

The Religion of Life :

Man and Nature in D. H. Lawrence's Poetry

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Introduction

1. Man without Nature
2. Nature without Man
 - 2.1 Empathy Poems
 - 2.2 Sexual Imagery Poems

Introduction

Opposing, or even juxtaposing, Man and Nature — as has been done for a purpose in the subtitle — would certainly not have met with Lawrence's approval. For, just as in Lawrence's being the man and the poet are inseparable, so in his poetry Man is an inseparable part of Nature and vice versa. They are one entity.

Lawrence considered modern man, i.e. man in the early twentieth century, to be alienated from nature and, therefore, from his own nature. In his emphatical denunciation of man as decadent and mechanical, Lawrence is the passionate preacher of his "Religion of Life." Cerebral man has been cut off from his roots and his living flesh is decaying. He has become a cyborg. What he needs is a radical overhaul, an organic renaissance to connect him again with nature.

The juxtaposition of man and nature in the subtitle, then, was done for thematic reasons. In the first section of this paper, the theme of "man without nature," i.e. man estranged and isolated from nature, will be examined while in section two will follow a presentation of the theme "nature without man" i.e. plants and animals as experienced, rather as lived, through human empathy, which can only be achieved through instinct and senses and not by way of the reasoning intellect.

1. Man without Nature

In order to find a more fulfilling way of life than the mechanical and dehumanizing one of industrial Western Europe and especially of its industrial cradle in the English Midlands where the young Lawrence grew up amid bleak smoke-stack industries, he embarked on a spiritual pilgrimage that took him to

Italy, Ceylon, Australia, and New Mexico.

This new freedom from convention in Lawrence's life finds its parallel development in his poetry. His physical escape from conventional life results in his poetic escape from the mechanical and conventional rhyme-and-rhythm poetry of early twentieth-century England toward and into an organic and expressive form in order to express his true, unmasked, vibrating self. In his own words, "... free verse is, or should be, direct utterance from the instant, whole man. It is the soul and the mind and body surging at once, nothing left out. They all speak together."¹⁾ And in the words of a critic :

He [Lawrence] was looking for a sort of verse in which he could make the individual quality of his voice heard, and which would enable him to express in appropriate form that "pure relationship with the living universe," the eternal flux of life, which he believed to be the supremely valuable human experience.²⁾

A major theme in Lawrence's poetry as well as his prose³⁾ is the fulfillment of the individual or, as he expresses it himself, "man's living wholeness and his living unison."⁴⁾ Such an idealistic and abstract statement will seem more realistic when examining his litany of denunciations : of man as mechanical, cerebral, decadent, robotic, bourgeois ; of man as a "caged monkey," a wage-earner, a herd animal ; of machines and money as evil ; of the mind as a "sewer." On the positive side, these statements constitute Lawrence's clarion call for a resurrection of the flesh and the blood ; of the instincts, intuitions, and passions ; of the totality of man ; of the "organic connection with the cosmos," as he calls it himself in a poem called "The Breath of Life." (*C. P.*, p. 615)

It is in a collection of poems entitled "Pansies" that Lawrence gives, most vociferously, expression to this theme. Unlike Pascal, the seventeenth-century French mathematician and religious writer, who wrote a collection of thoughts in prose called *Pensées*, Lawrence's thoughts are rendered in poetry. As he states in the "Foreword" to this collection, "these Pansies should be taken as thoughts rather than anything else [i.e. flowers]."⁵⁾ Referring to the usual meaning of the word "pansies," he continues by saying that he would like these thoughts "to be as fleeting as pansies, which wilt so soon, and are so fascinating with their varied faces, while they last."⁶⁾ Written shortly before his death in 1930, these poems are the thoughts of a man who had not exactly mellowed with age. But then again, this is understandable in a person who was being consumed, slowly but steadily, by tuberculosis and whose faith in the religion of life may have been irreconcilable with the thought of approaching death.

