

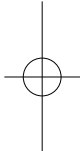
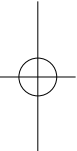
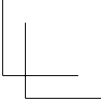
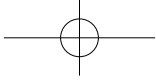
D.H.Lawrence as Anti-rationalist:  
Mysticism, Animism, and  
Cosmic Life in His Works

---

Takeo Iida



AoyamaLife Publishing Co.,Ltd  
Tokyo



D. H. Lawrence as Anti-rationalist:  
Mysticism, Animism, and Cosmic Life in His Works  
Takeo Iida

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage and retrieval system, without the written permission from the publisher.

Copyright © Takeo Iida 2012 printed in Japan  
Published 2012 in Japan by AoyamaLife Publishing Co.,Ltd

MA Minami Aoyama Bldg.,301 Minami Aoyama1-10-2,Minatoku,Tokyo,  
107-0062,Japan <http://aoyamalife.co.jp/>  
ISBN 978-4-434-17330-1

## CONTENTS

INTRODUCTION.....	v
A LIST OF ABBREVIATIONS OF D. H. LAWRENCE'S WORKS.....	xi
<b>CHAPTER 1</b> ON A TOPOS CALLED THE SUN SHINING AT MIDNIGHT IN D. H. LAWRENCE'S POETRY .....	1
<b>CHAPTER 2</b> LAWRENCE'S "THE SHIP OF DEATH" AND OTHER POEMS IN <i>LAST POEMS</i> .....	24
<b>CHAPTER 3</b> D. H. LAWRENCE: THE BIBLE AND THE MYSTICS...	47
<b>CHAPTER 4</b> LAWRENCE'S PAGAN GODS AND CHRISTIANITY...	59
<b>CHAPTER 5</b> NATURE DEITIES: REAWAKENING BLOOD- CONSCIOUSNESS IN THE EUROPEANS.....	78
<b>CHAPTER 6</b> THE WORLD OF ANIMISM IN CONTRAST WITH CHRISTIANITY IN <i>ST. MAWR</i> .....	94
<b>CHAPTER 7</b> <i>ST. MAWR, THE ESCAPED COCK, AND CHILD OF THE WESTERN ISLES: THE REVIVAL OF AN ANIMISTIC</i>	

WORLDVIEW IN THE MODERN WORLD.....	110
<b>CHAPTER 8</b>	
LAWRENCE'S PAN WORSHIP AND GREEN MAN IMAGE.....	121
<b>CHAPTER 9</b>	
THE UNIVERSALITY OF LAWRENCE'S ANIMISTIC VISION.....	141
<b>CHAPTER 10</b>	
D.H.LAWRENCE AND AKIKO YOSANO: CONTEMPORARY POETS OF HUMAN TOUCH AND COSMIC LIFE.....	154
<b>CHAPTER 11</b>	
D. H. LAWRENCE AND SEI ITO: CHARACTERISTICS OF THE SEXUAL SCENES IN THEIR NOVELS.....	176
<b>CHAPTER 12</b>	
A RESPONSE TO KEITH CUSHMAN'S "LAWRENCE'S DUST-JACKETS: ADDENDA AND CORRIGENDUM".....	192
<b>Bibliography</b>	
1. Works by D. H. Lawrence.....	203
2. Other Works Cited .....	208
<b>Index.....</b>	<b>226</b>

## INTRODUCTION

The purpose of this book is to demonstrate D. H. Lawrence as a mystic and animistic writer and perceiver of cosmic life in his poetry, prose works and paintings. Lawrence's mysticism is sometimes referred to or discussed by Robert A. Durr, L. D. Clark, C. J. P. Lee or Akinobu Ohkuma. But none of them discusses Lawrence as a mystic in his meditative poems, which I think deserve more attention. The first three chapters will then discuss Lawrence as a mystic poet, which seems most evident in "The Ship of Death" which describes the soul's journey into the darkness and rebirth, and other meditative poems in *Last Poems*. The following seven chapters will discuss Lawrence as an animistic writer, which can be observed in many poems, stories, essays and paintings. His animistic perception in his works is not only a literary device but also based essentially on his own felt-experience just like his mystic experience in his meditative poems. Although some critics have paid attention to his animistic perception, they do not put much value on his felt-experience as such in a modern age which belittles it. His mystic and animistic experiences are antithetical to both modern materialism and rationalism, the dominance of which Lawrence severely criticises in many of his works. In this respect he can be called an anti-rationalist who goes against the modern tendency. Yet, he does not irrationally resort to animalism or primitivism. He believes that too much rationalism kills our intuitive sense of life, and what

he insists on, therefore, is the restoration of the balance between reason and intuition. Being critical of the modern tendency, he incorporates mystic or animistic experience into his works so that modern readers may be awakened to that sense; they have too long forgotten or suppressed their own mystic or animistic sense of life under the dominant rule of rationalism and materialism.

