THE
CAMBRIDGE EDITION OF
THE LETTERS AND WORKS OF
D. H. LAWRENCE
THE WORKS OF D. H. LAWRENCE

EDITORIAL BOARD

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INTRODUCTIONS AND REVIEWS

D. H. LAWRENCE

EDITED BY
N. H. REEVE
AND
JOHN WORTHEN

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D. H. Lawrence Edited by N. H. Reeve and John Worthen
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D. H. Lawrence is one of the great writers of the twentieth century – yet the texts of his writings, whether published during his lifetime or since, are, for the most part, textually corrupt. The extent of the corruption is remarkable; it can derive from every stage of composition and publication. We know from study of his MSS that Lawrence was a careful writer, though not rigidly consistent in matters of minor convention. We know also that he revised at every possible stage. Yet he rarely if ever compared one stage with the previous one, and overlooked the errors of typists or copyists. He was forced to accept, as most authors are, the often stringent house-styling of his printers, which overrode his punctuation and even his sentence-structure and paragraphing. He sometimes overlooked plausible printing errors. More important, as a professional author living by his pen, he had to accept, with more or less good will, stringent editing by a publisher’s reader in his early days, and at all times the results of his publishers’ timidity. So the fear of Grundyish disapproval, or actual legal action, led to bowdlerisation or censorship from the very beginning of his career. Threats of libel suits produced other changes. Sometimes a publisher made more changes than he admitted to Lawrence. On a number of occasions, in dealing with American and British publishers, Lawrence produced texts for both which were not identical. Then there were extraordinary lapses like the occasion when a typist turned over two pages of MS at once, and the result happened to make sense. This whole story can be reconstructed from the introductions to the volumes in this edition; cumulatively they will form a history of Lawrence’s writing career.

The Cambridge edition aims to provide texts which are as close as can now be determined to those he would have wished to see printed. They have been established by a rigorous collation of extant manuscripts and typescripts, proofs and early printed versions; they restore the words, sentences, even whole pages omitted or falsified by editors or compositors; they are freed from printing-house conventions which were imposed on Lawrence’s style; and interference on the part of frightened publishers has been eliminated. Far from doing violence to the texts Lawrence would have wished to see published, editorial intervention is essential to recover them. Though we have to accept
that some cannot now be recovered in their entirety because early states have not survived, we must be glad that so much evidence remains. Paradoxical as it may seem, the outcome of this recension will be texts which differ, often radically and certainly frequently, from those seen by the author himself.

Editors have adopted the principle that the most authoritative form of the text is to be followed, even if this leads sometimes to a ‘spoken’ or a ‘manuscript’ rather than a ‘printed’ style. We have not wanted to strip off one house-styling in order to impose another. Editorial discretion may be allowed in order to regularise Lawrence’s sometimes wayward spelling and punctuation in accordance with his most frequent practice in a particular text. A detailed record of these and other decisions on textual matters, together with the evidence on which they are based, will be found in the Textual apparatus which records variant readings in manuscripts, typescripts and proofs and printed variants in forms of the text published in Lawrence’s lifetime. We do not record posthumous corruptions, except where first publication was posthumous. Significant MS readings may be found in the occasional Explanatory note.

In each volume, the editor’s Introduction relates the contents to Lawrence’s life and to his other writings; it gives the history of composition of the text in some detail, for its intrinsic interest, and because this history is essential to the statement of editorial principles followed. It provides an account of publication and reception which will be found to contain a good deal of hitherto unknown information. Where appropriate, Appendices make available extended draft manuscript readings of significance, or important material, sometimes unpublished, associated with a particular work.

Though Lawrence is a twentieth-century writer and in many respects remains our contemporary, the idiom of his day is not invariably intelligible now, especially to the many readers who are not native speakers of British English. His use of dialect is another difficulty, and further barriers to full understanding are created by now obscure literary, historical, political or other references and allusions. On these occasions Explanatory notes are supplied by the editor; it is assumed that the reader has access to a good general dictionary and that the editor need not gloss words or expressions that may be found in it. Where Lawrence’s letters are quoted in editorial matter, the reader should assume that his manuscript alone is the source of eccentricities of phrase or spelling.
ACKNOWLEDGEMENTS

An award of research leave funded by the Arts and Humanities Research Board made possible the completion of this edition.

We are grateful in particular to the following for their encouragement, advice and support: Michael Black, James T. Boulton, Andrew Brown and Lindeth Vasey.