The tone then, as we shall see when examining a selection of the "Pansies," is

almost as varied as the subject matter of these poems. Thus, the tone is one of mocking humor in the rollicking opening of the following stanza :

How beastly the bourgeois is
especially the male of the species—
Presentable, eminently presentable—
shall I make you a present of him ?

C. P., p. 430.

The irony expressed in the first line is that the bourgeois person, being called “beastly,” is lacking those very animal-like qualities such as instinct, intuition, and passion that would truly make the perfect human animal. The bourgeois person is out of touch with his real cosmic, organic self. He is “beastly” but as a being he is less than a beast since “the animals always remain in touch.”⁷⁾

One particular “species” of the bourgeois category is the target of Lawrence’s scathing criticism. It is the British gentleman. In the poem “The Oxford Voice” we read :

When you hear it languishing
and hooing and cooing and sidling through the front teeth
the Oxford voice
or worse still
the would-be Oxford voice
you don’t even laugh anymore, you can’t.

C. P., p. 433.

And, similarly, in “The Middle Classes” :

The middle classes
are sunless.
They have only two measures :
mankind and money,
they have utterly no reference to the sun.

C. P., p. 527.

In other words, the bourgeois are lifeless. There is no “sun,” no organic life in the middle classes.

Man is, furthermore, a “caged monkey,” who is trapped in the cage of convention and conformity :

There is no way out, we are all caged monkeys
blue-arsed with the money-bruise
and wearing our seats out sitting on money.
There is no way out, the cage has no door, it's rusted
solid.

C. P., pp. 485-6.

And :

For God's sake, let us be men
not monkeys minding machines....

C. P., p. 450.

Money is next on Lawrence's list of denunciations. He states that "money is our madness, our vast collective madness." (*C. P.* p. 486.) His universal appeal to do away with money is one of the dogmas of his "Religion of Life" :

Kill money, put money out of existence.
It is a perverted instinct, a hidden thought
which rots the brain, the blood, the bones, the stones,
the soul.

C. P., p. 487.

Man is the slave of money because the spark of life, the "sun" in him has died :

Because when the spark is crushed in a man
he can't help being a slave, a wage-slave,
a monkey-slave.

C. P., p. 524.

The conclusion that Lawrence draws from this observation is so shockingly simple and true that one cannot but agree with the poet :

Why should we have to fight for a living?
Living should be as free to a man as to a bird.

C. P., p. 520.

In his abhorrence of machines or anything mechanical Lawrence resembles the Luddites of the century before his.⁸⁾ Yet, unlike the Luddites, who feared unemployment as a result of the use of machines, Lawrence's fear of mechanization is of a less practical kind. He feels, instinctively, that machines

degrade humans. Human beings ruled by machines become mechanical themselves. Here the distressing pictures come to mind of Henry Ford's carassembly factory in Detroit in the second decade of the twentieth century, where workers, robot-like, toiled away long hours at merciless conveyor belt machines. In equally Luddite fashion Lawrence exclaims :

And so it will be again, men will smash the machines.

C. P., p. 451.

More philosophical is the statement he makes in the poem "Man and Machine" :

There are masses and there are classes
but the machine it is that has invented them both.

C. P., p. 641.

The irony here, as Lawrence must have been aware of, is that by inventing the machine to make his life more tolerable man also created the division of himself into faceless masses and hopeless classes who lived miserable lives as miners, weavers, and millions of other mass-production workers in industrial England.

In spite of his contempt for the "masses," the poet voices a Marx-like sympathy for the industrial proletariat in their struggle to liberate themselves from their predicament :

Oh men, living men, vivid men, ocean and fire
don't give any more life to the machines !

C. P., p. 639.

Although both Marx and Lawrence, humanistically, advocate a classless society, their motives and methods are fundamentally different. In Marx's economics-based scenario, the large impoverished class of non-owners —the proletariat— is to seize control of the means of production (factories, large farms, etc.) from the small class of proprietors —the capitalists— and thus ensure a classless society. Lawrence's approach is strictly humanistic and does not entail a social or economic revolution (to topple the top). Since the masses, i. e. the working class, have been dehumanized by the machine, it must therefore be eliminated. Furthermore, the class problem is basically a matter of the "man to man relationship." Analyzing this "dead" relationship in more detail, Lawrence states that it is the result of a combination of a sense of isolation from one's fellow-man plus a sense of fear of the other plus a feeling of individualism and personality that has been fostered in Western civilization since the ancient Greeks. And even though "the working-

classes retain the old blood-warmth of oneness and togetherness some decades longer” than the so-called “cultured classes,” they lose it too. And then “class-consciousness becomes rampant, and class hate. Class hate and class-consciousness are only a sign that the old togetherness, the old blood-warmth has collapsed and every man is really aware of himself in apartness.”⁹⁾

Of all of Lawrence’s grievances against modern man perhaps the most fundamental one is his aversion to cerebral man. The cold, cutting intellect is hostile to his religion of life since it has dulled the “sensual awareness, or sense-awareness, and sense-knowledge of the ancients.”¹⁰⁾ Thus in “Immoral Man” he says :

Man is immoral because he has got a mind....

and five lines further down in the same poem :

Why don’t we learn to tame the mind
instead of killing the passions and the instincts and
feelings ?

C. P., p. 529.

The tone is almost accusatory when he exclaims :

The body of itself is clean, but the caged mind
is a sewer inside, it pollutes, O it pollutes....

C. P., p. 463.

What the mind pollutes is the pure instinct and senses, or, as he calls it, the “touch” in a poem of the same title :

Since we have become so cerebral
we can’t bear to touch or be touched.

Since we are so cerebral
we are humanly out of touch.

C. P., p. 468.

Continuing his tirade against the mind, he argues that “thought is getting out of touch.... Touch, the being in touch, is the basis of all consciousness, and it is the basis of enduring happiness.”¹¹⁾ In order to get in touch again— to “re-establish the living organic connections, with the cosmos, the sun and earth, with mankind

and nations and family”—¹²⁾ Lawrence shouts at Mind in a tone of disgust :

Noli me tangere, touch me not !
O you creatures of mind, don't touch me !

and again, in the same poem :

Great is my need to be chaste
and apart, in this cerebral age.
Great is my need to be untouched,
untouched.
Noli me tangere !

C. P., p. 468.

Although Lawrence passionately advocates the end of the dominance of Logos—the word, the intellect, Reason—over the instinct and the senses, he is acutely aware (intellectually or intuitively? Or combined?) that man is a creature of dual consciousness. This tandem of the sensory and rational natures in man is evident from our two ways of knowing the universe: “... in terms of apartness, which is mental, rational, and scientific, and knowing in terms of togetherness, which is religious and poetic.”¹³⁾ He sums it all up in one stanza of a poem entitled “Climb Down, O Lordly Mind” :

A man is many things, he is not only mind.
But in his consciousness, he is two-fold at least :
he is cerebral, intellectual, mental, spiritual,
but he is also instinctive, intuitive, and in touch.

C. P., p. 473.

Thus, in the last stanza of the same poem, the well-known Cartesian maxim is reversed and becomes the basic dogma of the Lawrentian religion of life :

Non cogito, ergo sum.
I am, I do not think I am.
(*C. P.*, p. 474.)

Allowing for a slightly different nuance, the Latin phrase may be translated as “I do not think, therefore I am.” From either translation it is clear what Lawrence meant. He does not need the faculty of Reason to know that he exists. The quick, the blood, the flesh, the instincts and the passions all declare—in their uniquely

non-verbal fashion— his existence.