In Europe there is “a very old tradition” of anti-rationalism, as Constatine Nicholas Starvou indicates in his comparative study on William Blake and D. H. Lawrence: “the Essenes, early Franciscans, mystics such as Swedenborg, philosophers such as Berkley, and the ‘Romantics’—all may be said to belong to it” (vii). Early Greek philosophers such as Heraclitus and Parmenides, whom he does not here refer to, are of course called anti-rationalists in ancient Greece, too. When the young Lawrence studied these early Greek philosophers by reading John Burnet’s *Early Greek Philosophy*, he realised that the long-forgotten tradition of anti-rationalism was extremely significant in human life in modern times, especially in an age of rationalism and materialism which he feared would suppress the intuitive sense of life on every level. The modern age inevitably made Lawrence take an anti-rationalistic attitude, although he was a very discursive thinker too, as is evident in many essays such as *Fantasia of the Unconscious*, *Studies in Classic American Literature*, *Study of Thomas Hardy*, *Education of the People*, *Apocalypse* or “The Reality of Peace”; and in a letter dated 1<sup>st</sup> April, 1917 too he confessed his own philosophical preference for “pure abstract thought” (*L* iii 110). His anti-rationalistic attitude should not be taken as his own particularity but should be considered historically in the long tradition of Europe’s anti-rationalism.

Thus the first three chapters will consider Lawrence as a mystic in relation with early Greek philosophers, medieval and modern Christian mystics, metaphysical poets and other mystic writers in European history.

In Europe there is another, though obscure, tradition of animism, which can be seen in Europe's polytheistic Celtic, Germanic or Greco-Roman deities. It appears to have been long dead, yet Lawrence tries to revive its perceptions in his works, *The White Peacock*, *St. Mawr*, "The Last Laugh," "Pan in America," *Lady Chatterley's Lover*, etc. In these Lawrence tries to revitalise his readers' sense of life by bringing them back into a living connection with the spirit of earth, the Great Mother. This will be discussed in chapters 4 to 10.

Lawrence's animistic perception reminds us of his closeness to Japanese writers'. Therefore, chapters 9 to 10 will also consider the universality of Lawrence's animistic worldview by comparing it with Japanese writers' animistic perception, which is quite similar to Lawrence's.

The last two chapters will also refer to Japanese artistic achievements: Chapter 11 compares Lawrence's attitude toward sex with that of Japan's well-known Lawrentian novelist Sei Ito, whose novels describe sexual scenes like Lawrence's, and indicates both their similarity and essential difference.

Unlike the preceding chapters, the last one, though dealing with such Japanese Ukiyoe painters as Hiroshige and Hokusai, is not a critical essay but a short note; its aim is just to correct Lawrence's erroneous, though brief, comment on the turtle picture dust-jacket of his poetry book *Tortoises* by comparing it with

Hiroshige's Ukiyoe print *Fukagawa Mannen Bridge* and to rescue the latter from Lawrence's, and subsequent critics', misunderstanding of it. It is obvious that without seeing Hiroshige's print, Lawrence thought his turtle dust-jacket was "a complete print"; my research revealed that it was not "a complete print" but an unknown illustrator's smart imitation of Hiroshige's original print.

All the chapters of this book are based on the following papers, which were originally published in journals or books and are arranged in this order for each chapter:

"On a Topos Called the Sun Shining at Midnight in D. H. Lawrence's Poetry." *The D. H. Lawrence Review* 15 (3) (1982).

"D. H. Lawrence's 'The Ship of Death' and Other Poems in *Last Poems*." *Studies in English Literature* (Tokyo: Literary Society of Japan) 58 (1) (1981).

"D. H. Lawrence: the Bible and the Mystics." *Etudes Lawrenciennes* 35 (2007).

"Lawrence's Pagan Gods and Christianity." *The D. H. Lawrence Review* 23 (12-3) (1991).

"Nature Deities: Reawakening Blood-Consciousness in the Europeans." *Etudes Lawrenciennes* 10 (1994).

"The World of Animism in Contrast with Christianity in *St. Mawr*." *The Journal of the D. H. Lawrence Society* 1997 (UK).

"*St. Mawr, The Escaped Cock, and Child of the Western Isles: the Revival of an Animistic Worldview in the Modern World*." *The Journal of the D. H. Lawrence Society* 1999.

"Lawrence's Pan Worship and Green Man Image." *D. H. Lawrence Studies* (Korea). 12 (3) (2004).