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We also wish to thank the following for their particular contributions: Keith Cushman, David Ellis, Andrew Harrison, Malcolm Jones, Patrick McGuinness, See-Young Park, Paul Poplawski, Glyn Pursglove, Victoria Reid, Jonathan Smith, M. Wynn Thomas, John Turner, Geoff Wall, Geoffrey Ward and Rhys Williams. Peggy Hung helped enormously by checking the Magnus manuscript. Louise E. Wright saved us from many errors in connection with the life and times of Maurice Magnus, was unstintingly generous in sharing her research with us, and provided the text of Appendix IX.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 September 1885</td>
<td>Born in Eastwood, Nottinghamshire</td>
</tr>
<tr>
<td>September 1898–July 1901</td>
<td>Pupil at Nottingham High School</td>
</tr>
<tr>
<td>1902–1908</td>
<td>Pupil teacher; student at University College, Nottingham</td>
</tr>
<tr>
<td>7 December 1907</td>
<td>First publication: ‘A Prelude’, in <em>Nottinghamshire Guardian</em></td>
</tr>
<tr>
<td>October 1908</td>
<td>Appointed as teacher at Davidson Road School, Croydon</td>
</tr>
<tr>
<td>November 1909</td>
<td>Publishes five poems in <em>English Review</em></td>
</tr>
<tr>
<td>3 December 1910</td>
<td>Engagement to Louie Burrows; broken off on 4 February 1912</td>
</tr>
<tr>
<td>9 December 1910</td>
<td>Death of his mother, Lydia Lawrence</td>
</tr>
<tr>
<td>20 September 1911</td>
<td>Asked by Austin Harrison to write reviews for <em>English Review</em></td>
</tr>
<tr>
<td>November 1911</td>
<td>Writes first review, of Contemporary German Poetry, for <em>English Review</em> (published same month)</td>
</tr>
<tr>
<td>19 November 1911</td>
<td>Ill with pneumonia; resigns his teaching post on 28 February 1912</td>
</tr>
<tr>
<td>December 1911</td>
<td>Writes reviews of <em>The Oxford Book of German Verse</em> and <em>The Minnesingers</em>, for <em>English Review</em> (published January 1912)</td>
</tr>
<tr>
<td>March 1912</td>
<td>Meets Frieda Weekley; they leave for Metz and Germany on 3 May</td>
</tr>
<tr>
<td>23 May 1912</td>
<td><em>The Trespasser</em></td>
</tr>
<tr>
<td>September 1912–March 1913</td>
<td>At Gargnano, Lago di Garda, Italy</td>
</tr>
<tr>
<td>February 1913</td>
<td><em>Love Poems and Others</em></td>
</tr>
<tr>
<td>by 24 February 1913</td>
<td>Writes review of <em>Georgian Poetry</em>, for <em>Rhythm</em> (published March)</td>
</tr>
<tr>
<td>29 May 1913</td>
<td><em>Sons and Lovers</em></td>
</tr>
</tbody>
</table>
June–August 1913
by 17 June 1913

In England
 Writes ‘German Books’: review of Der Tod in Venedig, by Thomas Mann, for the Blue Review (published July)

August–September 1913
1 April 1914

In Germany and Switzerland
 The Widowing of Mrs. Holroyd
(New York)

July 1914–December 1915

13 July 1914
26 November 1914
30 September 1915
30 December 1915–15

In London, Buckinghamshire and Sussex
 Marries Frieda Weekley in London
 The Prussian Officer and Other Stories
 The Rainbow; suppressed by court order on 13 November
 In Cornwall

1 June 1916
July 1916
October 1917–November 1919
26 November 1917
October 1918
by 15 September 1919

In London, Berkshire and Derbyshire
 Look! We Have Come Through!
 New Poems

November 1919–
February 1922
20 November 1919
March 1920
9 November 1920

To mainland Italy, then Capri and Sicily

Bay

All Things Are Possible published by Secker
 Women in Love published (expensive and limited edition) in New York by Seltzer (in England by Secker, normal trade edition, on 10 June 1921)
 The Lost Girl

25 November 1920
February 1921
4 April 1921
10 May 1921
5 November 1921

 Movements in European History
 Asks Curtis Brown to act as his English agent
 Psychoanalysis and the Unconscious
(New York)
 Receives invitation from Mabel Dodge
 Sterne to stay in Taos, New Mexico
by 18 November 1921 Begins writing introduction to Dregs (subsequently Memoirs of the Foreign Legion), by Maurice Magnus; finishes late January 1922

9 December 1921 Tortoises (New York)
12 December 1921 Sea and Sardinia (New York)
26 February 1922 Departs from Naples with Frieda for Ceylon, en route to western hemisphere

March 1922 Completes translation of Mastro-don Gesualdo, by Giovanni Verga, and writes ‘Introductory Note’

13 March 1922 Arrives in Ceylon; leaves for Australia on 24 April
14 April 1922 Aaron’s Rod (New York)
4 May 1922 Arrives in Perth; in Sydney on 27 May
11 August 1922 Sails from Sydney for San Francisco on the Tahiti, via Wellington, Rarotonga and Tahiti

