

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

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



Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

THE WORKS OF D. H. LAWRENCE

EDITORIAL BOARD

GENERAL EDITORS

James T. Boulton

M. H. Black

Paul Poplawski

John Worthen

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

THE VICAR'S GARDEN

AND OTHER STORIES

D. H. LAWRENCE

EDITED BY
N. H. REEVE



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
 978-0-521-86710-8 - The Vicar's Garden and Other Stories
 D. H. Lawrence
 Frontmatter
[More information](#)

CAMBRIDGE UNIVERSITY PRESS
 Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi
 Cambridge University Press
 The Edinburgh Building, Cambridge CB2 8RU, UK
 Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
 Information on this title: www.cambridge.org/9780521867108

This, the Cambridge Edition of the text of *The Vicar's Garden and Other Stories*, is established from the original sources and first published in 2009 © the Estate of Frieda Lawrence Ravagli 2009. Introduction and notes © Cambridge University Press 2009. Permission to reproduce this text entire or in part, or to quote from it, can be granted only by the Literary Executor of the Estate, Pollinger Ltd, 9 Staple Inn, Holborn, London WC1V 7QH. Permission to reproduce the introduction and notes entire or in part should be requested from Cambridge University Press. Acknowledgement is made to William Heinemann Ltd in the UK and the Viking Press in the USA, who hold the exclusive book publication rights for copyright in their respective territories, for the authorisation granted to Cambridge University Press through the Frieda Lawrence Ravagli Estate for use of the work as published in preparing the new scholarly text.

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2009

Printed in the United Kingdom at the University Press, Cambridge

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data

- Lawrence, D. H. (David Herbert), 1885–1930.
 The vicar's garden and other stories / D. H. Lawrence ; edited by N. H. Reeve.
 p. cm. – (The Cambridge edition of the letters and works of D. H. Lawrence)
 Includes bibliographical references.
 ISBN 978-0-521-86710-8 (hardback)
 1. England – Social life and customs – 20th century – Fiction. I. Reeve, N. H., 1953–
 II. Title. III. Series.
 PR6023.A93A6 2009
 823'.912 – dc22 2008045744
 ISBN 978-0-521-86710-8 hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press
 978-0-521-86710-8 - The Vicar's Garden and Other Stories
 D. H. Lawrence
 Frontmatter
[More information](#)

CONTENTS

General editor's preface	<i>page</i> vii
Acknowledgements	ix
Chronology	x
Cue-titles	xiv
Introduction	xvi
1907: Early Stories	xviii
1909–1911: 'Odour of Chrysanthemums'	xxiii
1911: Croydon Stories	xxvii
1913–1914: Earning a Living	xxx
1918–1919: Middleton Stories	xxxii
Texts	xxxv

THE VICAR'S GARDEN AND OTHER STORIES

'The Vicar's Garden' (1907)	3
'The Shadow in the Rose Garden' (1914)	9
'A Page from the Annals of Gresleia' (1907)	23
'Ruby-Glass' (1907)	31
'The White Stocking' (1907)	41
'The White Stocking' (1914)	53
'Odour of Chrysanthemums' [Version 2] (1910)	75
'Odour of Chrysanthemums' [Version 3] (1911)	101
'Intimacy' (1911)	123
'The Harassed Angel' (1911)	139
'Vin Ordinaire' (1913)	157
'The Blind Man' [Version 1] (1918)	175
'Wintry Peacock' [Version 1] (1919)	193
Appendix. The July 1914 ending of 'Odour of Chrysanthemums'	211
Explanatory notes	217
Textual apparatus	239
Line-end hyphenation	264
A note on pounds, shillings and pence	265

Cambridge University Press
978-0-521-86710-8 - The Vicar's Garden and Other Stories
D. H. Lawrence
Frontmatter
[More information](#)

GENERAL EDITOR'S PREFACE

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

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

viii

General editor's preface

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.

Cambridge University Press
978-0-521-86710-8 - The Vicar's Garden and Other Stories
D. H. Lawrence
Frontmatter
[More information](#)

ACKNOWLEDGEMENTS

This volume was not part of the original plan of the Cambridge edition, but one of the 'Supplementary volumes' promised by the 1978 *Prospectus*, 'in which particularly important and substantial draft forms are collected'.¹ It was conceived and planned by John Worthen, who gave it its title, collected much of the material, and drafted an introduction; my main acknowledgements and thanks are to him.

I should also like to thank the following for their invaluable help: the members of the Editorial Board; Linda Bree and the staff of the Cambridge University Press; the staff of the Ellen Clarke Bertrand Library at Bucknell University; Dorothy Johnston, Caroline Kelly and the staff of the Department of Manuscripts and Special Collections, Hallward Library, University of Nottingham; Richard Workman and the staff of the Manuscripts Collection, The Harry Ransom Humanities Research Center, Austin, Texas; Elizabeth Falsey and the staff of the Houghton Library, Harvard University; Christina Raven Conn and the staff of the Archives Department, Nottingham County Libraries; Michael Bell; Haidée Jackson; Jonathan Mallalieu; Sean Matthews; Leigh Mueller; Peter Preston; Anne Serafin.

¹ See *The Cambridge Edition of the Works of D. H. Lawrence: Prospectus and Notes for Volume Editors* (Cambridge, 1978), pp. 3–7.

CHRONOLOGY

11 September 1885	DHL born in Eastwood, Nottinghamshire
September 1898–July 1901 1902–1908	Pupil at Nottingham High School Pupil teacher; student at University College, Nottingham
10 August 1907	Announcement of <i>Nottinghamshire Guardian</i> Christmas story competition
10–24 August 1907	Lawrence family, together with Jessie Chambers, on holiday at Robin Hood's Bay, Yorkshire, setting for 'The Vicar's Garden'
October 1907	DHL completes 'A Page from the Annals of Gresleia'
20 October 1907	Asks Louie Burrows to transcribe 'The White Stocking' and enter it for the <i>Nottinghamshire Guardian</i> competition as her own work
early November 1907	Rewrites 'A Page from the Annals of Gresleia' as 'Ruby-Glass'; writes 'A Prelude', entered for the <i>Nottinghamshire Guardian</i> competition by 'Rosalind' (Jessie Chambers)
9 November 1907 7 December 1907	Closing date for competition entries 'A Prelude', by 'Jessie Chambers', wins first prize for its section and is printed in the <i>Nottinghamshire Guardian</i> : DHL's first published work
October 1908	Appointed as teacher at Davidson Road School, Croydon

Cambridge University Press
 978-0-521-86710-8 - The Vicar's Garden and Other Stories
 D. H. Lawrence
 Frontmatter
[More information](#)

Chronology

xi

9 December 1909	Sends first version of 'Odour of Chrysanthemums' to <i>English Review</i>
by 23 January 1910	First revision of 'The White Stocking'
10 March 1910	'Odour of Chrysanthemums' in proof for <i>English Review</i>
March–September 1910	Two separate revisions of proofs of 'Odour of Chrysanthemums'
3 December 1910	Engagement to Louie Burrows; broken off on 4 February 1912
9 December 1910	Death of his mother, Lydia Lawrence
19 January 1911	<i>The White Peacock</i> published in New York (20 January in London)
March 1911	Austin Harrison requests stories for <i>English Review</i>
before 1 April 1911	DHL rewrites 'Ruby-Glass' as 'A Fragment of Stained Glass'
April 1911	Second revision of 'The White Stocking'
by 2 April 1911	Third revision of 'Odour of Chrysanthemums'; Louie Burrows makes fair copy
June 1911	'Odour of Chrysanthemums' published in <i>English Review</i>
August 1911	Edward Garnett requests stories for <i>Century</i>
September 1911	'A Fragment of Stained Glass' published in <i>English Review</i>
10 September 1911	Sends 'Intimacy' to Edward Garnett
19 November 1911	Ill with pneumonia; resigns his teaching post on 28 February 1912
15–25 December 1911	Writes 'The Harassed Angel'; sends to Garnett on 30 December
by 10 January 1912	Harrison rejects 'The White Stocking'
March 1912	DHL meets Frieda Weekley; they leave for Germany on 3 May
8 March 1912	'The Harassed Angel' accepted by <i>Forum</i>

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

xii

Chronology

23 May 1912

The Trespasser published by Duckworth

September 1912–March 1913

At Gargnano, Lago di Garda, Italy

January 1913

Katherine Mansfield requests stories for *Rhythm* (later *Blue Review*)

February 1913

Love Poems and Others

March 1913

‘The Soiled Rose’, revised version of ‘The Harassed Angel’, published in *Forum*

May 1913

‘The Soiled Rose’ published in *Blue Review*

29 May 1913

Sons and Lovers

by June 1913

Writes ‘Blind Gods that do not spare’ (later ‘Vin Ordinaire’)

June–August 1913

In England

(?) June 1913

Rewrites ‘The Vicar’s Garden’ as ‘The Rose Garden’ (later ‘The Shadow in the Rose Garden’); revises ‘The White Stocking’ again

21 June–9 July 1913

At Garnett’s home, ‘The Cearne’, Edenbridge, Kent

by 13 July 1913

Rewrites ‘Intimacy’ as ‘The White Woman’, later ‘The Witch à la Mode’

20 July 1913

Sends ‘Vin Ordinaire’ to Garnett; forwarded to *English Review*

August 1913–June 1914

23 July

August 1913

In Germany, Switzerland and Italy ‘The Shadow in the Rose Garden’ sent to Ezra Pound and accepted by the American journal *Smart Set*

? October 1913

‘The White Stocking’ accepted by *Smart Set*

March 1914

‘The Shadow in the Rose Garden’ published in *Smart Set*

June 1914

‘Vin Ordinaire’ published in *English Review*

July 1914–December 1915

In London, Buckinghamshire and Sussex

13 July 1914

Marries Frieda Weekley in London

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)*Chronology*

xiii

by October 1914	Fourth version of 'Odour of Chrysanthemums'
October 1914	'The White Stocking' published in <i>Smart Set</i>
26 November 1914	<i>The Prussian Officer and Other Stories</i>
30 September 1915	<i>The Rainbow</i> ; suppressed by court order on 13 November
30 December 1915–15 October 1917	In Cornwall
1 June 1916	<i>Twilight in Italy</i>
July 1916	<i>Amores</i>
October 1917–November 1919	In London, Berkshire and Derbyshire
15 October 1917	Ordered to leave Cornwall by military authorities
26 November 1917	<i>Look! We Have Come Through!</i>
October 1918	<i>New Poems</i>
November 1918	At Middleton-by-Wirksworth, Derbyshire
4 December 1918	First version of 'The Blind Man' sent to J. B. Pinker, DHL's agent since 1914
15 January 1919	First version of 'Wintry Peacock' sent to Pinker
25 April 1919	At Chapel Farm Cottage, Hermitage, Berkshire
November 1919–February 1922	To mainland Italy, then Capri and Sicily
20 November 1919	<i>Bay</i>
27 December 1919	Breaks with Pinker
8 February 1920	Asks Pinker to return manuscripts
10 March 1920	Sends typescript of 'Wintry Peacock' to Michael Sadleir for Sadleir's 'new review'
24 March 1920	Asks Sadleir to forward a copy of 'Wintry Peacock' to the <i>Metropolitan</i>
27 June 1920	Notes <i>Metropolitan's</i> acceptance of 'Wintry Peacock'
July 1920	'The Blind Man' published in <i>English Review</i>
9 November 1920	<i>Women In Love</i> (New York)

Cambridge University Press
 978-0-521-86710-8 - The Vicar's Garden and Other Stories
 D. H. Lawrence
 Frontmatter
[More information](#)

xiv

Chronology

25 November 1920	<i>The Lost Girl</i>
February 1921	<i>Movements in European History</i>
10 May 1921	<i>Psychoanalysis and the Unconscious</i> (New York)
21 August 1921	'Wintry Peacock' published in <i>Metropolitan</i>
9 December 1921	<i>Tortoises</i> (New York)
12 December 1921	<i>Sea and Sardinia</i> (New York)
March–August 1922	In Ceylon and Australia
14 April 1922	<i>Aaron's Rod</i> (New York)
September 1922–March 1923	In New Mexico
23 October 1922	<i>Fantasia of the Unconscious</i> (New York)
24 October 1922	<i>England, My England and Other Stories</i> (New York)
March–November 1923	In Mexico and USA
March 1923	<i>The Ladybird, The Fox, The Captain's Doll</i>
27 August 1923	<i>Studies in Classic American Literature</i> (New York)
September 1923	<i>Kangaroo</i>
9 October 1923	<i>Birds, Beasts and Flowers</i> (New York)
December 1923–March 1924	In England, France and Germany
March 1924–September 1925	In New Mexico and Mexico
28 August 1924	<i>The Boy in the Bush</i>
14 May 1925	<i>St. Mawr together with The Princess</i>
September 1925–June 1928	In England and mainly Italy
7 December 1925	<i>Reflections on the Death of a Porcupine</i> (Philadelphia)
21 January 1926	<i>The Plumed Serpent</i>
June 1927	<i>Mornings in Mexico</i>
24 May 1928	<i>The Woman Who Rode Away and Other Stories</i>
June 1928–March 1930	In Switzerland and France
July 1928	<i>Lady Chatterley's Lover</i> (Florence)
September 1928	<i>Collected Poems</i>
July 1929	<i>Pansies</i>
September 1929	<i>The Escaped Cock</i> (Paris)
2 March 1930	Dies at Venice, Alpes Maritimes, France

Cambridge University Press
 978-0-521-86710-8 - The Vicar's Garden and Other Stories
 D. H. Lawrence
 Frontmatter
[More information](#)

CUE-TITLES

<i>Early Years</i>	John Worthen. <i>D. H. Lawrence: The Early Years 1885–1912</i> . Cambridge: Cambridge University Press, 1991.
<i>EME</i>	D. H. Lawrence. <i>England, My England and Other Stories</i> . Ed. Bruce Steele. Cambridge: Cambridge University Press, 1990.
<i>Introductions and Reviews</i>	D. H. Lawrence. <i>Introductions and Reviews</i> . Ed. N. H. Reeve and John Worthen. Cambridge: Cambridge University Press, 2005.
<i>LAH</i>	D. H. Lawrence. <i>Love Among the Haystacks and Other Stories</i> . Ed. John Worthen. Cambridge: Cambridge University Press, 1987.
<i>Letters</i> , i.	James T. Boulton, ed. <i>The Letters of D. H. Lawrence</i> . Volume I. Cambridge: Cambridge University Press, 1979.
<i>Letters</i> , ii.	George J. Zytaruk and James T. Boulton, eds. <i>The Letters of D. H. Lawrence</i> . Volume II. Cambridge: Cambridge University Press, 1981.
<i>Letters</i> , iii.	James T. Boulton and Andrew Robertson, eds. <i>The Letters of D. H. Lawrence</i> . Volume III. Cambridge: Cambridge University Press, 1984.
<i>Letters</i> , vi.	James T. Boulton and Margaret H. Boulton with Gerald M. Lacy, eds. <i>The Letters of D. H. Lawrence</i> . Volume VI. Cambridge: Cambridge University Press, 1991.
<i>Letters</i> , viii.	James T. Boulton, ed. <i>The Letters of D. H. Lawrence</i> . Volume VIII. Cambridge: Cambridge University Press, 2001.
<i>Manuscripts</i>	Michael Squires, ed. <i>D. H. Lawrence's Manuscripts: The Correspondence of Frieda Lawrence, Jake Zeitlin and Others</i> . London: Macmillan, 1991.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

xvi

*Cue-titles**PO*D. H. Lawrence. *The Prussian Officer and Other Stories*. Ed. John Worthen. Cambridge: Cambridge University Press, 1983.

Roberts

Warren Roberts and Paul Poplawski. *A Bibliography of D. H. Lawrence*. 3rd edn. Cambridge: Cambridge University Press, 2001.*SL*D. H. Lawrence. *Sons and Lovers*. Ed. Helen Baron and Carl Baron. Cambridge: Cambridge University Press, 1992.*Triumph to Exile*Mark Kinkead-Weekes. *D. H. Lawrence: Triumph to Exile 1912–1922*. Cambridge: Cambridge University Press, 1996.*Twilight in Italy*D. H. Lawrence. *Twilight in Italy and Other Essays*. Ed. Paul Eggert. Cambridge: Cambridge University Press, 1994.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

INTRODUCTION

This volume demonstrates, as no other brief collection of Lawrence's work could, his extraordinary development as a writer of fiction between 1907 and 1914, and his growing mastery of the short-story form. The final versions of all the pieces included here have been published elsewhere in the Cambridge Lawrence Edition, but the texts printed in this volume are in many cases so different from what their author subsequently made of them that they constitute radically new pieces of fiction. The policy of the Edition in its early years led to printed texts often being taken as base-texts, so that the variants of earlier manuscript or periodical versions were not included in the Textual apparatus. The policy did, however, ensure that the subsequent printing of reading-texts of these extremely interesting early versions was not precluded, and this volume can thus continue the work of the Edition by publishing the full corpus of Lawrence's early output as a writer of short stories. This volume presents these stories in chronological sequence, insofar as this can be established, with each individual story immediately followed by its succeeding version or versions. This introduction will take the opportunity to supplement the account of Lawrence's development as a writer of short fiction given in the introductions to *The Prussian Officer and Other Stories*, *Love Among the Haystacks and Other Stories* and *England, My England and Other Stories*.¹

¹ The volumes of short fiction in the Cambridge Lawrence Edition are: *The Prussian Officer and Other Stories*, ed. John Worthen (Cambridge, 1983; hereafter *PO*); *Love Among the Haystacks and Other Stories*, ed. John Worthen (Cambridge, 1987; hereafter *LAH*); *England, My England and Other Stories*, ed. Bruce Steele (Cambridge, 1990; hereafter *EME*); *St. Mawr and Other Stories*, ed. Brian Finney (Cambridge, 1983); *The Fox, The Captain's Doll, The Ladybird*, ed. Dieter Mehl (Cambridge, 1992); *The Woman Who Rode Away and Other Stories*, ed. Dieter Mehl and Christa Jansohn (Cambridge, 1995); and *The Virgin and the Gipsy and Other Stories*, ed. Michael Herbert, Bethan Jones and Lindeth Vasey (Cambridge, 2006). Mention should also be made of two other editions: the Penguin edition of the Cambridge text of *The Woman Who Rode Away and Other Stories*, ed. Dieter Mehl and Christa Jansohn with an introduction and notes by N. H. Reeve (1996), which provided a reliable reading-text of the 1925 version of the story 'Sun'; and the Penguin edition of the Cambridge text of *England, My England and Other Stories*, ed. Bruce Steele with an introduction and notes by Michael Bell (1997), which provided a new text of 'Wintry Peacock' emended from the revised typescript (Roberts E437b) which had not been available for the Cambridge Edition. Bruce Steele prepared the new text,

Cambridge University Press
 978-0-521-86710-8 - The Vicar's Garden and Other Stories
 D. H. Lawrence
 Frontmatter
[More information](#)

xviii

Introduction

The Vicar's Garden and Other Stories contains pieces from four separate periods in Lawrence's career. In the autumn of 1907, at which time none of his work had yet been published, he wrote 'The Vicar's Garden', 'A Page from the Annals of Gresleia' (together with its immediately revised form, 'Ruby-Glass') and 'The White Stocking'. Secondly, there are examples of the fiction he produced while working as a schoolmaster in Croydon between 1910 and 1911: 'Odour of Chrysanthemums' (extensively revised and re-created on several occasions between 1909 and 1914), 'Intimacy' (an early version of 'The Witch à la Mode'), and 'The Harassed Angel' (an early version of 'The Shades of Spring').² Then in 1913 and 1914, Lawrence, by now earning his living exclusively from his writing, produced completely new versions of 'The Vicar's Garden' (by now called 'The Shadow in the Rose Garden') and 'The White Stocking'. He also revised 'The Harassed Angel', which became 'The Soiled Rose'; these revisions are recorded in the Textual apparatus of the present volume. In addition, he wrote a new story, 'Vin Ordinaire', the precursor of 'The Thorn in the Flesh'.

Lastly, *The Vicar's Garden and Other Stories* includes two items from the winter of 1918–19 that were unavailable at the time of the Cambridge edition of *England, My England and Other Stories*. The first is the manuscript of 'The Blind Man', significantly different from the published version of the story. The second is the revised typescript of 'Wintry Peacock', whose variants from the text as printed in *England, My England and Other Stories* are included here as a supplement to the Textual apparatus. The present volume also prints the manuscript of 'Wintry Peacock' in its entirety for the first time, with a further Textual apparatus recording Lawrence's revisions and deletions.

1907: Early Stories

It is impossible to say with any certainty when Lawrence first tried his hand at writing short stories. As a student at Nottingham University College between 1906 and 1908, he continued to work at the novel he had begun in 1906 (at that date called 'Laetitia', later 'Nethermere', and finally *The White Peacock*). He had also been writing poetry since 1905, although extant work dates only from the summer of 1908, and while the earliest surviving text of his first

incorporating the revisions he would have made if the typescript had been available to him when he edited the Cambridge volume.

² For 'The Witch à la Mode' see *LAH* xxviii–xxix, 54–70; for 'The Shades of Spring' see *PO* xxiii, 98–112. Also at this time DHL rewrote 'Ruby-Glass' as 'A Fragment of Stained Glass'; see *PO* xxi–xxii, 88–97.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)*Introduction*

xix

play is from 1909, he may have drafted it in 1906.³ But there is no evidence of short-story writing before the late summer and autumn of 1907. The texts of five stories from this period survive, four of them appearing in this volume; the fifth, 'A Prelude', was printed in the Cambridge edition of *Love Among The Haystacks and Other Stories*. Four of these five, 'A Prelude', 'The White Stocking', 'A Page from the Annals of Gresleia' and its immediate successor, 'Ruby-Glass', can be securely dated between 10 August and 9 November 1907, as they were written for the three categories of that year's Christmas Story competition organised by the *Nottinghamshire Guardian*. The fifth story, 'The Vicar's Garden', cannot have been conceived or written before 10 August 1907 either, as it draws on the setting of Robin Hood's Bay, which Lawrence saw for the first time when he and his family took their summer holiday there between 10 and 24 August. Although there is no mention of it in Lawrence's surviving correspondence, 'The Vicar's Garden' almost certainly belongs to the same period as the other early stories, and it appears to have been written, or fair-copied, on similar notebook pages to those used for 'A Page from the Annals of Gresleia'.⁴ As it stands, however, 'The Vicar's Garden' cannot have been designed for the *Nottinghamshire Guardian* competition, which was first announced in the newspaper on Saturday 10 August 1907, with 9 November 1907 the closing date for entries. Prizes were offered for 'the best story of the most enjoyable Christmas', 'the most amusing Christmas story', and 'the best Legend of Some Historic Building within the four counties of Nottinghamshire, Derbyshire, Lincolnshire or Leicestershire'; 'The Vicar's Garden' is set on the Yorkshire coast, is not at all amusing, has nothing to do with Christmas, and makes no reference to any historic buildings. But if Lawrence had seen the Nottingham paper on the morning of the family party's trip to Robin Hood's Bay, he may even have started to draft (or at least to think about) short stories during the holiday. He later described how his friends Alan and Jessie Chambers,⁵ by asking him why he did not go in for

³ The first twenty-four poems inscribed in DHL's poetry notebook (Roberts E317) appear to have been copied into it in the summer of 1908. Two fragments apparently of the 1907 version of 'Laetitia' (Roberts E430a) are printed as an Appendix to *The White Peacock*, ed. Andrew Robertson (Cambridge, 1983), pp. 329–51. Keith Sagar suggested that DHL may have sketched in 1906 a version of his 1909 play *A Collier's Friday Night*; see Keith Sagar, *D. H. Lawrence: A Calendar of his Works* (Manchester, 1979), p. 5, also Lawrence, *The Plays*, ed. Hans-Wilhelm Schwarze and John Worthen (Cambridge, 1999), pp. xxvii–xxviii.

⁴ Roberts E359.5a, E140b. Both manuscripts are located in the Harry Ransom Humanities Research Center, Austin, Texas.

⁵ Alan Chambers (1882–1946) and Jessie Chambers (1887–1944), then of the Haggs Farm, Underwood, had known DHL from c. 1900. Jessie had actually been with the Lawrence family on their holiday at Robin Hood's Bay.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

xx

Introduction

the competition, 'put me upon doing it to show I could',⁶ and 'The Vicar's Garden' clearly belongs to the impetus that led to the writing of the other early stories. The manuscript has not previously been published. Lawrence may have looked at it again, even revised it, in the summer of 1911, when he was thinking of assembling his short stories for a possible volume, but nothing further seems to have happened to it until the summer of 1913, when he completely rewrote the story as 'The Rose Garden', and had it typed.⁷ The poet Ezra Pound recommended it to the American magazine *Smart Set* (for whom Pound was acting as European agent), and it was published there in 1914 as 'The Shadow in the Rose Garden'.⁸ Lawrence further revised the story for its volume appearance in the 1914 *The Prussian Officer and Other Stories*. The *Smart Set* version, significantly different from the final text in a number of respects, has not been republished before.⁹

The first story which Lawrence completed for the 1907 competition was 'The White Stocking', designed for the 'most amusing' category. The surviving manuscript¹⁰ may well be the draft Lawrence sent to his friend Louie Burrows on 20 October 1907, when he asked her to submit the story for him.¹¹

They ask for an Amusing Adventure, a Legend, and an Enjoyable Christmas. But one person may not send in more than one story. So will you send in the Amusing in your name? They say 'In sending a story each person undertakes it is his or her original work and property which has never been published.' That is rather a sneezer [i.e. something exceptionally awkward], but I don't see that it matters, for I make the story your property, and you will write it out again according to your taste – will you?

It is the Amusing I want you to send, because it is the only one that is cast in its final form. I want you to write it out again in your style, because mine would be recognised. Indeed you may treat it just as you like. I am sorry to take up your time – but would you mind? If not I will bring you the story and give full instructions. The legend you shall read when you come and see us, which will be next Saturday if you please, or the foll. Sat if you prefer.

⁶ *Letters*, i. 38. Future references in the Introduction to *Letters*, i., ii., iii. and viii. appear in the text in the form '(i. 38)', etc.

⁷ See *Letters*, viii. 11–12. The manuscript of 'The Vicar's Garden' survived in Frieda Lawrence's possession until at least 1937 (see Lawrence Clark Powell, *The Manuscripts of D. H. Lawrence: A Descriptive Catalogue*, Los Angeles, 1937, p. 21). At some point it was sold for her by the bookseller Jake Zeitlin to the collector T. E. Hanley (for \$15); Hanley sold it to the Harry Ransom Humanities Research Center, University of Texas, in 1958 for \$75 (see *Manuscripts* 256, 271, 279).

⁸ Ezra Pound (1885–1972), American poet. The story appeared in *Smart Set*, xlii (March 1914), 71–7.

⁹ For its final state, see *PO* 121–32. ¹⁰ Roberts E430.3.

¹¹ Louisa ('Louie') Burrows (1888–1962) knew DHL from c. 1900.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)*Introduction*

xxi

If you have scruples do not hesitate to say so. The story, if published, . . . bears a nom-de-plume, and I am pretty nearly certain that the Amusing will *not* be accepted, though the Legend may. So you would be fairly safe in sending it, and I see no wrong. However, that you must decide. (i. 38)

The story in the form sent by Louie to the *Nottinghamshire Guardian* has not survived. There is no record of the changes she may have made, or whether Lawrence ever had sight of them; nor is it known what pseudonym she used. As Lawrence guessed, the piece was not successful in the competition. His own draft (perhaps returned to him after the competition) survived in the possession of his sister Ada,¹² and has never previously been published.

Lawrence eventually revised the story at least twice, perhaps three times. He told Louie, on 23 January 1910, 'I have re-written the "White Stocking"' (i. 152), probably in order to submit it to the *English Review*, whose founder and editor, Ford Madox Hueffer, had 'discovered' Lawrence the previous autumn, and was doing his best to help further the young writer's career.¹³ But there is no record of how the story was altered at this stage. Lawrence then seems to have worked on it again in April 1911, by which time the editorship of the *English Review* had passed from Hueffer to Austin Harrison.¹⁴ Lawrence again told Louie – it had, after all, been 'her' story once – that he had 'written up' 'The White Stocking' (i. 258); his fellow-teacher and friend Arthur McLeod¹⁵ thought this 1911 version 'fantastic', though Lawrence himself reckoned 'Really, it's not up to a great deal' (i. 258). Despite this, he almost certainly included it in his June 1911 reference to the 'very decent' stories 'lying in the hands of the Editor of the *English Review*' (i. 275), and it may well also have been one of the 'couple that Austin Harrison has' in January 1912 (i. 345). Harrison, however, never accepted it for the magazine, and it seems to have lain untouched until 1913, when Lawrence evidently recovered it, revised it yet again, and had it typed (viii. 12). As with 'The Shadow in the Rose Garden', Ezra Pound managed to persuade the *Smart Set* to accept this story, and the new version was published there in 1914,¹⁶ before being heavily re-worked yet again for its appearance later the same year in *The Prussian Officer*.¹⁷ The *Smart Set* version is republished here for the first time.

¹² Lettice Ada Clarke, née Lawrence (1887–1948).

¹³ Ford Madox Hueffer, later Ford Madox Ford (1873–1939), novelist, poet and editor.

¹⁴ Austin Harrison (1873–1928), writer and editor, edited the *English Review* until 1923.

¹⁵ A. W. McLeod (1885–1956), assistant master at the Davidson Road School, Croydon, during DHL's time there (1908–11).

¹⁶ *Smart Set*, xlv (October 1914), 97–108. ¹⁷ For its final state, see *PO* 143–64.

The second story to be written for the 1907 competition was for the category 'best Legend of Some Historic Building'. This was the story Lawrence himself submitted to the *Nottinghamshire Guardian*; his reference to 'the Legend' in his 20 October letter to Louie Burrows shows that he obviously expected to have finished it before the end of that month. 'A Page from the Annals of Gresleia' is an unpublished early draft, which includes some calculations as to the length of the piece in the margin of the first page; a more fully developed but also unpublished draft from 1907 survives as 'Ruby-Glass'.¹⁸ This version may well have been the one Lawrence actually sent in for the competition. It contains, as the rules demanded, an authorial pseudonym on its title-page ('Herbert Richards'), and makes detailed reference to the Midlands location.¹⁹ It is written on the same kind of paper as was used for the version of 'The White Stocking' which was probably sent to Louie Burrows for her to write 'out again according to [her] taste'. Whether or not 'Ruby-Glass' was revised further before being entered, it was more successful in the competition than 'The White Stocking', being given an honourable mention in the report.²⁰ The manuscript survived (with its last page missing) in the possession of Lawrence's sister Ada.

Lawrence returned to the story in 1911 when, shortly before 1 April, he made a 'transcript of the Legend tale'; this, in a heavily revised form, making use of a 'frame' story and a first-person narrator, he sent to Austin Harrison at the *English Review* as 'A Fragment of Stained Glass'.²¹ Lawrence was pleased with the result, declaring to Louie that 'it's jolly good' (i. 248). Harrison accepted it, and it was published in the *English Review* in September; in a further slightly revised form it was included in *The Prussian Officer* in 1914.²²

Lawrence's entry for the third competition category, 'the most enjoyable Christmas', won the first prize. The story was 'A Prelude'; it was submitted by Jessie Chambers under the name 'Rosalind', and was printed under her own name in the *Nottinghamshire Guardian* on 7 December 1907.²³ Lawrence never tried to do anything further with it, despite the fact that rights over the story returned to the author three months after its publication in the newspaper. The fact that he could not legally claim it as his own probably inhibited him. In 1924 he would tell his bibliographer, Edward D. McDonald, that the first of

¹⁸ Roberts E140a.

¹⁹ DHL was christened David Herbert Richards Lawrence in 1885, and was at times called 'Dicky' as a child (see *Early Years* 78). This appears to be the only occasion on which he himself acknowledged his third Christian name.

²⁰ *Nottinghamshire Guardian*, 7 December 1907, p. 16.

²¹ Roberts E140c. ²² For its final state, see *PO* 88–97.

²³ *Nottinghamshire Guardian*, 7 December 1907, p. 17.