“The Universality of D. H. Lawrence’s Animistic Vision.” *D. H. Lawrence and Literary Genre*. Ed. Simonetta de Filippis and Nick Ceramella. Napoli: Loffredo Editore, 2004.

“D. H. Lawrence and Akiko Yosano: Contemporary Poets of Human Touch and Cosmic Life.” *D. H. Lawrence: Literature, History, Culture*. Ed. Keith Cushman, Michael Bell, Takeo Iida, and Hiro Tateishi. Tokyo: Kokusho Kankoukai Press, 2005.

“D. H. Lawrence and Sei Ito: Characteristics of the Sexual Scenes in Their Novels.” *Comparative Cultural Studies of Kurume University* 25 (2000).

“A Response to Keith Cushman’s ‘Lawrence’s Dust-Jackets: Addenda and Corrigendum’.” *DHLR* 31 (3) (2003).

Some of these papers are slightly revised for the purpose of this book, but the original content of each paper is kept intact as was published in the journals or books. Heinemann, Viking, and Penguin editions of Lawrence’s works were used for citation in many of the original papers, but this time they are all replaced for consistency with the authoritative Cambridge edition of Lawrence’s works, except the Penguin edition of *The Complete Poems* which is used throughout as the most reliable text at present because the Cambridge edition of Lawrence’s poems has not come out yet.

Acknowledgements are especially due to the following scholars: the editors of the journals or books who accepted my contributions, many Lawrentian friends who supported me, especially those who often gave me useful advice or encouragement for my research: Peter Preston, Keith Cushman, Keith Sagar, Jack Stewart, Mara

Kalnins, Jungmai Kim, Anja Viinikka, Saburo Kuramochi, Shunji Suzuki, and Hiro Tateishi. My thanks also go to my family, Masami, Shino, and Sato, and my long-time friend Stephen Grey, who helped me and my family wholeheartedly, with his family's cooperation, while we stayed in England for the first time more than thirty years ago.

My special thanks must go to the Faculty of Literature, Kurume University, which provided a publication grant to my project.

I would also like to dedicate this book to the distinguished Lawrentian Peter Preston, who helped me in many ways and on various occasions to continue my research and, regrettably, passed away last October.

Takeo Iida

Kurume, June, 2012.

**A List of Abbreviations of D. H. Lawrence's Works used in this book:**

- A: Apocalypse and the Writings on Revelation.* Ed. Mara Kalnins. Cambridge: Cambridge University Press, 1979.
- CP: The Complete Poems of D. H. Lawrence.* Ed. Vivian de Sola Pinto and Warren Roberts. Harmondsworth: Penguin, 1977.
- EC: "The Escaped Cock." The Virgin and the Gipsy and Other Stories.* Ed. Michael Herbert, Bethan Jones and Lindeth Vasey. Cambridge: Cambridge University Press, 2005.
- FCDL: The Fox, The Captain's Doll, The Ladybird.* Edited by Dieter Mehl. Cambridge: Cambridge University Press, 1992.
- FU: "Fantasia of the Unconscious." Psychoanalysis and the Unconscious and Fantasia of the Unconscious.* Ed. Bruce Steele. Cambridge: Cambridge University Press, 2004.
- FSLC: The First and Second Lady Chatterley Novels.* Ed. Dieter Mehl and Christa Jansohn. Cambridge: Cambridge University Press, 1999.
- IR: Introductions and Reviews.* Ed. Niel Reeve and John Worthen. Cambridge: Cambridge University Press, 2005.
- K: Kangaroo.* Ed. Bruce Steele. Cambridge: Cambridge University Press, 1994.
- L i: The Letters of D. H. Lawrence.* Vol. I: September 1901-May 1913. Ed. James T. Boulton. Cambridge: Cambridge University Press, 1979.
- L ii: The Letters of D. H. Lawrence.* Vol. II: June 1913-October 1916. Ed. George J. Zytaruk, James T. Boulton. Cambridge:

Cambridge University Press, 1981.

*L iii: The Letters of D. H. Lawrence.* Vol. III: October 1916-June 1921.

Ed. James T. Boulton and Andrew Robertson. Cambridge: Cambridge University Press, 1984.

*L iv: The Letters of D. H. Lawrence.* Vol. IV: June 1921-March 1924.

Ed. James T. Boulton, Elizabeth Mansfield, and Warren Roberts. Cambridge: Cambridge University Press, 1987.

*L v: The Letters of D. H. Lawrence.* Vol. V: March 1924-March 1927.

Ed. James T. Boulton and Lindeth Vasey. Cambridge: Cambridge University Press, 1989.

*LEA: Late Essays and Articles.* Ed. James T. Boulton. Cambridge:

Cambridge University Press, 2004.