4 September 1922 Lands at San Francisco; reaches Taos on 11 September
12 October 1922 Writes review of Fantazius Mallare, by Ben Hecht, in the form of a letter to Willard Johnson
23 October 1922 Fantasia of the Unconscious (New York)
24 October 1922 England, My England and Other Stories (New York)

December 1922 Review of Fantazius Mallare published in the Laughing Horse, no. 4

1 December 1922 Moves with Frieda to Del Monte Ranch north of Taos
mid December 1922 Receives Stuart Sherman’s book Americans; completes review by 16 January (published in The Dial, May 1923)

late December 1922–early Jan. 1923 Visits of Seltzers and Mountsier at Del Monte Ranch
3 February 1923 Severs connection with Mountsier
25 February 1923 Accepts Secker’s terms for publication of Studies in Classic American Literature in England
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>March 1923</td>
<td><em>The Ladybird, The Fox, The Captain’s Doll</em> (London)</td>
</tr>
<tr>
<td>March–April 1923</td>
<td>Leaves New Mexico and settles in Chapala, Mexico</td>
</tr>
<tr>
<td>9 July 1923</td>
<td>Leaves Mexico; arrives in New York on 19 July</td>
</tr>
<tr>
<td>22 August 1923</td>
<td>Leaves New York en route to trip through south-western USA and Mexico</td>
</tr>
<tr>
<td>27 August 1923</td>
<td><em>Studies in Classic American Literature</em> (final version) published in USA by Seltzer</td>
</tr>
<tr>
<td>September 1923</td>
<td>Writes review of <em>A Second Contemporary Verse Anthology</em> (published in <em>New York Evening Post Literary Review</em>, 29 September)</td>
</tr>
<tr>
<td>by mid-September 1923</td>
<td></td>
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<tr>
<td>9 October 1923</td>
<td><em>Birds, Beasts and Flowers</em></td>
</tr>
<tr>
<td>December 1923–March 1924</td>
<td>In England, France and Germany</td>
</tr>
<tr>
<td>March 1924–September 1925</td>
<td>In New and Old Mexico</td>
</tr>
<tr>
<td>by August 1924</td>
<td>Writes ‘Note on Giovanni Verga’ for his translation of <em>Novelle Rusticane (Little Novels of Sicily)</em></td>
</tr>
<tr>
<td>28 August 1924</td>
<td><em>The Boy in the Bush</em> (with Mollie Skinner)</td>
</tr>
<tr>
<td>1 September 1924</td>
<td>Writes ‘The Bad Side of Books’, introduction to <em>A Bibliography of the Writings of D. H. Lawrence</em></td>
</tr>
<tr>
<td>10 September 1924</td>
<td>Death of his father, Arthur John Lawrence</td>
</tr>
<tr>
<td>1 October 1924</td>
<td><em>Memoirs of the Foreign Legion</em>, by ‘M. M.’, published by Secker</td>
</tr>
<tr>
<td>February 1925</td>
<td>Replaces Seltzer with Alfred A. Knopf as US publisher</td>
</tr>
<tr>
<td>March 1925</td>
<td><em>Little Novels of Sicily</em> published by Seltzer</td>
</tr>
<tr>
<td>14 May 1925</td>
<td><em>St. Mawr together with the Princess</em></td>
</tr>
<tr>
<td>23 June 1925</td>
<td><em>A Bibliography of the Writings of D. H. Lawrence</em> published by Centaur Books</td>
</tr>
<tr>
<td>by mid-October 1925</td>
<td></td>
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<tr>
<td>by 21 November 1925</td>
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<tr>
<td>December 1925</td>
<td>Review of <em>Hadrian the Seventh</em> published in <em>Adelphi</em></td>
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<tr>
<td>Date</td>
<td>Event</td>
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<tr>
<td>7 December 1925</td>
<td>Reflections on the Death of a Porcupine (Philadelphia)</td>
</tr>
<tr>
<td>27 December 1925</td>
<td>Review of Said the Fisherman published in New York Herald Tribune Books</td>
</tr>
<tr>
<td>21 January 1926</td>
<td>The Plumed Serpent</td>
</tr>
<tr>
<td>25 March 1926</td>
<td>David</td>
</tr>
<tr>
<td>April 1926</td>
<td>Review of In The American Grain published in the Nation</td>
</tr>
<tr>
<td>by 13 May 1926</td>
<td>Writes introduction to Max Havelaar</td>
</tr>
<tr>
<td>by 20 August 1926</td>
<td>Writes review of The World of William Clissold; published in the Calendar, October</td>
</tr>
<tr>
<td>late October 1926</td>
<td>Writes two versions of introduction to The Memoirs of the Duc de Lauzun</td>
</tr>
<tr>
<td>by 9 November 1926</td>
<td>Writes review of Gifts of Fortune; published in T. P.’s and Cassell’s Weekly, 1 January 1927</td>
</tr>
<tr>
<td>by mid-December 1926</td>
<td>Writes review of Pedro de Valdivia; published in the Calendar, January 1927</td>
</tr>
<tr>
<td>January 1927</td>
<td>Max Havelaar published by Knopf</td>
</tr>
<tr>
<td>by 25 February 1927</td>
<td>Writes review of Nigger Heaven, Flight, Manhattan Transfer and In Our Time; published in the Calendar, April 1927</td>
</tr>
<tr>
<td>April–by 9 May 1927</td>
<td>Writes three versions of introduction to Mastro-don Gesualdo, for Jonathan Cape</td>
</tr>
<tr>
<td>by 27 April 1927</td>
<td>Writes review of Solitaria and The Apocalypse of Our Times</td>
</tr>
<tr>
<td>by 12 May 1927</td>
<td>Writes review of The Peep Show</td>
</tr>
<tr>
<td>June 1927</td>
<td>Mornings in Mexico</td>
</tr>
<tr>
<td>July 1927</td>
<td>Reviews of Solitaria and The Peep Show published in the Calendar</td>
</tr>
<tr>
<td>by 4 August 1927</td>
<td>Writes review of The Social Basis Of Consciousness; published in the Bookman, November</td>
</tr>
<tr>
<td>by 28 September 1927</td>
<td>Writes ‘Translator’s Preface’ to Cavalleria Rusticana</td>
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<tr>
<td>Date</td>
<td>Event</td>
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<tr>
<td>--------------</td>
<td>-------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>January 1928</td>
<td>Writes introduction to <em>The Mother</em></td>
</tr>
<tr>
<td>February 1928</td>
<td><em>Cavalleria Rusticana</em> published by Cape</td>
</tr>
<tr>
<td>March 1928</td>
<td><em>Mastro-don Gesualdo</em> published by Cape</td>
</tr>
<tr>
<td>April 1928</td>
<td><em>The Mother</em> published by Cape</td>
</tr>
<tr>
<td>1 May 1928</td>
<td>Completes ‘Chaos in Poetry’, introduction to <em>Chariot of the Sun</em></td>
</tr>
<tr>
<td>24 May 1928</td>
<td><em>The Woman Who Rode Away and Other Stories</em></td>
</tr>
<tr>
<td>June 1928–March 1930</td>
<td>In Switzerland and, principally, in France</td>
</tr>
<tr>
<td>Late June 1928</td>
<td><em>Lady Chatterley’s Lover</em> privately published (Florence)</td>
</tr>
<tr>
<td>by end July 1928</td>
<td>Writes review for <em>Vogue</em>, of <em>The Station, England and the Octopus, Comfortless</em> Memory and <em>Ashenden</em> (published 8 August)</td>
</tr>
<tr>
<td>September 1928</td>
<td><em>Collected Poems</em></td>
</tr>
<tr>
<td>by 24 February 1929</td>
<td>Writes introduction to Edward Dahlberg’s novel, later given the title <em>Bottom Dogs</em></td>
</tr>
<tr>
<td>August 1929</td>
<td>Writes ‘Foreword’ to <em>The Story of Doctor Manente</em></td>
</tr>
<tr>
<td>September 1929</td>
<td><em>The Escaped Cock</em> (Paris)</td>
</tr>
<tr>
<td>November 1929</td>
<td><em>Bottom Dogs</em> published by Putnams</td>
</tr>
<tr>
<td>November 1929</td>
<td><em>The Story of Doctor Manente</em> published by Orioli</td>
</tr>
<tr>
<td>by 7 November 1929</td>
<td>Writes review of <em>Fallen Leaves</em>; published in <em>Everyman</em>, 23 January 1930</td>
</tr>
<tr>
<td>December 1929</td>
<td>‘Chaos in Poetry’ published in <em>Echanges</em></td>
</tr>
<tr>
<td>by 20 January 1930</td>
<td>Writes introduction to <em>The Grand Inquisitor</em></td>
</tr>
<tr>
<td>by end February 1930</td>
<td>Writes review of <em>Art-Nonsense and Other Essays</em></td>
</tr>
<tr>
<td>2 March 1930</td>
<td>Dies at Vence, Alpes Maritimes, France</td>
</tr>
<tr>
<td>July 1930</td>
<td><em>The Grand Inquisitor</em> published by Elkin Mathews and Marrot</td>
</tr>
<tr>
<td>October 1933</td>
<td>Review of <em>Art-Nonsense and Other Essays</em> published in the <em>Book Collector’s Quarterly</em></td>
</tr>
</tbody>
</table>
CUE-TITLES

A. Manuscript locations

NWU  Northwestern University
UCB  University of California at Berkeley
UCLA University of California at Los Angeles
UN  University of Nottingham
UNM University of New Mexico
UT  University of Texas at Austin
UTul University of Tulsa
YU  Yale University

B. Works by Lawrence

(The place of publication, here and throughout, is London unless otherwise stated.)


xviii
Cue-titles


C. Other works


**xx**

**Cue-titles**


**KJB**  *The Holy Bible Containing the Old and New Testaments (Authorised King James Version)*


Tedlock

Triumph to Exile
INTRODUCTION

In the case of another writer, a volume such as this might have been a collection of items brought together almost at random: of introductions, reviews and other pieces composed as professional writers normally create them, as part of their everyday practice of earning a living. What makes this collection of Lawrence’s work distinctive is that it brings into existence, for the first time, a version of a book which Lawrence himself, less than a year before he died, was asked to put together by the publisher Jonathan Cape.

Cape had for many years been interested in publishing Lawrence. As far back as 1922, he had come close to being the first English publisher of Studies in Classic American Literature,¹ and he had been responsible for the publication of three of Lawrence’s books in the late 1920s: the first edition of the translation of Verga’s Cavalleria Rusticana in February 1928, the first English edition of Lawrence’s translation of Verga’s Mastro-don Gesualdo in March 1928, and – rather surprisingly – the first American edition of Lawrence’s Collected Poems in July 1929. Cape had also taken over the American publication of Twilight in Italy. He had first suggested a book of critical work to Lawrence in September 1927, after reading Lawrence’s Introduction to Mastro-don Gesualdo: ‘Reading this introduction makes me wonder whether you will consider assembling in one volume some of your critical studies. I should think you would have enough to make a very attractive volume.’² Nothing came of this in 1927, but Cape remained keen to publish whatever of Lawrence’s work he could obtain, and in the spring of 1929 he renewed his suggestion. This time, as Lawrence informed his English agent, ‘Cape has asked for a book of my literary criticisms and introductory essays, and it would make a good book, and I’ll soon have enough’ (vii. 218).³ He was obviously interested in doing it, especially as by that date his strength was barely enough for him to embark on a new book written from scratch. A book compiled from existing materials was

¹ Letters, iii. 129, 177, 196–8 (Letters hereafter usually cited in text and footnotes by volume and page number).
³ DHL’s agent was Laurence Pollinger (1898–1976), who at this period worked in the Book Department at Curtis Brown, and who would later represent the Lawrence Estate; see vi. 29 n. 1 and footnote 58 below.
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an attractive proposition. Sadly, he did not live to work on it; but it would have
been a kind of literary companion to his book of non-literary essays *Assorted
Articles*, published posthumously in April 1930 by his usual publisher Martin
Secker, from a similar number of previously published magazine pieces.

We cannot now be sure exactly what Lawrence would have included in such
a book of critical essays, but its contents would have been very largely drawn
from the materials brought together here, along with a few other items. It
would have been his second published book of literary criticism, following
*Studies in Classic American Literature* of 1923, and some of the critical writing
which he did towards the end of his life may well have been undertaken
precisely with its compilation in mind. He had, for example, told his agent
that he wanted the right to reprint the introduction he had written to Edward
Dahlberg’s novel *Bottom Dogs* (vii. 218) – obviously one of the items he had
ear-marked for the critical book; and in September 1929, while asking his
friend Charles Lahr to keep a collection of his articles and stories as they came
out, he added – ‘Or any really interesting criticism too’ (vii. 499).

What also makes the collection in this volume unusual is that, although
Lawrence was a professional writer, as concerned as any to make his living
from his writing, not one of his introductions, forewords and prefaces for
the writings of others was written primarily to earn money. Neither were
many of his reviews. The greater part of this volume offers a series of insights
into Lawrence’s very practical way of using his writing to help his friends
and acquaintances, and to assist the publication of work in which he himself
believed.

Mention should also be made of the fact that Lawrence wrote a surprising
number of pieces designed to introduce his own work to the reading public;
eighteen in all. These have not been included in this volume, as they belong
with the individual works they were written to introduce, and that is where

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4 His major critical essay on the novelist John Galsworthy, written in 1927 (see *Hardy* i–liii and
209–20), had been published in the volume *Scrutinies*, ed. Edgell Rickword, as recently as
March 1928; DHL might not have been permitted to reprint it himself so soon afterwards.
However, he might very well have planned to draw on some or all of the uncollected literary
Matters’ and ‘The Novel and the Feelings’, only the first two of which had ever reached print,
in the *Calendar of Modern Letters*, ii (November 1925), 171–7, and ii (December 1925), 269–
74. If he had wanted to go back further still, his 1923 essay ‘The Future of the Novel’ also
remained uncollected (and unpublished in Britain). See *Hardy* xiv–l, 163–8, 171–6, 193–8,
201–5, 151–5. Three other items would have been included in the present volume had they
not already appeared in the Cambridge edition of DHL’s works: ‘Preface to *Black Swans*’ (*The
of the Apocalypse* by Frederick Carter’ (*Apocalypse* 43–56); and DHL’s review of
*The Book of Revelation* by Dr. John Oman (*Apocalypse* 39–42).