The litany of negative aspects of man examined so far constitutes the heretical section, the taboos in Lawrence's religion of life. So, what then is its doctrine? What then does his religion really mean? By "religion" Lawrence understands the "linking up, binding back (*religio*) or referring back towards a centre and a wholeness."¹⁴⁾ He explains that this process of accepting "our sense impressions, our perceptions, in the full sense of the word, complete," and tending "to link them up with other impressions, working towards a whole"¹⁵⁾ is not a matter of belief but of feeling. Thus it is, besides the scientific way, the other way in which man has knowledge of the universe. The instinctive act of synthesis of man and cosmos is purely and deeply religious since it is a feeling of being in connection, a feeling of being in unison with "the vast, potent, terrible cosmos, that lived with all life,"¹⁶⁾ whereas the instinct of science breaks up, defines, analyzes, disconnects every entity. It separates subject from object and thus creates an unnaturally strong self-awareness that is detrimental to the feeling of living organic unison with the cosmos, i.e. Life itself.

In his own words, Lawrence considered himself "a passionately religious man,"¹⁷⁾ not in the traditional Christian sense of being aware of and respecting the creative power of a god or gods in all of cosmic life. The following passage, a combination of declaration and confession, may well be considered his credo :

The cosmos brought forth all the world, and brought forth me. It brought forth my mind, my will, and my soul. Therefore there must be that in the cosmos which can bring forth all things, including mind and will and feeling. Therefore there must be that in the cosmos which contains the essence, at least, or the potentiality, of all things, known and unknown. That in the universe which contains the potentiality of all things, contains the potency also of thought and act and feeling and will, along with the rest. And this terrific and frightening and delighted potency I call Almighty God.¹⁸⁾

Whereas a personal god-religion such as Christianity teaches renunciation, meekness, and brotherly love to obtain the after-life reward of Heaven, Lawrence's cosmos-religion is a celebration of life before death. Instead of the traditional eschatological focus of established religions, his religion focuses on the past as the desired goal of Heaven. Without referring back toward the wholeness (the holistic and collective character) of man's cosmic nature, the present state of man is pitiful and the future a foregone conclusion. As befits a religion, we hear the two-fold

voice of the prophet: the thundering voice of the doomsday prophet in, for example, "Dies Irae":

Our epoch is over,
a cycle of evolution is finished,
our activity has lost its meaning,
we are ghosts, we are seed;
for our world is dead
and we know not how to live wordless.

C. P., p. 510.

And, in similar vein, in "Dies Illa":

Day of wrath, O day of warning!
Flame devours the world.

C. P., p. 511.

But the other voice of the prophet, the prophet of hope and faith, assures us, in persuasive fashion, that there is also salvation in store for mankind. To attain this state of nirvana, mankind needs a resurrection:

Shall I tell you again the new word,
the new word of the unborn day?
It is Resurrection.
The resurrection of the flesh.

C. P., p. 513.

Here we have arrived at another dogma in Lawrence's religion: the resurrection of the flesh. Not of the spirit, as eschatological religions teach us. In slightly different wording, he sums up his obsession in one of the shortest poems (two lines) of the "Pansies," called "Non-existence":

We don't exist unless we are deeply and sensually in touch
with that which can be touched but not known.

C. P., p. 613.

2. Nature without Man

Although Lawrence's nature poetry shares with the Romantics the respect and marvel for non-human life — culminating in the awareness of the divineness of Nature — it is anything but a quiet contemplation of landscape (in the tradition

of the Romantics) or an elegantly expressed admiration for nature (in the Georgian tradition of the early twentieth century). Lawrence's nature poems deal with vegetable as well as animal life and express, often passionately, such contradictory emotions as reverence and terror, beauty and cruelty, sex and death.