*LCL: Lady Chatterley's Lover. A Propos of Lady Chatterley's Lover.* Ed.

Michael Squires. Cambridge: Cambridge University Press, 1993.

*MM: Mornings in Mexico and Other Essays.* Ed. Virginia Crosswhite

Hyde. Cambridge: Cambridge University Press, 2009.

*P: The Plays.* Ed. Hans-Wilhelm Schwarze and John Worthen.

Cambridge: Cambridge University Press, 1999.

*PS: The Plumed Serpent.* Ed. L.D. Clark. Cambridge: Cambridge

University Press, 1987.

*RDP: Reflections on the Death of a Porcupine and Other Essays.* Ed.

Michael Herbert. Cambridge: Cambridge University Press, 1988.

*SCAL: Studies in Classic American Literature.* Ed. Ezra Greenspan,

Lindeth Vasey, and John Worthen. Cambridge: Cambridge University Press, 2003.

*StM: St. Mawr and Other Stories.* Ed. Brian Finney. Cambridge:

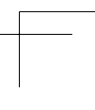
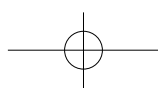
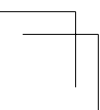
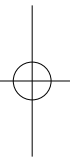
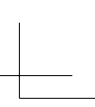
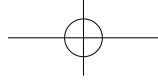
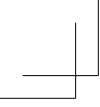
Cambridge University Press, 1983.

*TI: Twilight in Italy and Other Essays.* Ed. Paul Eggert. Cambridge:  
Cambridge University Press, 1994.

*WL: Women in Love.* Ed. David Farmer, Lindeth Vasey, and John  
Worthen. Cambridge: Cambridge University Press, 1987.

*WP: The White Peacock.* Ed. Andrew Robertson. Cambridge:  
Cambridge University Press, 1983.

*WWRA: The Woman Who Rode Away and Other Stories.* Ed. Dieter Mehl  
and Christa Jansohn. Cambridge: Cambridge University  
Press, 1995.



## CHAPTER 1

ON A TOPOS CALLED THE SUN SHINING AT  
MIDNIGHT IN D. H. LAWRENCE'S POETRY

## i

In his essay entitled “Die Sonne leuchtet um Mitternacht: ein literarischer und religionsgeschichtlicher Topos in Ost und West,” Professor Thomas Immoos discusses “the sun shining at midnight” as a universal topos of eternal life or light in mystery of darkness by giving various examples of it from Buddhist writings in the East and Christian ones in the West. He says that the topos is a symbol of that eternal life in dark mystery which is actually felt only after you die to the old self completely. (Immoos 482-500; 22-40).

His discussion reminds us of Lawrence's image of “the dark sun” in *The Ladybird*, whose setting is in Europe, or *The Plumed Serpent*, whose setting is in the Mexican Indian community.<sup>1</sup> Although Professor Immoos does not mention Lawrence in the essay, I think that the image of “the dark sun” is also an example of the topos which is discussed in it and that the image is not only of Mexican Indian mythology, as it is elaborated in L. D. Clark's *Dark Night of the Body: D. H. Lawrence's “The Plumed Serpent,”* (103-05) but that it is also of European cultural tradition—that is, Rosicrucian or alchemical thought (as *The Ladybird* suggests), Christian hymn tradition, Christian mysticism, ancient Greek

philosophy, modern German philosophy and finally seventeenth century English metaphysical poetry. I will exemplify this thesis below.

## ii

Lawrence uses the word “darkness” or “the dark” in two meanings. The usage is traditionally Christian. One meaning of “darkness” is the sense of sin. The other points to ultimate mystery in cosmic life. The present discussion entails the second meaning.

“Midnight” in the topos of “the sun shining at midnight” is an example of what Lawrence calls “darkness” in the second meaning, because “midnight” in the topos implies ultimate mystery, while “the sun” in the topos symbolises eternal life glowing in ultimate mystery.

While the first appearance of the topos in Lawrence’s prose seems to me to be in *The Ladybird* (1923) (“the sun is dark”), the appearance of the nearest images to this topos in his poetry is in *Pansies* (1929), in which he uses the images of “the sun of suns” and “the immense sun behind the sun.” (See also “the Hidden Sun” in the play *David* [1926], “the dark sun” in *The Plumed Serpent* [1926], and “the nameless Sun” in *Mornings in Mexico* [1927].)

But I think also that a foetus of the topos can be seen in early poems, those poems written before *Look! We Have Come Through!* (1917). The earliest poems are in “Juvenilia” in *The Complete Poems of D. H. Lawrence* (Penguin) (853-93).

In *Love Poems and Others* (1913), there is a poem entitled “Red Moon-Rise,” in which the following lines appear: