation. During this transformative process, one literally feels within other beings. When Lawrence hears "the slow, powerful sap drumming in their trunks", and feels that the landscape near his ranch at Kiowa is like a living being to him, he is experiencing a free interfusion, a spiritual unity between himself, the tree and the external world at large. He writes in "Pan in America" that the blazed and lightning-scarred pine tree standing in front of his cabin,

> Vibrates its presence into my soul, and I am with Pan.... Something fierce and bristling is communicated.... I am conscious that it helps to change me, vitally. I am even conscious that shivers of energy cross my living plasma from the tree, and I become a degree more like unto the tree, more bristling and turpentiney, in Pan. And the tree gets a certain shade and alertness of my life, within itself.[26]

Lawrence's experience is a strong manifestation of his extreme sensitivity to nature. His instinctive communication with natural objects is similar to the transcendental meditation practiced by the Taoist artist who is interested in depicting the spiritual dimension of nature. His experience is a kind of intuitive interpenetration between him and the trees. When he "suddenly looks

far up and sees those wild doves there", he "realizes that the tree is asserting itself as much as I am . . . Our two lives meet and cross one another, unknowingly".[27] This realization has reached the highest state of enlightenment in Buddhism and Taoism, in which man and nature merge into oneness, and man is aware of the vital energy of nature flowing inside and around him. It is believed in Buddhism that nature and self originate from the same common ground, having the same roots and the same divine spirit. One of the living elements is probably the incarnation of the other after many life cycles, so that man's life and the tree's life could, in Lawrence's words, "meet and cross one another". This may be a main reason why it is highly recommended that a Buddhist practises through meditation the "oneness of life and its environment".

Everywhere from his first three nature novels to his last poems, we find a passionate lover of plants in Lawrence. *The White Peacock* is filled with powerful descriptions of the botanical world. The poetic hero of *Kangaroo* loiters in the wildness of Australia, exploring and feeling all kinds of things about the bush. The heroine of *St. Mawr* comes to the mountain of New Mexico and is lost in her admiration of the natural beauty. The trees and flowers draw her spirit to "soar in", making her heart beat with a desire to marry the whole place. In *Women in Love*, Birkin, after his head is struck by Hermione with a paperweight, finds comfort among the primroses and pine needles, considering this place to be "his place, his marriage places":

> This was good, this was all very good, very satisfying. Nothing else would do, nothing else would satisfy, except this coolness and subtleness of vegetation travelling into one's blood. How fortunate he was, that there was this lovely, subtle, responsive vegetation, waiting for him, as he waited for it; how fulfilled he was, how happy! . . .
>
> Here was his world, he wanted nobody and nothing but the lovely, subtle, responsive vegetation, and himself, his own living self.[28]

Lawrence's passion for flowers saturates every line of his narrations in *Flowery Tuscany*. His knowledge of most species of flowers in England and in Italy is illustrated in this essay with an aesthetic

and scientific perception: their habits and characteristics, colours, scents, shapes, their changes along with the sun and four seasons, and the revelations he perceived from their respective beauties. Catherine Carswell is impressed by Lawrence's unusual knowledge of and affection for flowers. She writes, "Lawrence knew all about wild flowers and could name most of them."[29] David Garnett (Edward Garnett's son) recalled a mountain walking trip with Frieda and Lawrence over the Alps to Italy, during which he and Lawrence collected nearly two hundred species of wild flowers. Ford Madox Ford in *Portraits From Life* describes at length Lawrence's supernatural quality. When he took a walk with Lawrence in gardens or parks, he found a "new side of Lawrence that was not father-mother derived—that was pure D. H. It was his passion—as it were an almost super-sex-passionate—delight in the openings of flowers and leaves". Once when they were taking a walk and talking, Lawrence, on coming upon a flower, suddenly knelt down to the flower and touched it gently. Then, Ford said, he became "a half-mad, woodland creature".[30] This scenario re-appears in Lawrence's novel *The Lost Girl*. When Alvina, the heroine, "came upon a bankside all wide with lavender crocuses, "she felt like going down on her knees and bending her forehead to the earth in an oriental submission, they were so royal, so lovely, so supreme".[31] The gamekeeper decorates Lady Chatterley with forget-me-nots, oak sprays, bluebells, campions, and woodruff. The narcissus, anemone, myrtle asphodel and grape hyacinth in the Mediterranean "are the flowers that speak and are understood in the sun round the Middle Sea". The aconites in the evening "are white and excited, and there is a perfume of sweet spring that makes one almost start humming and trying to be a bee". When talking about the "extremely beautiful" young hyacinths, Lawrence said: "If we were tiny as fairies, and lived only a summer, how lovely these great trees of bells would be to us, towers of night and down-blue globes. They would rise above us thick and succulent . . . and we should see a god in them".[32] This romantic vision reflects his instinctive love of nature, or further, symbolizes his emotional affiliation with plants and flowers. Flowers to Lawrence are of great symbolic significance. Two months before his death, Lawrence, with his friend Brewster Ghiselin on the shore of the Mediterranean, watching the waves and talking about

symbols, said to Brewster, "A flower is the most perfect expression of life", and went on to explain that total individuality lay hidden in the bud and came forth in the blossoming of the individual. He was referring to the lotus which grows out of the mud but blooms so beautifully in the air, and marvelling at the "oozing mud" underneath which supplies the life of the flower.[33] Each flower to Lawrence has its own individuality, and its short life span is analogy to the reality of human life. Richard Aldington summarizes his unusual passion for flowers: " . . . flowers which to him were always the loveliest symbol of the beautiful non-human world. They had meant much to him in his loneliness".[34] Frieda recalled when Lawrence first encountered the deep blue cup—the alpine gentian—lying on the ground: "I remember feeling as if he had a strange communion with it, as if the gentian yielded up its blueness, its very essence, to him. Everything he met had the newness of a creation just that moment come into being".[35]

Lawrence's supernatural insight, Ford Madox Ford remarks, is an instinctive understanding of the mysterious elements of wild objects and an existing flow of the spirit between them. Ford finds reading his work "had a feeling of disturbance", and feels he himself is "going to do something eccentric". This feeling, Ford says, "is caused by my coming in contact with his as-it-were dryad nature. As if it were the sort of disturbing emotion caused in manufacturers and bankers by seeing, in a deep woodland, the God Pan—or Priapus—peeping round beside the trunk of an ancient oak". Lawrence's writings on nature seem to Ford entirely different from others, his passages "run like fire through his books and are exciting—because of the life that comes into his writing . . . You have the sense that there really was to him a side that was supernatural . . . in tune with deep woodlands".[36]

This rare gift of being "in tune with deep woodlands" in Lawrence finds its origin in Taoist spiritual union between inner and outer worlds. During this experience one's artistic perception merges successfully with the spirit of the natural world. In Taoist terms, the interfusion of Qi (or energy in English) in nature and the Qi within the artist will result in the objectification of spirit in the artwork.[37] And the artwork will display a unique spirit reflecting the "oneness of life and its environment" in Zen Buddhist terms. The mutual influence of the subject and the objective environment

lends Lawrence's writing a "disturbing" spirit. It is "disturbing" because it reveals the writer's perception of the otherness of the non-human world, which accounts for the reason why Ford feels in Lawrence's writing "something eccentric", "different", and "supernatural".

Lawrence's intuitive understanding of "the otherness" in plants seems peculiar and is met with adverse reactions. Dolores LaChapelle writes in her *Future Primitive* that "Intense feelings toward nature were not only considered aberrant in Lawrence's lifetime but have also been considered so in all the decades since".[38] It was only after Edward O. Wilson published his book *Biophilia* in 1984, and explained man's intense relationship with natural things using the word "biophilia", that people began to understand and accept it. According to Wilson, "Biophilia" is "the innately emotional affiliation of human beings to other living organisms".[39] There is a psychological need for affinity between sensitive persons and the external world. This biophilia psychology enables human beings to live their lives with a sensitive consciousness of the needs of other living things, as well as the needs for environmental protection. Lawrence's extreme sensitivity to plants and other natural things is a manifestation that he does not lose his deep primitive psyche. Seeking protection from his environment, he is happy to sit between the toes of the tree "like a pea-bug, and him (the tree) noiselessly overreaching me . . . he towers, and I sit and feel safe". This is the same emotional attachment to nature he experienced as a young boy when he was inside the cave of the quarry in his hometown. [40]

To a biophilic person, as Lawrence is, everything in nature is "shimmering" with wonder and "the mystery of creation". It is blissful for him to find that the "wonder and fascination of creation shimmers in every leaf and stone, in every thorn and bud, in the fangs of the rattlesnake, and in the soft eyes of a fawn".[41] Aldous Huxley was deeply impressed by Lawrence's transcendental knowledge of the vital spirit hidden inside all the natural elements around him:

> To be with Lawrence was a kind of adventure, a voyage of discovery into newness and otherness . . . He looked at things with the eyes, so it seemed, of a man

> who had been at the brink of death and to whom, as he emerges from the darkness, the world reveals itself as unfathomably beautiful and mysterious . . . He seemed to know, by personal experience, what it was like to be a tree or a daisy or a breaking wave or even the mysterious moon itself. He could get inside the skin of an animal and tell you in the most convincing detail how it felt and how, dimly, inhumanly, it thought.[42]

His ability to enter into the "skin" of other living things and to register the uniqueness of each individual being is illustrated in the volume of poems called "Birds, Beasts and Flowers". In this series of poems, birds and beasts claim as much of his love as vegetation.

* * *

E. Neumann says in his book *The Origin and History of Consciousness*:

> Man's original fusion with the world, with its landscape and its fauna, has its best known anthropological expression in totemism, which regards a certain animal as an ancestor, a friend, or some kind of powerful and providential being . . . there is no doubt that early man's magical view of the world rests on identity relationships of this kind.[43]

With the same "identity relationship", Lawrence feels a close affinity with certain animals. With them, "he felt connected and heard the voice of the Holy Ghost".[44] His pretty cat, Miss Timsy, his cow Susan, his brown hen and little black bitch Bibbles, his white cock Moses in New Mexico and many more, are to him perfect beings, each of which epitomized its own living universe. Lawrence is fascinated by their mysterious "otherness" in the unknown world and he believes there exists in them a more natural flow to the sun and the whole cosmos than in human beings.

The birds, he writes, " . . . are the life of the skies, and when they fly, they reveal the thoughts of the skies".[45] Birds to him

are active primeval creatures that bridge the heaven and the earth. The "blood-thirsty" eagle in Mexico fronted the sun "so obstinately", as if he owed the sun "an old, old grudge . . . or an old, old allegiance". The kangaroo "watches with insatiable wistfulness. / Untold centuries of watching for something to come, / For a new signal from life, in that silent lost land of the South".[46] The poem "Fish" is probably most illuminating, in which the poet attempts to imagine the alien life-experience of fishes:

> . . . soundless, and out of contact.
> They exchange no word, no spasm, not even anger.
> Not one touch.
> Many suspended together, forever apart,
> Each one alone with the waters, upon one wave with the rest.[47]

He was wondering who was the god of the fish. When he caught a fish in Germany, he immediately regretted it, at seeing the "horror-tilted eye": "And my heart accused itself /thinking: I am not the measure of creation", because, "This is beyond me, this fish / His God stands outside my God".[48] His depiction of the fish reveals an absolute otherness of the fish kingdom.

Love and equality between all living creatures are essential elements of the Buddhist nature. In the Hinayana texts of Buddhism there is a non-killing principle: Kill no living creature, and give living creatures life, freedom and happiness consistent with your own existence. Lawrence's sympathy for the fish suggests he has a Buddha heart—a Buddha heart is supposed to be lenient, clean and free of any earthly desires—in the sense that he loves those non- human living things, and is aware of an equality with them. Lawrence always feels regret after he has killed or injured some animals. There is in Lawrence sometimes a conflicting feeling of both love and fear towards certain animals such as the porcupine and the snake. In "Snake", for example, he is at first delighted at coming across a golden snake: "he had come like a guest in quiet, to drink at my water-trough / and depart peaceful, pacified, and thankless/ into the burning bowels of this earth". But being aware of its venomous nature, he throws a log at it and it "writhed like lightning, and was gone". He immediately regrets, hating violently his "mean act", and "accursed human education", because the

snake "seemed to me again like a king", and he "missed my chance with one of the lords of life".[49]

The horse triggers Lawrence's imagination greatly. To him, the horse symbolizes an unknown world from which he perceives a mysterious linkage between the otherness of the animal kingdom and his human heroes. The horse in the story *St. Mawr* exerts a weird sensation on Lawrence's female characters. Both mother and daughter are enchanted by the dark power of the stallion St. Mawr. Lou, the American lady, worships the splendid demon-like stallion, in whose eyes and body she and her mother could see the other world of the "fallen Pan". In his neighing, Lou "seemed to hear the echoes of another, darker, more spacious, more dangerous, more splendid world than ours, that was beyond her. And there she wanted to go".[50] Mellors, the gamekeeper in *Lady Chatterley's Lover*, is not only interested in pheasants and flowers but also in the four-footed creatures. He says to Lady Chatterley that the horses and cows have a soothing effect on him, and being with them he feels "very solaced". This is very much the same feeling Lawrence experienced when he was with his cow at Taos. In his back yard, Lawrence had a black cow named Susan, whom he would milk every morning and evening. Susan was not just his life companion; she was to him "a religious object and a symbol of life and salvation".[51] "How can I equilibrate myself with my black cow Susan"? he asked. "There *is* a sort of relation between us. And this relation is part of the mystery of love . . ..The queer cowy mystery of her is her changeless cowy desirableness".[52] Later when he left his Kiowa Ranch, he wrote in a letter: "It grieves me to leave my horse, and my cow Susan, and . . . the white cock, Moses—and the place".[53]

Lawrence not only feels a connection with his animals, but also gains revelations and power from their unknown world. His fascination with the otherness of the non-human world enables him to draw most intimate associations between the human world and the animal kingdom. "The dolphin", he writes in "Etruscan Places", "is like the phallus carrying the fiery spark of procreation down into the wet darkness of the womb". And the duck becomes "to man, the symbol of that part of himself which delights in the waters, and dives in, and rises up and shakes its wings. It is the symbol of a man's own phallus and phallic life".[54] His intimate and

joyful depictions of dolphins and tortoises, as well as St. Mawr, draw us into the proposition that, in effect, they are superior to human beings. Lawrence's poems of "Birds, Beasts and Flowers" not only registers his most sympathetic feelings towards animals, but also invites us to think of our own world. The picture of the animal kingdom is beautiful yet cruel. It is full of unpredicted terror and is in a way similar to the human world.

Lawrence's love of animals and his desire to "equilibrate myself with my black cow Susan" is in line with the Buddhist concept that animals play a vital role in the formation of natural lives. It is a Buddhist belief of incarnation that man and animal can be incarnated into each other's flesh after certain cycles of birth. From this point of view, a familiar link may be assumed: "Being connected with the process of taking birth, one is kin to all wild and domestic animals, birds, and beings born from the womb".[55] Accordingly, repeated births of man, animals and other beings generate an interconnected web of life. Human beings are thus required to observe the Buddhist precepts of harmlessness and kindness towards all animals. For Lawrence, his loving feelings toward animals are in line with his instinctive acknowledgement of man's affinity to animals. In describing birds, fish and animals, Lawrence seems to be part of them, which is seen in Taoism as an accomplished balancing process between subject and object. Alan Watts writes that this balancing process comes into full effect only when the feeling of being the subject becomes "itself part of the stream of experience and does not stand outside it in a controlling position". As for observing things, he further explains, the subject should be treated as "the inseparable pole or term of a subject-object identity".[56] The same notion is expounded in the work of Zhuangzi, one of the founders of Taoism:

> Only the truly intelligent understand this principle of the identity of all things. They do not view things as apprehended by themselves, subjectively, but transfer themselves into the position of the things viewed. And viewing them thus they are able to comprehend them, nay, to master them.[57]

The way Lawrence presents animal life suggests he has transferred himself "into the position of the things viewed" when observing

the animals. Being part of the observing experience, he, the subject, has achieved an understanding of "mutual distinction". And "mutual distinction of . . . subject and object" reveals their "inner identity".[58] With this "inner identity", Lawrence feels a living connection between himself and his cow. Because of the same "inner identity", the mysterious St. Mawr is more equilibrate with the grooms than with its master Rico.

* * * *

In Lawrence's work there are abundant references reflecting his intense lifetime awareness of the beauty and power of the land. While in Cornwall, Lawrence wrote *Studies in Classic American Literature* (which was entirely rewritten when he was in America). In his introductory essay "The Spirit of Place", he writes:

> Every continent has its own great spirit of place. Every people is polarized in some particular locality, which is home, the homeland. Different places on the face of the earth have different vital effluence, different vibration, different chemical exhalation, different polarity with different stars: call it what you like. But the spirit of place is a great reality.[59]

In Lawrence's notion of "the spirit of place", we find an extension of the same idea in Aldo Leopold's theory of the land: "Land, then, is not merely soil; it is a fountain of energy flowing through a circuit of soils, plants, and animals . . .."[60] Is this "fountain of energy" not "the spirit of place" in Lawrence's words? This spirit is referred to as "Qi" in traditional Chinese philosophy (Qi is the source of all beings and the eternal flow of nature, upon which the cosmos and the living world are constructed). Paralleling Aldo Leopold's view, the Chinese vision of the land is seen as a single living organism created out of the interfusion of numerous streams of vital force which together establish the wholeness and continuity of nature.

Lawrence's later life was in a constant state of travelling with the purpose of "running away from the horror of one's conflict"[61] and escaping from the horrible society, as well as the need to improve his poor health and to find new revelation and stimulation for his imaginative art. Since he first left England in

1919, Lawrence, with his wife Frieda, travelled all over the world. After his visit to Germany, he settled for a significant time in Sicily, Taormina and some other places in Italy until 1922. Later he moved on to Ceylon, to Australia and then from the Pacific he came to the Southwest of America. After his fruitful time in New Mexico, he finally went back to Europe, where he died in the south of France in 1930. During this period Lawrence was encountering completely new and often exotic scenes and the spirit of exotic lands contributes a great deal to Lawrence's creative works. Just the first four years between his departure and his first return visit to England promised a large portion of his creative production, such as *Aaron's Rod*, *Kangaroo*, *The Lost Girl*; his best travel book, *Sea and Sardinia*, "The Fox" and some other short stories; his best single volume of poetry, *Birds, Beasts and Flowers*; and the collected essays, *Studies in Classic American Literature* which has since often considered to be the most influential piece of criticism written on the subject.

In 1922, Lawrence and Frieda stayed in Australia for three months. During this short space of time, Frieda felt that "it was as if through a sixth sense something came to him of the country itself, of the place itself".[62] W. Siebenhaar, who lived most of his life in Australia, expressed his admiration for the power of Lawrence's vision in capturing the magic of the place: " . . . in so short a space of time, and at so unpropitious a stage of the year, Lawrence succeeded in obtaining an estimate of the magic of the scene".[63] Before he went to Taos of New Mexico, Lawrence wrote to Catherine Carswell about the old spirit of Australia:

> But also there seems to be no inside life of any sort: just a long lapse and drift. A rather fascinating indifference, a *physical* indifference to what we call soul or spirit . . . As you get used to it, it seems so *old*, as if it had missed all this Semite Egyptian-Indo-European vast era of history, and was coal age, the age of great ferns and mosses. . . . A strange effect it has on one. Often I hate it like poison, then again it fascinates me, and the spell of its indifference gets me. I can't quite explain it: as if one resolved back almost to the plant kingdom, before souls, spirits and minds were grown at all: only quite a live, energetic body with a weird face.[64]

Somers in *Kangaroo* loves the wild spiritual beauty of Australia. Whenever caught up in the rush of worldly business, his feeling of agony would be soothed by the overwhelming "indifference" of this ancient world.

Lawrence was always quick to grasp the transcen- dental power of each place wherever he went; nothing trivial seems to have escaped his observant eyes. His strong feelings towards each place have been recorded in his travel books such as *Sea and Sardinia*, *Mornings in Mexico and Etruscan Places*. He writes in "New Mexico" of the exquisite beauty of Sicily, Tuscany, and Australia: "How lovely is Sicily, with Calabria across the sea like an opal, and Etna with her snow in a world above and beyond! How lovely is Tuscany, with little red tulips wild among the corn".[65] But when he came to New Mexico he was completely intoxicated by its magnificent landscape. Nothing, he writes, could be compared with the beauty of New Mexico:

> But the moment I saw the brilliant, proud morning shine high up over the deserts of Santa Fe, something stood still in my soul, and I started to attend. . . . In the magnificent fierce morning of New Mexico one sprang awake, a new part of the soul woke up suddenly and the old world gave way to a new.[66]

This passage has been frequently quoted but often derided as the "hyperbole of a neurotic man". However, in Buddhism the effect of a stunning landscape on human psychology has been recognized and justified. The release of feelings while immersed in one's surroundings—either laughing suddenly or bursting into tears or any other emotional expressions—suggests that one is experiencing a complete unity with one's environment. Lawrence understands the beauty of nature more deeply than most people. A sensitive biophilia as he is, how could he not be touched when facing the absolute and "almost unbearable" beauty of the mountain landscape? To Lawrence this landscape of Taos is "way beyond mere aesthetic appreciation". It strikes him as "undauntedly religious", which he says is a genuine religious feeling he has been searching for elsewhere for years.[67] The fact that one can achieve religious revelation from a landscape has long been recognized since the medieval period in Japanese history.

According to Steve Odin's explanation, "The natural environment is seen as laden not only with aesthetic but also religious values so that it becomes the ultimate ground and source of salvation itself".[68]

Lawrence's worship of the landscape and his lifetime sensitive awareness of the power of the land are not strange to us. He was influenced by the Western traditions of nature, which he read about in various works. We could draw a conclusion that much of his views of nature have their roots in the Romantic Movement beginning from Rousseau, through Goethe and the Romantic poets such as Blake, Wordsworth, Coleridge, Shelley, and in the Transcendentalist writers such as Whitman, Emerson and Thoreau, as well as in the fiction of Meredith, Hardy and Jefferies. They all show the same enthusiasm in their appreciation for the beauty of the land. Their emotional attachment to the landscape has been studied by Aldo Leopold in his *A Sand County Almanac*. Leopold calls it "land aesthetic". In Leopold's view, it is the beauty or aesthetic value intrinsic to nature that arises our awareness of the symbiotic relation between humans and land, and therefore suggests the importance of establishing an ecological harmony between people and their natural environment of soil, plants, and animals. According to Steve Odin, "our moral love and respect for nature is based on an aesthetic appreciation of the beauty and value of the land", which is the foundation for a land ethic, and "is one of the deepest insights into the human/nature relation developed in the ecological worldviews both East and West". [69]

In Lawrence there is an intrinsic attachment to a non-human world, a world of "Birds, Beasts and Flowers", and, most of all, a world with primitive environments. This kind of place reveals to man the true spirit of nature, in which man would put his social identity aside and see his humble place in the whole living system. It is wildly acknowledged that a most effective wild place for an artist is perhaps a wild mountain. The sacred potential and the transcendental power of mountains could make human beings think and see differently. Lawrence needed a good environment for his health and inspiration. During the last years of his life, he lived in the Villa Mirenda near Florence. Here he lived

"against an immense landscape", with a view of Monte Morello and the peaks of the Apennines.[70] His very understanding friend Catherine Carswell described the wild mountain: "The spring came beautifully at the Mirenda, with sky-staring daisies and earth-gazing violets, with blonde narcissi and dark anemones, both trembling, and 'under the olives all the pale-gold bubbles of winter aconites'".[71]

After his trip to Australia, Lawrence went to live in Taos, New Mexico in the fall of 1922. He was delighted at living on a small Kiowa Ranch given to him by his American sponsor Mabel Luhan. The ranch was situated at a hundred and sixty acres high in the skirts of the mountains, untouched by humans, with "unbroken spaces" and splendid scenes around him. Deeply moved by the spirit of the place, Lawrence wrote in the letter:

> . . . so lovely, the wild plum everywhere white with snow, the cotton-wood trees all tender plumy green, like happy ghosts, . . . But I do like having the big unbroken spaces round me. There is something savage unbreakable in the spirit of place out here. [72]

Enjoying the absolute beauty of the changing land and sky, Lawrence was so comfortable with this silent, spacious and untamed mountain landscape. Brett remembered the magic evenings when she, Lawrence and his wife went to have dinner with the Indians around the big fire: "It is one of those magical evenings: a clear sky, a very young moon. No sound, not a twig moves".[73] Taos' magnificent circling landscape was later written in *St. Mawr* as "the landscape lived, and lived as the world of the gods, unsullied and unconcerned". In December of the same year, Lawrence came to live on the Del Monte ranch, some three miles away from Kiowa Ranch, which was among the pine trees at the foot of the Rockies and with spectacular views of the desert and the range of distance peaks. The landscape of the Rocky Mountain regions "crystallized all his previous glimpses into the power of the land itself".[74]

For ancient Chinese sages and artists, retreating to the mountains was a search for grandeur and awesomeness in nature. When he was talking about Chinese painting, Lin Yutang, the

world-renowned Chinese philosopher, explained that if an artist went to a grand surrounding of mountains, it was inevitable that he should obtain an elevation of the spirit as well as a physical elevation. Life always looks different from an altitude of five thousand feet. He mentions that people fond of horseback riding always say that the moment one goes up on horseback one obtains a different view of the world. Thus from his god-like height an artist surveys the world with a calm expansion of the spirit, and this spirit goes into his painting.[75] He pointed out that people retreating to the mountains also means "a search for moral elevation". Being immersed in the tranquil mountain surroundings one tends to receive a spiritual and moral uplift. It is said that in the mountain there prevails a vital source of Qi, or "Shan Lin Qi" (literally it means the spirit of the mountain and the forest in Chinese), which suggests a spiritual mixture of calm, harmony, wisdom and health. This "moral elevation" is what Lawrence was searching for. Qi, in traditional Taoism, belongs to both natural objects and to human beings as aforementioned. The merging of the two Qis will have its aesthetic manifestation in one's artwork, in poems or paintings. And in Lawrence's case, of course, it will bring him health, wisdom and a spiritual uplift.

* * * * *

Lawrence's extraordinary sensitivity to nature leads him to feel deeply man's affinity to all things in the universe. For him, the sun, the moon and the sea together with human beings are all members of the same cosmic family. In his vision the sun is not only his father, but also the symbol of democracy, freedom, power, decency and nobility. It is often associated with integrity, glory and truth. He takes pride in being a "sun-man": "I feel aristocratic, noble, when I feel a pulse (sent from the sun) go through me".[76] He wants people to "draw your nobility directly from the sun" and "be an aristocrat of the sun". To him, sun aristocrats are in opposition to those "dead people, money-slaves, and social worms". Lawrence criticizes the narrowness of the middle-classes in that they "have utterly no reference to the sun"; instead "they have only two measures: mankind and money". He writes:

> No sun, no earth,
> nothing that transcends the bourgeois middlingness,
> the middle class are more meaningless
> than paper money when the bank is broke.

Lawrence's message is that man's "sun-awareness" is linked with his life principle, thus whoever denies the sun, is denying life and is immoral.[77] The short story "Sun" dramatizes the sun's mysterious effects on human body and mind. Lying naked in the sun, Juliet "could feel the sun penetrating even into her bones; nay, farther, even into her emotions and her thoughts. The dark tension of her emotion began to give way, the cold dark clots of her thoughts began to dissolve."[78] Bathing in the hot sun without clothes, she has a feeling "of detachment from people"; the sun has changed her worldly attitude towards life and sex.[79] This story reflects Lawrence's vision of the power and nobility of the "Father Sun", which is no doubt associated with pagan civilization and the cosmic consciousness of the primitive American Indians. To them the sun is the living source of everything human and non-human on earth. The Indians in Taos and Hopi, like the tribes of Africa and ancient Egypt, perform religious ceremonies to welcome the sun, gesturing their adoration of the sun when waiting for their god, the "Father Sun", to rise and to set. Lawrence's New Mexico experience enhances his understanding of why the Aztecs would sacrifice the hearts of men to the sun. "For the sun is not merely hot or scorching, not at all. It is of a brilliant and unchallengeable purity and haughty serenity . . ."[80] In *Apocalypse*, Lawrence criticises modern man's scientific interpretation of the sun as different from "the cosmic sun of the ancients":

> Don't let us imagine we see the sun as the old civilizations saw it. All we see is a scientific little luminary, dwindled to a ball of blazing gas. In the centuries before Ezekiel and John, the sun was still a magnificent reality, men grew forth from him strength and splendour, and give him back homage and lust and thanks. But in us the connection is broken, the responsive centres are dead. Our sun is a quite different thing from the cosmic sun of the ancients, so much more trivial.[81]

The moon, to Lawrence, is also of particular importance. His unusual sensitivity to the mysterious power of the full moon has been reflected in both his own life and his fictions. Jessie Chambers recollects several times when Lawrence was deeply distressed by the full moon. Once when they were walking along the beach before the moon rose, she found that,

> Gradually some dark power seemed to take possession of Lawrence, and when the final beauty broke upon us, something seemed to explode inside him . . . his words were wild, and he appeared to be in great distress of mind, and possibly also of body.

Another time in the moonlight, Lawrence frightened Jessie by leaping "from one white boulder to another in the vast amphitheatre of the bay until I could have doubted whether he was indeed a human being".[82] The similar scenes of "dehumanised" moon experience are repeated in *The White Peacock*, *The Trespasser, Sons and Lovers,* and *The Rainbow.* Paul Morel and Miriam, on holiday by the ocean, experience the extraordinary impact of the moon. When Paul suddenly sees "an enormous orange moon . . . staring at them from the rim of the sandhills", he is so excited that "the whole of his blood seemed to burst into flame, and he could scarcely breathe".[83] The moon has always stirred a sense of absurdity and terror in Lawrence's characters. In the chapter "First Love" of *The Rainbow*, towards the end of the party, when "a great white moon is looking at her over the hill", Ursula opened her breast to it:

> She was cleaved like a transparent jewel to its light. She stood filled with the full moon, offering herself. Her two breasts opened to make way for it, her body opened wide like a quivering anemone, a soft, dilated invitation touched by moon. She wanted the moon to fill in to her, she wanted more, more communion with the moon, consumma- tion.[84]

Later Ursula and Skrebensky come to the stack yard. Ursula seems to be transformed by "the overwhelming luminosity of the

moon. She seemed a beam of gleaming power. She was afraid of what she was." Looking at the shadow of Skrebensky, she feels he is "unreal", and then "a sudden lust seized her": she wants to "lay hold of him and tear him and make him into nothing".[85] But Anna of *The Rainbow* experiences ecstasy in the bright moonlight, as she responds physically and spiritually to a large golden moon when she and Will Brangwen set up the oat sheaves. Many moon scenes in Lawrence novels suggest the moon's enormous influence upon man's life. Immersed in the moonlit landscape, walking, dancing, picking flowers, working in the fields or making love in the open, his main characters feel as if they have gone through something which is like a "joyous, serene, powerful, life-filled ritual".[86]

The moon is not just a dead satellite reflecting the light of the sun, as seen by scientists. It brings us ecstasy and blesses our lives. In his *Last Poems*, Lawrence, at this point a very sick man, writes a passionate poem to the "great glorious lady" moon, begging her "to be good" to him, to "set me again on moon-remembering feet / a healed, whole man".[87] According to Lawrence, moonlight has a special influence on love and sex. The moon scenarios, as LaChapelle points out, seem to convey a message that, when man and woman are in the full moon, they must follow their natural response, and fully enter into moonlit experiences with both body and mind. Then they will arrive at a perfect and blessed occasion. Otherwise, "if a person cannot be fully present because of interference from the conscious mind, then it becomes a negative thing, a tragedy".[88] Such tragedy happens to Paul and Miriam, for Paul shrinks from giving "physical love" to Miriam under the full moon.[89] The bright moonlight also witnesses the tragic ending of Ursula and Skrebensky's love. It is because their sexual activity in the moonlight is unnatural, is forced or driven by mind instead of body. Their lovemaking on the moonlit slope is like a "fight", an "ordeal", and "the struggle for consummation was terrible". The tragedy is a result from want of complete body and mind balance between the two and the male balance with the moon.[90] In criticizing modern man's ignorance of the "mother" moon, Lawrence wrote metaphorically about the vital connection of the moon with our "nerves" and "moist flesh":

> And we have lost the moon, the cool, bright ever-varying moon. It is she who would caress our nerves, smooth them with the silky hand of her glowing, soothe them into serenity again with their cool presence. For the moon is the mistress and mother of our watery bodies, the pale body of our nervous consciousness and our moist flesh. Oh, the moon could soothe us and heal us like a cool great Artemis between her arms. But we have lost her, in our stupidity we ignore her, and angry she stares down on us and whips us with nervous whips. [91]

Many of his poems suggest the magic influence of the moon upon our earthly psyche:

> When the moon falls on a man's blood
> white and slippery, as on the black water in a port
> shaking asunder, and flicking at his ribs—
> then the noisy, dirty day-world
> exists no more, nor ever truly existed . . . [92]

Lawrence's moon complex is not without any scientific reason. Lachapelle points out in her *Future Primitive* that there are some links between the moon and mental illness because of "phases of the moon" that "bring about modulations in the earth's electric and magnetic fields". Dr. Leonard J. Ravitz of the Virginia Department of Health and Education, during his research about seasonal and lunar changes in mental patients, found that the moon's effect on the ratio of terrestrial electromagnetic forces could precipitate disorders in persons whose mental balance was precarious or who were unusually sensitive.[93] Dr. William Petersen of Chicago points out the full moon has a strong influence upon those who are ill with tuberculosis, and the deaths caused by tuberculosis are most frequent eleven to seven days before the full moon.[94] Lawrence's lifelong battle with tuberculosis serves as another source for his intense sensitivity to the impact of the full moon. Lawrence himself is conscious of the moon's impact upon his weak body. He is also aware of the conditions of those who are similarly influenced by the moon's effect. Rhys Davies, the Welsh novelist who lived near him in France in early 1929, recalls Lawrence's unique explanation of his conditions:

> What the Celts have to learn and cherish in themselves is the sense of mysterious magic that is born with them . . . the dark magic that comes with the night especially, when the moon is due, so that they start and quiver, seeing her rise over their hills, and get her magic into their blood.[95]

Lawrence's knowledge of mythology, primitive cultures and ancient philosophies enhances his romantic vision of the "unseparatedness" between human beings and the sun, the moon and other aspects of nature. He condemns Christianity for breaking man's old living connection with the cosmos. To modern man, the landscape and the sky become only a "delicious background of our personal background, and no more", but to the pagan, "the cosmos was a very real thing. A man lived with the cosmos, and knew it greater than himself". Modern man's lack of cosmic consciousness is to Lawrence a "tragedy": "We have lost the cosmos, by coming out of responsive connection with it, and this is our chief tragedy".[96] The tragic absence of a cosmic connection accounts for modern man's obsession with rationalism, intellectualism, as well as science and machinery. In *Apocalypse* we hear his metaphorical vision of man's dependence upon the vital "cosmic law" of the sun and the moon:

> We and the cosmos are one. The cosmos is a vast living body, of which we are still parts. The sun is a great heat whose tremors run through our smallest veins. The moon is a great leaning nerve- centre from which we quiver forever . . . He who is not with me is against me!—that is a cosmic law.[97]

At the end of *Apocalypse*, Lawrence writes: all we want is to "re-establish the living organic connections, with the cosmos, the sun and the earth . . . Start with the sun, and the rest will slowly, slowly happen".[98]

Lawrence's cosmic mentality is in a way a portrayal of that of Taoism and Zen. A genuine Taoist is supposed to feel completely at home in this universe and to see human beings as an integral part of his environment. The ancient Taoists view nature as a member of the whole organism: "heaven and earth are alike members of

this organism, and nature is as much our father as our mother".[99] In his essay "The Spinner and the Monks", Lawrence expresses a similar cosmic perception: "All are alike members of this organism", the sun is our father, the moon or sea is the mother, and the morning star the "gleaming clue" to bridge the light and the night. Each of these eternal elements is forever "alone" and "partial", yet when they unite, it is perfect. He ends the essay by presenting a cosmic picture of organic oneness:

> Where is the supreme ecstasy in mankind, which makes day a delight and night a delight, purpose an ecstasy and a concourse in ecstasy, and single abandon of the single body and soul also an ecstasy under the moon? Where is the transcendent knowledge in our hearts, uniting sun and darkness, day and night, spirit and senses? Why do we not know that the two in consummation are one; that each is only part; partial and alone for ever; but that the two in consummation are perfect, beyond the range of loneliness or solitude?[100]

It is emphasized by Lawrence that man's existence as a part of nature has its significance only when he achieves a living wholeness with the universe. Two and a half years before his death, he wrote to Dr. Trigant Burrow:

> And I do think that man is related to the universe in some "religious" way, even prior to his relation to his fellow man . . . . There is a principle in the universe, towards which man turns religiously—a life of the universe itself. And the hero is he who touches and transmits the life of the universe.[101]

Lawrence, a religious man, believes in the intrinsic relations of man with the universe and in turn "transmits the life of the universe" into the life of his characters in his creative world. From a Taoist perspective, the man who feels a pre-human relation to the universe, as Lawrence did, must possess positive elements that are called by Zhuangzi "pre-social qing" ("qing" means "affections, feelings, or emotions" in this context). This pre-social qing is one's "true nature" which is regarded by Taoists as an inherent, pre-

socialized identity—an original, natural qing that exists prior to any Shi-Fei (pro-and-con) judgments. People who possess this original qing are free from the influences of society, and are thus capable of following the guide of Tao in nature. He who feels a pre-human relation to the universe will live a spontaneous life, and share with nature the same characteristics. He who feels a pre-human relation to nature will live a harmonious life along side it without imposing artificial restrictions and divisions on it. The issue of the relationship between man and nature, as well as their mutual identity, will be further discussed in the next chapter "Man and Nature".

[1] Aldous Huxley, in H. Mori, *A Conversation on D. H. Lawrence*, pp. 18-19, quoted in Dolores LaChapelle, *D. H. Lawrence, Future Primitive*, p. 15.
[2] Herbert Asquith, *Moments of Memory*, p. 189.
[3] Cynthia Asquith, *Remember and Be Glad*, p. 133.
[4] Franz Schoenberner, "When D.H. Lawrence was Shocked", in book by the same title *When D.H. Lawrence was Shocked*, quoted in Dolores LaChapelle, *D. H. Lawrence, Future Primitive*, p. 22.
[5] Cecil Gray, *Musical Chairs*, p. 141.
[6] Edith Cobb, *The Ecology of Imagination in Childhood*, p. 23.
[7] Ibid., p.30.
[8] Edith Cobb, "The Ecology of Imagination in Childhood", quoted in Dolores LaChapelle, *D. H. Lawrence, Future Primitive*, p. 12.
[9] Jessie Chambers, *D. H. Lawrence: A Personal Record*, p. 34.
[10] D. H. Lawrence, *Sons and Lovers*, Ch. 4, pp. 87-8.
[11] D. H. Lawrence, "Nottingham and the Mining Countryside", *Phoenix*,

p. 137.
[12] *D. H. Lawrence: A Composite Biography*, Edward Nehls, ed., Vol. II, p. 14.
[13] Edith Cobb, *The Ecology of Imagination in Childhood*, p. 32.
[14] D. H. Lawrence, "Nottingham and the Mining Countryside", *Phoenix*, p. 133.
[15] D. H. Lawrence, "Autobiographical Fragment", *Phoenix*, p. 825.
[16] Jessie Chambers, *D. H. Lawrence: A Personal Record*, p. 33.
[17] Ibid., p. 111.
[18] Richard Aldington, *Portrait of a Genius, But . . .*, p. 79.
[19] Melvyn Bragg, "Introduction" to *D. H. Lawrence, St. Mawr and Other Stories*, pp. x-xi.
[20] Ford Madox Ford, *Portraits From Life*, p. 75.
[21] Frieda Lawrence, *Not I, But the Wind . . .*, p. 94.
[22] *The Letters of D. H. Lawrence*, Aldous Huxley, ed., p. 435.
[23] Ibid., p. 428.
[24] D. H. Lawrence, *St. Mawr* in *St. Mawr and Other Stories*, p. 184.
[25] D. H. Lawrence, *Fantasia of the Unconscious and Psychoanalysis and the Unconscious*, pp. 38-9.
[26] D. H. Lawrence, "Pan in America", *Phoenix*, p. 25.
[27] Ibid., p. 25.
[28] D. H. Lawrence, *Women in Love*, Ch. 8, p. 107.
[29] Catherine Carswell, *The Savage Pilgrimage*, p. 202.
[30] Ford Madox Ford, *Portraits from Life*, pp. 78-9.
[31] D. H. Lawrence, *The Lost Girl*, Ch. 16, p. 392.
[32] D. H. Lawrence, "The Flowery Tuscany", *Phoenix*, pp. 45-51.
[33] Brewster Ghiselin, quoted in Dolores LaChapelle, *D. H. Lawrence, Future Primitive*, p. 44.
[34] Richard Aldington, *Portrait of a Genius, But . . .*, p. 134.
[35] Ibid., p. 35.
[36] Ford Madox Ford, *Portraits from Life*, pp. 78-9.
[37] Ben Willis, *The Tao of Art*, p. 72.
[38] Dolores LaChapelle, *D. H. Lawrence, Future Primitive*, p.45.
[39] Edward O. Wilson, *The Diversity of Life*, quoted in Dolores LaChapelle, *D. H. Lawrence, Future Primitive*, p. 45.
[40] D. H. Lawrence, "Autobiographical Fragment", *Phoenix*, p. 823.
[41] D. H. Lawrence, "Indians and Entertainment", in *Mornings in Mexico and Etruscan Places*, p. 61.
[42] *D. H. Lawrence, A Composite Biography*, Edward Nehls, ed., Vol. III, pp. 172-3.
[43] E Neumann, *The Origin and History of Consciousness*, quoted in Alan Watts, *Nature, Man and Woman*, p. 30.
[44] William Y. Tindall, *D. H. Lawrence & Susan His Cow*, p. 82.
[45] *The Complete Poems of D. H. Lawrence*, Vivian de Sola Pinto, ed., p. 368.
[46] Ibid., pp. 374, 394.
[47] Ibid., p. 339.
[48] Ibid., p. 339.

[49] Ibid., p. 351.
[50] D. H. Lawrence, *St. Mawr*, in *St. Mawr and Other Stories*, p. 50.
[51] William Y. Tindall, *D. H. Lawrence & Susan His Cow*, p. vii.
[52] D. H. Lawrence, "Love Was Once a Little Boy", in *Reflections on the Death of a Porcupine and Other Essays*, p. 334.
[53] *The Collected Letters of D. H. Lawrence*, Harry T. Moore, ed., Vol. I, p. 343.
[54] D. H. Lawrence, "The Painted Tombs of Tarquinia", in *Mornings in Mexico and Etruscan Places*, p. 151.
[55] *The Lankavatara Sutra,* quoted in Mary E. Tucker, ed., *Buddhism and Ecology*, p. 143.
[56] Alan Watts, *Nature, Man and Woman*, p. 93.
[57] *Zhuangzi*, quoted in Alan Watts, *Nature, Man and Woman*, p. 93.
[58] Alan Watts, *Nature, Man and Woman*, pp. 93-4.
[59] D. H. Lawrence, "The Spirit of Place", *Studies in Classic American Literature*, p. 12.
[60] Leopold, *A Sand County Almanac*, p. 253. Aldo Leopold: wildlife biologist of the 1930s and 1940s. His classic essay: " The Land Ethic".
[61] Henry Miller, *The World of Lawrence: A Passionate Approach*, p. 161
[62] H. Mori, *A Conversation on D. H. Lawrence*, p. 24, quoted in Dolores LaChapelle, *D. H. Lawrence, Future Primitive*, p. 19.
[63] W. Siebenhaar, *Reminiscences of D. H. Lawrence*, quoted in Dolores LaChapelle, *D. H. Lawrence, Future Primitive*, p. 19.
[64] *The Letters of D. H. Lawrence*, Aldous Huxley, ed., p. 549.
[65] D. H. Lawrence, "New Mexico", *Phoenix*, p. 142.
[66] Ibid., p. 142.
[67] Ibid., p. 143.
[68] Steve Odin, "The Japanese Concept of Nature in Relation to the environmental Ethics and Conservation Aesthetics of Aldo Leopold", quoted
[in] Mary E. Tucker, ed., Buddhism and Ecology, p. 99.
[69] Ibid., p. 92.
[70] *D. H. Lawrence: A Composite Biography*, Edward Nehls, ed., Vol. III, p. 107.
[71] Catherine Carswall: *Savage Pilgrimage*, p. 265.
[72] Ibid., p. 231.
[73] Dorothy Brett, *Lawrence and Brett*, p. 71
[74] Dolores LaChapelle, *D. H. Lawrence, Future Primitive*, p. 101
[75] Lin Yutang, *My Country and My People*, p. 273.
[76] *The Complete Poems of D. H. Lawrence*, Vivian de Sola Pinto, ed., p. 525.
[77] Ibid., pp. 526-7.
[78] *The Collected Short Stories of D. H. Lawrence*, p. 495.
[79] Ibid., p. 497.
[80] D. H. Lawrence, "New Mexico", *Phoenix*, p. 142.
[81] D. H. Lawrence, *Apocalypse*, pp. 41-2.
[82] Jessie Chambers, *D. H. Lawrence: A Personal Record*, pp. 127-8.
[83] D. H. Lawrence, *Sons and Lovers*, Ch. 7, p. 220.
[84] D. H. Lawrence, *The Rainbow*, Ch. 11, p. 296.

[85] Ibid., p. 298.
[86] Dolores LaChapelle, *D. H. Lawrence, Future Primitive*, p. 30.
[87] *The Complete Poems of D. H. Lawrence*, Vivian de Sola Pinto, ed., pp. 695-6.
[88] Dolores LaChapelle, *D. H. Lawrence, Future Primitive*, p. 30.
[89] D. H. Lawrence, *Sons and Lovers*, Ch. 7, p. 221.
[90] D. H. Lawrence, *The Rainbow*, Ch. 15, pp. 444.
[91] D. H. Lawrence, *Apocalypse*, p. 43.
[92] *The Complete Poems of D. H. Lawrence*, Vivian de Sola Pinto, ed., p. 453.
[93] Michel Gauquelin, *The Cosmic Clocks*, p. 150, quoted in Dolores LaChapelle, *D. H. Lawrence*, *Future Primitive*, p. 31.
[94] Dolores LaChapelle, *D. H. Lawrence*, *Future Primitive*, p. 31.
[95] Rhys Davies, "D. H. Lawrence in Bandol", quoted in Dolores LaChapelle, *D. H. Lawrence*, *Future Primitive*, p. 32.
[96] D. H. Lawrence, *Apocalypse*, pp. 41, 42.
[97] Ibid., p. 45.
[98] Ibid., p. 200.
[99] Alan Wats, *The Way of Zen*, p. 175.
[100] D. H. Latwrence, "The Spinner and the Monks", in *Twilight in Italy*, p. 37.
[101] *The Letters of D. H. Lawrence*, Aldous Huxley, ed., p. 688.

Chapter II

Man and Nature

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The thirteenth-century Japanese Zen master Dogen says: "Delusion is seeing all things from the perspective of the self. Enlightenment is seeing the self from the perspective of the myriad things of the universe".[1] The former is egotistical and anthropocentric, a western way of thinking, which is "inspired by the conceited notion that man, or human reason, or the human distinction between good and evil, is the centre and pivot of the universe".[2] The latter is a more humble vision of man with more reverence of the cosmos in the traditional oriental belief, which "allow you . . . to take yourselves simply, humbly, for what you are, and to salute the wild, indifferent, non-censorious infinity of nature".[3] Nature not only humbles human beings or enhances our spirit; it also serves as a standard model for human beings to follow. Nature in Taoism is seen as the ultimate reality. "The only true reference point for Taoists that is not twisted or distorted by social influences is *nature*",[4] so untwisted human nature finds true references in the natural world. The best way of acting, for the Taoists, always expresses itself as action inspired by the natural processes of the earth: "Be still like a mountain and flow like a great river", as the traditional Taoist teaching says. Since natural processes reflect the principles of Tao, nature is then regarded as the constant that Taoists use to model behaviour. Man's standard behaviour, in Taoism, should be as spontaneous, harmonious and

detached as the mountains and rivers. In other words, if a person follows the Tao, his everyday life will be natural and resemble the characteristics of nature itself, as Zhuangzi puts it:

> To the man who does not reside in himself, the identity of all forms becomes clear. He passes about like water, shows a reflection as though he were a mirror, and answers as though he were an echo. He is so light as to seem to vanish altogether. He is placid and clear as a calm lake. His interactions with others are utterly harmonious, regardless of whether he gains or loses something. He does not bustle forward in front of people, but rather follows them.[5]

The Taoist notion of judging man's standard action by natural law contains the same notion as Lawrence's deep correspondence between natural man and natural world. Lawrence views man's true self in plants, flowers and beasts, in mountains and rivers. After his visit to the Etruscan tombs, he writes in the essay "Etruscan Places": "All things corresponded in the ancient world, and man's bosom mirrored itself in the bosom of the sky, or *vice versa*".[6] In other words, the sky and the myriad things of the universe mirror man and correspond to man's understanding of himself. Martin Heidegger expresses the same mirror concept: "The appropriating mirror-play of the simple fourfold of earth and sky, divinities and mortals, we call the world".[7] Earth and sky, god and man, each mirrors in its own way the presence of the others. This reciprocal picture of the cosmic standard is similarly depicted by Laozi:

> Man models himself on earth,
> The earth models itself on heaven,
> Heaven models itself on the Tao,
> And the Tao on naturalness (*ziran*).[8]

The natural motions of both the sky and the earth are examples of "constancy", which will forever serve as a constant model for human beings. In "Etruscan Places", we have Lawrence's interpretation of mirror-identity: " . . . if you live by the cosmos, you look in the cosmos for your clue. . . . All it depends on is the

amount of *true*, sincere, religious concentration you can bring to bear on your object". He then clarifies: "It is the same with the study of stars, or the sky of stars, whatever object will bring the consciousness into a state of pure attention, in a time of perplexity, will also give back an answer to the perplexity".[9] For Lawrence, he can always find clues in flowers and plants, in birds and animals, in the landscapes of his hometown, and registers the truth in his imaginative art. Nature's beauty and cruelty, its indifferent and disturbing effects echo the stories of human play.

In his Australian novel *Kangaroo*, Lawrence writes of the influence of the sea, and the moral standard it provides. When Somers with his wife "walked along the sands, watching the blue sky mirror purple and the white clouds mirror warm on the wet send", he feels that the simplicity of the sea has brought back his "inward peace" and "a quiet stillness in his soul". At the same time, he realizes it is ridiculous that he should desire to learn shooting "with a rifle and a revolver". The peaceful and indifferent sea gives him a certain enlightenment on the "unconscious faith" of "his own inward soul":

> Some men must live by this unremitting inwardness, no matter what the rest of the world does. They must not let the rush of the world's 'outwardness' sweep them away: or if they are swept away, they must struggle back. . . . back again like a creature into the sea. The sea of his own inward soul, his own unconscious faith, over which his will had no exercise.[10]

"Myriad things of the universe" serve as models for Lawrence to visualize human life and social problems. Here is Ursula's vision of the hopeful future manifested by the non-censorious rainbow:

> And the rainbow stood on the earth. She knew that the sordid people who crept hard-scaled and separate on the face of the world's corruption were living still, that the rainbow was arched in their blood and would quiver to life in their spirit, that they would cast off their horny covering of disintegration, that new, clean, naked bodies would issue to a new germination, to a new growth, rising to the light and the wind and the clean rain of heaven. She saw in the rainbow the earth's new architecture, the