In the collection of unrhyming poems called "Birds, Beasts, and Flowers" the mature poet no longer deals with autobiographical subject matter. Now his true "demon"—as he used to call his Muse—speaks from the vibrating "living plasm," from the blood, and from the genitals. Or even deeper down, from the roots; for, as he states in his "Introduction to Pansies":

So it is: we all have our roots in earth.... We have roots, and our roots are in the sensual, instinctive and intuitive body, and it is here we need fresh air of open consciousness.¹⁹⁾

Lawrence intuitive powers enabled him to grasp the essence and flux of organic life, not only in humans but also in animals and plants. This awareness of the mystery of vivid life going on in non-human nature is a corollary of his pantheistic religion of life. It is a non-rational, intuitive view of the world in which god (in multiple forms) reveals his omnipresence and omnipotence in the shapes and colors of everything that breathes, of everything that possesses **animus**. And this religion he preaches from the depth of his own breathing being.

Among his nature poems is one category that we shall call **empathy poems** and another which will be named **sexual imagery poems**.

2.1 Empathy Poems

This group of poems is characterized by the "living unison" that Lawrence experiences with the incarnate cosmos. In *Apocalypse* he states that "what man most passionately wants is his living wholeness and his living unison, not his own isolate salvation of his 'soul.'" Therefore, "my individualism is really an illusion."²⁰⁾ Man is part of and organically connected with all cosmic life. In that sense, we humans too are star dust. We are not essentially different from all other living matter, a belief Lawrence shared with Pythagoras, the most prominent of pre-Socratic philosophers by several of whom Lawrence was influenced. Pythagoras' theory of metempsychosis—the transmigration of the soul to other animal life—held that all living things should be considered as belonging to the same kind.

Later, in the fifth century B.C., Empedocles adopted this theory as well as the Pythagorean belief that the same things repeat themselves in cycles of eternal recurrence. All mortal life becomes immortal because of generation and succession. He states:

But insofar as they [all mortal things] never cease their continual change to that extent they exist forever, unmoving in a circle. ²¹⁾

And :

For from these [things firm and solid, i.e. mortal life] comes everything which was and which is and will be—trees spring up, and men and women and beasts and birds and fish that live in the water and even gods, long-lived and highest in honour. For these themselves exist, and passing through one another they become different ; for the mixture interchanges them. ²²⁾

This notion of the flux of life on which all things depend for continuity and identity was also held by Heraclitus, another pre-Socratic philosopher from Asia Minor. He captured this perpetual flux in the famous phrase “panta rei,” which means “everything flows.” Thus, if a river ceases to flow, it ceases to be a river. A similar notion was expressed by medieval Christian thinkers in their “sic transit” theme. Lawrence also holds this meta-physical view, which he expresses in lines such as the following :

There is no plasmic finality, nothing crystal, permanent.

And :

Tell me of the incarnate disclosure of the flux,
mutation in blossom, laughter and decay perfectly
open in their transit, nude in their movement before us. ²³⁾

A good example of an empathy poem is “The Mosquito.” Even with a creature as tiny as a mosquito the poet experiences the living unison. Almost like an equal he talks to the miniscule “monsieur” :

When did you start your tricks,
Monsieur ? (C. P., 333.)

Elsewhere in the same poem he is scolding the insect, as one would a person, for its obscene act :

I behold you stand
For a second enspasmed in oblivion,
Obscenely ecstacied
Sucking live blood,
My blood.

C. P., p. 333.

In a poem called "Fish" Lawrence repeatedly (nine times) mentions the word God(s) as a clear reference to the early Christian symbol for Christ, which was a fish and was spelled "ichtus" in Greek. There is no distinction between fish (the symbol of God), God, and man (Christ as the incarnation of God). They are in perfect unison, which is all that matters to the poet :

Fish, oh Fish,
So little matters !

C. P., p. 334.

Lawrence not only identifies himself with animals but also with plants. In the poem called "Cypresses," for example, he tries to coax the cypress trees into telling him the secrets of the ancient Etruscans, whose artistic achievements Lawrence deeply respected. To no avail, however, after which the poet exclaims in praise :

Ah, how I admire your fidelity,
Dark cypresses !

C. P., p. 296.

And referring to the ancient Etruscans, he realizes that their secret must remain so :

Monumental to a dead, dead race
Embowered in you !