5 Charles Lahr (1885–1971), bookseller and publisher, born Germany; see v. 572 n. 1.
they have been (or will be) published. This Introduction will however refer to some of them, where appropriate, in the course of its chronological narrative of the writing of Lawrence’s reviews and introductions of other kinds.\textsuperscript{6}

The vast majority of the contents of this volume come from the 1920s, with just a handful of reviews dating from before the First World War. There is a long gap in his reviewing between 1913 and 1922, and it is possible that other reviews exist which have not been located or identified – for in the aftermath of the Rainbow disaster of November 1915, it is unlikely that any he wrote would have appeared over his own name.\textsuperscript{7} But most of Lawrence’s writing of this kind was only done when he was able to exert some influence on behalf of those he liked, by writing an introduction or preface for their work, or by reviewing their books himself, and he did not occupy that position until the 1920s. It is also true that, in the last years of his life, writing a brief introduction or review

\footnotesize
\textsuperscript{6} The complete list of such introductions (with their location in the Cambridge edition) is as follows:

Foreword to Sons and Lovers 467–73.

Preface to Touch and Go (Plays 363–8).


Foreword to Birds, Beasts and Flowers (by 28 January 1921: see iii. 657 – not extant).

First Foreword to Aaron’s Rod (by 15 August 1921: see iv. 71 – not extant).

Second Foreword to Aaron’s Rod (by 22 October 1921: see iv. 104 – not extant).


‘Note to The Crown’ (included in Reflections 247–50).


Introduction to The Paintings of D. H. Lawrence (Late Essays and Articles, ed. James. T. Boulton, pp. 185–217).


\textsuperscript{7} As late as April 1919, he and Murry (see footnote 10) agreed that DHL’s contribution to the Athenaeum, ‘Whistling of Birds’, should appear over the pseudonym ‘Grantorto’. His history book for schools, Movements in European History, was published in February 1921 by Oxford University Press under the name of Laurence H. Davidson. See Reflections xli–xlii and n. 95, and Movements in European History, ed. Philip Crumpton (Cambridge, 1986), p. xxiii.
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demanded far less of him than (for example) writing a short story, and it is not surprising to find that his last recorded piece of writing should have been a book review (of Eric Gill’s *Art-Nonsense and Other Essays*), written while he sat up in bed in the Ad Astra sanatorium in Vence, only a short while before he died. But more than once he proved able, in the last decade of his writing career, to help into print something which, without his advocacy, would have remained unpublished. Not all his friends are represented here, though many will be mentioned in this Introduction, but this volume stands as a testament to the people he wanted to help, and thought especially worth helping.

The piece in every sense the most distinguished in this volume, as well as the longest – although not a work of literary criticism – demonstrates the operation of friendship in two different ways. Lawrence wrote his Introduction to Maurice Magnus’s book *Dregs*, as he himself later stated, ‘To discharge an obligation I do not admit’ (v. 396) – that is, to earn money owing to Magnus’s Maltese friend Michael Borg, which Borg had asked Lawrence to help him recover by getting the dead man’s surviving writing into print. Lawrence pursued the problems of its publication for almost three years, in what was, eventually, a successful attempt to have Borg repaid, and also to recover the money which he himself had lent to Magnus. But the piece also stands as Lawrence’s longest and most compelling piece of writing about another person. Magnus was a man whom he both liked and disliked, but also one who touched him deeply in ways he could not forget. The Introduction was written, and in the end published, not just to pay a man’s debts, or even to help Michael Borg, but to commemorate Lawrence’s own feelings towards Magnus; it allowed him to write at length about Magnus’s character – in some ways so similar to, in others so different from, Lawrence’s own.

This volume also offers an insight into Lawrence as translator: a role demonstrating a very intimate kind of relationship with the writing of those he admired. The items in section B are brought together as Lawrence’s ways of introducing and preparing his reader for his own translations from the Italian; the very first item in section A shows him introducing a volume of translations from the Russian, translations he had himself corrected throughout as an act of friendship.