Cambridge University Press
 978-0-521-86710-8 - The Vicar's Garden and Other Stories
 D. H. Lawrence
 Frontmatter
[More information](#)

Introduction

xxiii

his works ever to appear in print had 'gone to glory in the absolute sense'.²⁴ It is not known whether the text that appeared in the *Nottinghamshire Guardian* was entirely Lawrence's work, or whether Jessie Chambers rewrote the story before submitting it. 'A Prelude' was not rediscovered until the 1940s, was first republished in 1949, and was included in the Cambridge edition of *Love Among The Haystacks and Other Stories* in 1987.²⁵

1909–1911: 'Odour of Chrysanthemums'

Lawrence worked on the composition of this story on at least six separate occasions between November 1909 and October 1914, and the various stages through which it passed provide as strong an indication as any of his remarkable development as a writer during those years. It may well have been Hueffer who suggested to Lawrence, in the autumn of 1909, the idea of writing a story about a mining family, and certainly he who first recognised its quality, when Lawrence sent it to him on 9 December 1909 (i. 147).²⁶ A pencil fragment of the ending of a very early draft of the story survives (hereafter 'Version 1'); this fragment was included as an Appendix to *PO*.²⁷ It is possible that when Lawrence began revising the story he realised that his alterations to the conclusion would be so extensive as to necessitate a fair copy on fresh pages, and 'Version 1' may therefore represent the original, December 1909 ending of the story.

Hueffer resigned from the *English Review* before the piece he had effectively commissioned could be printed, and it became an apparently rather unwelcome legacy to his successor, Austin Harrison. The text was set up in type by the magazine's printers on 10 March 1910, and the proofs of this printing survive, heavily revised and emended.²⁸ This volume presents two versions of the story that can confidently be reconstructed from the *English Review* proof pages. The first, hereafter 'Version 2', is a transcription of the uncorrected proofs, showing how the story stood in March 1910, before Lawrence began

²⁴ *The Letters of D. H. Lawrence*, volume V, ed. James T. Boulton and Lindeth Vasey (Cambridge, 1989), p. 86.

²⁵ *LAH* 5–15. The 1949 edition was by P. Beaumont Wadsworth, *A Prelude, by D. H. Lawrence* (Thames Ditton), pp. 29–47. The story also appeared in *Phoenix II*, ed. W. Roberts and H. T. Moore (London, 1968), pp. 3–12, and in *The Mortal Coil and Other Stories*, ed. Keith Sagar (Harmondsworth, 1971), pp. 32–44.

²⁶ See *Early Years* 215–18.

²⁷ Roberts E284a. At some point this item was sold for Frieda Lawrence by the bookseller Jake Zeitlin to the collector T. E. Hanley as an 'Untitled and unpublished story' (for \$35). Hanley sold it to the Humanities Research Center, University of Texas (see *Manuscripts* 254).

²⁸ Roberts E284c.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

xxiv

Introduction

the lengthy process of revising it.²⁹ Lawrence corrected these proofs later the same month, and returned them; even before seeing them, he had been informed that the story would appear in the May issue of the *English Review*. It did not. Sometime, probably in July 1910, the proofs of the story were sent back to him, presumably by Harrison, and Lawrence was asked to 'cut it 5 pages: a devilish business' (i. 156, 172). Over the summer he did so, deleting and replacing the ending, for example, only to hear in September 1910 that publication had been indefinitely postponed again, as Harrison 'is still full up of prose'. Lawrence commented that 'it can wait' (i. 179). But it would be another six months before Harrison responded to the new text. This time he asked to see Lawrence about the story, 'which I think he wants altering a bit' (i. 246). Lawrence went up to London to meet him on the evening of Thursday 30 March 1911, and on 6 April Harrison wrote to confirm what they had agreed: 'I am looking forward to see "Chrysanthemums" with all its old atmosphere and the old ending, and less of the early talk' (i. 254 n. 3). This confirms that the deletion of the March 1910 ending had taken place during Lawrence's summer 1910 revisions; the lines of 'stet' dots underlining the ending in the proofs must have come into the text in April 1911, as Lawrence restored the old conclusion. Harrison's letter also suggests that the cuts to the 'early talk' were primarily made in 1911.

Lawrence had, however, already worked extensively on the text before he received Harrison's letter of 6 April. Between the evening of Thursday 30 March and the evening of Sunday 2 April, he made multiple new changes, with extra and replacement passages written out on sheets and slips of paper. By this time the state of the proof pages was so muddled that a clean draft was clearly desirable before the story could be resubmitted to the *English Review*, and Louie Burrows, now Lawrence's fiancée, had already offered to help by copying out his work for him if necessary, to save the cost of a typist. In his letter to her of Saturday 1 April he tentatively suggested that 'soon, in a day or two, I'll send you the "Chrysanthemums" to copy – shall I' (i. 248); but on the following day he wrote again, sending the revised proofs and his additional paper inserts, with some indications as to what was to be done with them:

Here are the MSS – it's a really good story. The desideratum is to shorten sufficiently the first part. Of course that part has to reveal the situation. I hope you'll manage to make out all the alterations: it's not particularly plain. Send it me when you've done,

²⁹ A text very close to this one has previously been printed by James T. Boulton as 'D. H. Lawrence's *Odour of Chrysanthemums: An Early Version*', *Renaissance and Modern Studies*, xiii (1969), 5–48.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)*Introduction*

xxv

will you. You need not hurry. Write small enough, will you – and don't be flourishy, my dear. If I haven't sent enough paper use any sort – exercise or any sort . . . It has taken me such a long long time to write those ~~last two~~ pages of the story. You have no idea how much delving it requires to get that deep into cause and effect. (i. 249)

The text of the story that was sent with this letter – that is, the state of the revised 1910 proofs before Louie set to work copying them – is here designated 'Version 3'.