C. P., p. 297.

2.2 Sexual Imagery Poems

The second category of nature poems is characterized by the sexual images that Lawrence transfers from the human experience to the realm of non-human organism, i.e. animals and plants. Within the genre of traditional nature poetry such an approach to viewing flora and fauna may be quite unconventional, to say the least, but in the poet's religion of life it has its legitimate place. For, to him sex is life. It is the very condition for and guarantee of life, which changes but

continues forever. To him sex is synonymous with life since it is the eternal "creative spark" that drives the flux of life and makes the relationship between past, present, and future fluid.

In the two poems about goats, which Lawrence wrote while living in Italy, the sexual imagery is conveyed in the strong libido possessed by both male and female animal. That may be the reason why, in traditional folk wisdom, the term "goat" has been applied to an older human male who displays lustful desires. In the poem entitled "He-Goat" the male is called "black procreant male of the selfish will and libidinous desire" who has "orgasm after orgasm after orgasm."²⁴ Although the female in the other poem called "She-Goat" comes across as a nosy, shrewd, "obtuse" and "obstinate old witch," her hindquarters still possess that proverbial goat-quality mentioned above :

Along which ridge of libidinous magnetism...
Defiant, curling the leaf of her tail as if she were curling
her lip behind her at all life,
Libidinous desire runs back and forth, asserting itself in
that little lifted bare hand.

C. P., p. 386.

Unlike the goat, the soft, furry rabbit with its big, innocent eyes evokes the image of youthful temptation. The bunny, in the poem called "Rabbit Snared in the Night," has aroused a desire, eliciting the following response from the poet :

Come, you shall have your desire,
since already I am implicated with you
in your strange lust.

C. P., p. 242.

As a last example of this anthropomorphic imagery in an animal poem there is the kangaroo. Like a middle-aged matron, the mother kangaroo is "huge" and "plumb-weighted" while "her belly, her big haunches" suffer from the aging female's "downward drip." In spite of her down-to-earth physique, she still has an attractive "beautiful, slender face, oh!" in which "dark" and "full eyes" shine ("Kangaroo," pp. 392-94.).

Lawrence's use of anthropomorphic imagery, especially sexual, seems to be more explicit in his poems that deal with fruit. Throughout history, certain fruits have been associated with femininity, in particular with certain parts of the female anatomy. In the preface to the section on "Fruits" in "Birds, Beasts, and Flowers" we read :

For fruits are all of them female, in them lies the seed.
And so when they break and show the seed, then we look
into the womb and see its secrets. So it is that the
pomegranate is the apple of love to the Arab, and the fig
has been a catchword for the female fissure for ages.
I don't care a fig for it! men say. But why a fig?
The apple of Eden, even, was Eve's fruit.

C. P., p. 277.

Already from its beginning, Christianity has associated the forbidden fruit with woman. This stigma has remained her cultural burden throughout the centuries, marking her, for example, as a witch, an adulteress, an inferior human being, or a second-class citizen. It would take a new "religion," such as Lawrence's, to restore her to the original, archetypal role as the principal partner in the process of procreation.

One kind of fruit that evokes a visual image of the female organ is the pomegranate. In the poem of the same name Lawrence notices the red seeds, which are "rosy, tender, glittering within the fissure" and "the gold-filmed skin, integument, shown ruptured."

(*C. P.* pp. 278-79.)

Without crossing the threshold of sexual arousal in the reader—which is the trademark of pornography—Lawrence manages to establish the organic unison between two very different living beings: an inanimate fruit on the one hand and an animate human being on the other.

Similarly, in the poem called "Peach," where the poet describes the fruit as "blood-red, deep ... wrinkled with secrets." Implicitly referring to the lower part of the female anatomy, he wonders:

Why the groove?
Why the lovely, bivalve roundnesses?
Why the ripple down the sphere?
Why the suggestion of incision?