1911–1913: Starting a Literary Career

It is perhaps surprising to discover that, in the middle of his enormous productivity in other genres, Lawrence also reviewed at least thirty books in the

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8 Posthumously published as *Memoirs of the Foreign Legion* (1924).
course of his writing life.\(^9\) Surprising, since in 1913 he seems to have decided that, in comparison with someone like his friend John Middleton Murry, he was not really a literary critic; in a letter to Murry of 30 August 1913 he remarked: ‘I liked your review of those poets. You can do it jolly well. I wish I could’ (viii. 7, and n. 1; Murry must have sent him a copy of his review of John Helston, W. H. Davies and Arthur Symons, which would appear in the \textit{Daily News} on 12 November 1913).\(^10\) But back in 1911, at the very start of his literary career, needing all the experience and reputation that he could obtain, Lawrence had been more than happy to review whatever was offered him. Ford Madox Hueffer had been his crucial means of introduction to serious publication in the \textit{English Review} in 1909, and Hueffer had printed poems by him as well as accepting a story for publication.\(^11\) When Hueffer left the magazine in February 1910, Lawrence was one of his significant legacies to his successor as editor, Austin Harrison, and Harrison continued to print Lawrence’s poems and short stories.\(^12\) In the course of 1911, Lawrence became increasingly determined to embark on a full-time career as a writer, and it is probably not an accident that, on 20 September 1911, he should have been invited out to dinner by Harrison, followed by a visit to the theatre. Lawrence wrote to his fiancée Louie Burrows about the results of this socialising: ‘Harrison is very friendly. He suggests that I do a bit of reviewing for the \textit{English Review}. I think I shall. He bids me select from the forthcoming books one I should like to review. What shall it be?’ (i. 304–5).\(^13\) We do not know if Louie gave him the advice he asked for, or if his question were merely rhetorical, but the almost immediate result of Harrison’s offer was Lawrence’s review of \textit{Contemporary German Poetry}, an anthology edited and translated by the energetic young German scholar Jethro Bithell; a review which was printed in the November 1911 issue of the \textit{English Review}, and which Lawrence presumably wrote during the previous month. It appeared anonymously, the usual practice of the \textit{English Review}, and is only identifiable today by the coincidence of a remark in a letter which Lawrence wrote to his sister – ‘There is a review by me in

\(^9\) In addition to the books he is known to have reviewed, he expressed interest in reviewing, in August 1923, some Swedish stories (iv. 494), but nothing apparently survives to show whether he did or not. In 1925 he was waiting for a recent volume by Robinson Jeffers to come, with a view to reviewing it for the \textit{New York Herald Tribune Books}, and he also mentioned his interest in \textit{doing Other Provinces} by Carl van Doren (the husband of the \textit{Herald Tribune} books editor, see footnote 88 below), but so far as we know he did neither (v. 358).

\(^10\) John Middleton Murry (1889–1957), journalist and critic; see below, pp. xxi–xxx and ii. 31 n. 6.

\(^11\) Ford Madox Hueffer, later Ford (1873–1939), novelist, poet and editor; see i. 138 n. 1.

\(^12\) Austin Harrison (1873–1928), editor of the \textit{English Review} until 1923; see i. 152 n. 4.

\(^13\) Louisa (‘Louie’) Burrows (1888–1962); see i. 29 n. 3.
the English of this month’ (i. 324) – and the fact that we know that a book which he mentions at the start of his review (Contemporary Belgian Poetry) was in his possession on 10 November (i. 325). But Lawrence had clearly impressed either Harrison or the reviews editor with his capacity to deal with German poetry, and when he had recovered a little from the dangerous illness which struck him down in the second half of November (he had pneumonia and nearly died), he received two more German books for review. On 6 December 1911, while still not allowed to sit up in bed, he wrote to a friend, May Holbrook: ‘I am allowed to read. I have got to review a book of German poetry and a book of Minnesinger translations. I like the German poetry, but not the translations’ (i. 331). He probably wrote the two reviews while still spending most of his time in bed, which is where he also wrote his story ‘The Soiled Rose’, perhaps around 23 December (i. 343). The reviews appeared in the January 1912 English Review.

There then apparently followed a brief hiatus in his reviewing, until he went abroad at the start of May 1912. Harrison was well aware of Lawrence’s need to earn money in any way he could, to support the literary career into which his pneumonia had in effect precipitated him (he never went back to teaching). Presumably thinking that Lawrence was still living in Croydon, Harrison asked to see him on 12 February, ‘to know what books I want to review’ (i. 369). Lawrence had, however, returned to Eastwood on the 9th, and told his literary mentor, Edward Garnett, ‘I’m glad I shan’t have to go to him, to have the fount of my eloquence corked up’. At the same time, he asked Garnett, ‘But what books do I want to review? For the lord’s sake, tell me’, with a hint of desperation which might suggest that he did rather want to keep up his reviewing. It is possible that his decision not to go down to London to see Harrison meant that he was sent nothing for review: certainly, no identifiable reviews by him would appear in the March, April or May numbers of the magazine, although one of his stories had appeared in the February issue. It is also, however, possible that Garnett advised him not to...
bother with reviewing. Rewriting Paul Morel for Heinemann, which was what he had set himself to do in Eastwood that spring, was far more important for his career than reviewing, as well as (potentially) more rewarding financially.

At all events, Lawrence did not return to London until the end of April, when once again he rather ominously reported to Garnett that he would be seeing ‘Walter de la Mare, and Harrison, who want to jaw me’ (i. 384) – presumably about what he ought to be doing to advance his career as a professional writer. He had actually been in correspondence with Harrison, receiving letters from him on 28 March and 2 and 4 April (i. 377, 381–2), but Harrison had apparently been criticising him for channelling his writing through Edward Garnett, rather than letting the English Review have it direct; Garnett may well have offered the English Review one or more of the pieces about the coal strike which Lawrence had been writing in Eastwood. Lawrence wrote to Harrison, ‘I should be very sorry to think I had lost your favour’ (i. 377), but there was clearly now some coolness in Harrison’s attitude to him. Lawrence’s late April 1912 visit to London was, anyway, the first (and last) he could make to London (or to Harrison) for over a year; on 3 May he left for Germany with Frieda Weekley. Whatever was said at his meeting with Harrison does not seem to have resulted in an offer of more reviewing, or of much space in the magazine for other pieces; the English Review accepted just one poem by Lawrence between February 1912 and September 1913. But his reputation as an expert on German poetry survived, and early in 1913 he was asked if he would contribute ‘an article on modern German poetry – about 3000 words’ (i. 513). He did not feel he could do it – ‘I should love doing it myself, if I knew enough about it’ (i. 514) – but he passed on the idea to Frieda’s sister Else Jaffe (i. 513–14), with several suggestions as to how it might be done. Nevertheless, nothing by her appeared in the English Review.

A new contact with literary London, however, made while he was still abroad, led to his writing reviews for a new magazine. At the end of January 1913, Katherine Mansfield obtained his address from Edward Garnett, and wrote asking whether he would let Rhythm, the magazine she ran with her partner John Middleton Murry, have a story to print without payment, as they were too poor to pay for it. Lawrence agreed, as an act of kindness to two

18 See Explanatory note to 203:3.
19 ‘Snapdragon’, English Review, xi (June 1912), 345–8. A sequence of six poems called ‘The Schoolmaster’ appeared over four issues of the Saturday Westminster Gazette instead (11 May, 18 May, 25 May, 1 June). A study of the English Review does not suggest that any further reviews by DHL appeared in it: the review of Contemporary French Poetry which appeared in the August 1912 issue (pp. 164–5) was almost certainly not written by DHL, and there were no other reviews of German poetry.
20 See Explanatory note to 371:12.
people who were (as yet) hardly his friends, but on two conditions: first, that
they send him a copy of the magazine, which he confessed to never having
seen; ‘and second, that you let me have something interesting to review for
March – German if you like’ (i. 508). That, after all, was where his reputation
as a reviewer lay, if he had one. Instead, they asked him to review the recently
published anthology *Georgian Poetry 1911–12*, edited by Edward Marsh21
(*Rhythm’s* main financial supporter), who had included one of Lawrence’s
own poems (‘Snapdragon’), and had indeed approached Lawrence directly
about using it. Lawrence was aware of the oddity of reviewing a volume in
which a poem of his own appeared, and pointed out the fact in the first
paragraph of the review. His review appeared, however, in the March issue
of *Rhythm*, so he must have set to work very soon; since he almost certainly
already had a copy of the book, he may even have started before the review
copy arrived from London. He had sent the review to London by 24 February
at the latest, when he told a friend ‘You should find some of my stuff in March
*Rhythm*. It’s a daft paper, but the folk seem rather nice’ (i. 519). On 5 March he
mentioned the idea of sending his review copy of *Georgian Poetry 1911–12 –
my copy I had from *Rhythm*’ – to Arthur McLeod (i. 524).22

We know nothing about the circumstances in which he wrote his other
review for Mansfield and Murry in the spring of 1913, but it seems probable
that they took him up on his offer to review something ‘German if you like’,
and may well have asked him what had recently been published in Germany
which might interest English readers. Lawrence and Frieda were back in
Germany by the middle of April, living in Irschenhausen near Munich, and
he would doubtless have consulted Frieda’s sister and brother-in-law Else and
Edgar Jaffe (who lived nearby) on the matter. Alternatively, he may simply
have been asked to acquire a copy of the recently published novella by Thomas
Mann, *Der Tod in Venedig*, and to send *Rhythm* a review of it; almost certainly
Else or Edgar would have bought the book. There must, however, be some
doubts as to whether Lawrence’s German was really good enough at this stage
to allow him to read Mann successfully, though he would certainly have been
helped by Frieda and Else, and perhaps Edgar. The references to other works
by Mann – he quotes *Tonio Kröger*, for example – and to Flaubert show that
he had some access to books and material which probably came from the
Jaffes. Neither Edgar nor Else can have checked his final draft, however, or

21 See Explanatory note to 201:2.
22 Arthur William McLeod (1885–1956), DHL’s fellow-teacher and closest friend at Davidson
Road School in Croydon; see i. 136 n. 3.