C. P., p. 279.

As with any rhetorical question, the answer is implied: fruits are female, not only in their appearance and texture but even more so in their biological, generative function.

Finally, the fruit that has been most explicitly associated with femininity throughout the ages is the fig. In Christianity it started with the very first woman, Eve, who after eating from the apple of knowledge—the forbidden fruit—

became aware of her nakedness, which, consequently, she covered up with a fig leaf. To the Romans and their descendents, the Italians, the fig is female and specifically is a symbol of the female part. To Lawrence it is no different. Writing the poem called "Figs" in fig country,²⁵⁾ one can imagine the poet studying his objet d'art like a still-life painter. Fig in one hand and pen in the other, he registers in minute detail the fruit's characteristics, both inside and out. His contemplation is anything but serene. Calling the fig "the fissure, the yoni"²⁶⁾ and "fruit of female mystery" (*C. P.* p. 282, p. 283), he is intuitively aware that the mechanism that drives the flux of life in a small inanimate fruit is identical to that in an animate female. Understandably, Lawrence does not resort to reason to define this intuition or even the mechanism. That is a philosopher's job. So, turning to Schopenhauer²⁷⁾ for an explanation one may venture to say that this mechanism is the same as what he calls "will": the primary force of life and its continuation in all living beings.

Stating half-way in the poem that "the female should always be secret," the poet seems to be shifting his focus from the fruit to the female. Within the framework of his poetic, purist religion of life it is lamentable that women have become too self-assertive in showing their nakedness, in selling their secrets. They no longer cover their femininity—"the bursten fig— like self-conscious Eve did. The ominous tone of the last two lines, both rhetorical questions, is not one of discrimination against women. Rather, it is the passionate plea of the preacher of the Religion of Life for the purity and sanctity of the female fruit of life :

What then, when women the world over have all bursten into
self-assertion ?
And bursten figs won't keep ?

C. P., p. 284.

Notes

1. In "Poetry of the Present," an introduction to the American edition of *New Poems* (1918). Printed in *D. H. Lawrence, Complete Poems*, pp. 181-86. All subsequently quoted poems or fragments thereof followed by *C. P.* plus page number refer to *Complete Poems*.
2. V. de Sola Pinto, *Complete Poems*, p. 9.
3. Illustrative of this theme of the dehumanized working class is a passage in *Lady Chatterley's Lover* (p. 153), where Connie visits Tevershall and after her initial shock pities the miserable miners who behave more like machines than men.
4. *Apocalypse*, Ch. xxiii, p. 149.

5. *Complete Poems*, p. 423.
6. Ibid.
7. "Apocalypsis ii," p. 199. In *Apocalypse*.
8. The Luddites were an organized group of English workmen in the early nineteenth century who destroyed manufacturing machinery for fear that mechanization would put them out of work.
9. In "A Propos of *Lady Chatterley's Lover*," pp. 331-32. In *Lady Chatterley's Lover*.
10. *Apocalypse*, Ch. vii, p. 91.
11. "Apocalypsis ii," p. 199.
12. *Apocalypse*, p. 149.
13. In "A Propos of *Lady Chatterley's Lover*," p. 331.
14. *Apocalypse*, Fragment 2, p. 190.
15. Ibid.
16. *Apocalypse*, Fragment 2, p. 180.
17. *Apocalypse*, "Introduction," p. 11.
18. *Apocalypse*, Fragment 1, p. 175.
19. "Introduction to 'Pansies,'" p. 418. In *Complete Poems*.
20. Ibid., p. 149.
21. Quoted in Barnes, p. 168.
22. Ibid., p. 167.
23. "Poetry of the Present," p. 182. in *Complete Poems*.
24. *Complete Poems*, pp. 382 and 383.
25. Lawrence wrote this poem in San Gervasio, Tuscany, Italy.
26. The word "yoni" refers to a Hindu figure or symbol of the female genitals, representing the generative principle.
27. Arthur Schopenhauer (1788-1860), a German philosopher.

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