On Tuesday 4 April Louie wrote to say that the story had arrived, and that she admired it. Lawrence replied: 'I'm glad you like the story. Mind you leave out all I have crossed away. All the playing part – most of the kiddies share – goes out, I think. I intend it to. The story must work quicker to a climax' (i. 252). He rather hoped to have her clean copy back before the start of the Easter school holidays on 15 April, to send to Harrison along with a couple of other stories he had been working on: 'do send me the story if it's ready. I want to get them off before the holidays' (i. 257). On Wednesday 12 April he still hoped to have it by the following day, because 'unless I get "Chrysanthemums" in the morning, it'll not be much good sending till after the holiday' (i. 258). It is not known whether it arrived in time or not, but Louie's handwritten copy of the story (along with the other stories he had prepared for the magazine) would have been with Harrison by the end of April at the latest. In the course of producing her copy of 'Odour of Chrysanthemums', Louie had made more than 200 alterations to Lawrence's text, some inadvertent, others evidently deliberate; and before the publication of the story in the *English Review* of June 1911, Lawrence made some further revisions to Louie's copy, without apparently bothering about, or perhaps even noticing, the changes she had made.³⁰

The present volume has opted not to reprint the earliest surviving fragment of the ending ('Version 1'), but to print full reading-texts of the earliest proof state of 10 March 1910 ('Version 2'), and the form which the story had reached when Lawrence sent it for copying to Louie on 2 April 1911 ('Version 3'). Since it has proved impossible to distinguish with absolute certainty between the layers of proof-correction made on various different occasions in 1910, the Textual apparatus for Version 2 records all these revisions and deletions together. The Textual apparatus for Version 3 details the stages through which the story passed from 2 April 1911 to its *English Review* publication in June of that year. This Textual apparatus also incorporates the further

³⁰ An account of Louie's copying and the work of the printers at this stage of the text is given in PO 1–li.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

xxvi

Introduction

alterations Lawrence made in July 1914, when he used the text printed in the *English Review* to prepare a new version of the story (here designated 'Version 4') for the volume that was to become *The Prussian Officer*. The changes he made at this stage appear in Duckworth's *Prussian Officer* proofs, dated October 1914, a copy of which Lawrence gave to his friend Willie Hopkin³¹ the following January:

I just remember I've got this set of duplicate proofs of my stories, and perhaps you'll accept them in lieu of a bound volume. If ever I rise to fame these will be unique – because there are many differences between these sheets and those revised and published – also you can have them bound into a book for a few pence. So don't grumble at them please. I remember I promised you a proper book. (ii. 259)

These 'Hopkin' proofs³² show that in July 1914, to produce the 'Version 4' that was sent to Duckworth, Lawrence had made some fairly minor revisions to the first four-fifths of the *English Review* text; these are recorded in the Textual apparatus to 'Version 3'. But he had also completely rewritten the ending, probably his sixth such attempt since 1909, and this July 1914 ending is printed separately in its entirety as an Appendix to the present volume. Lawrence was subsequently to rewrite the ending yet again, in October 1914, when he made further revisions to Duckworth's proofs to produce 'Version 5', the text of the story printed in *PO*.

The inclusion here of the variants in the Hopkin proofs means that for the first time all the surviving variants of the story are now available in the Cambridge Edition, and can be read and studied in their correct sequence. To summarise: 'Version 1', printed as an Appendix to *PO*, is the fragment of an ending, all that survives of the original 1909 story. 'Version 2' is the state of the *English Review* proofs on 10 March 1910, prior to revision. 'Version 3' is the state of those proofs after extensive revision, as sent to Louie Burrows for copying on 2 April 1911. 'Version 4' is the text of the first set of 1914 Duckworth proofs, the 'Hopkin' proofs, showing the state of the story following revision in July 1914. 'Version 5' is the final, October 1914 version of the story, printed in *PO*.

Hopkin gave his copy of the 1914 proofs to Nottingham County Libraries.³³ The original *English Review* proofs survived in the possession of Lawrence's

³¹ William Edward Hopkin (1862–1951), a prominent figure in the political and intellectual life of Eastwood. DHL was also a close friend of Hopkin's wife Sallie (1867–1922), a feminist and suffragist.

³² Roberts E326.6. ³³ They are now held in Nottingham Archives.

Cambridge University Press
 978-0-521-86710-8 - The Vicar's Garden and Other Stories
 D. H. Lawrence
 Frontmatter
[More information](#)

Introduction

xxvii

sister Emily,³⁴ and were eventually purchased by the University of Nottingham. Louie's handwritten copy of April 1911 was returned to Lawrence by the *English Review*; he retained it, and it is now in the Harry Ransom Humanities Research Center.³⁵

1911: Croydon Stories

The stories printed in this volume that were first written in Croydon had their origins in Lawrence's relationships with two different women. A version of 'Intimacy' may have been written as early as March or April 1911, following an encounter, or a series of encounters, with the woman on whom the character of Margaret Varley is based, the teacher Helen Corke.³⁶ It may have been one of the four stories which, according to Lawrence's letter to Louie Burrows of 12 April 1911, he was intending to send to Harrison for the *English Review* (i. 258 n. 3). But the first conclusive evidence of the story's existence comes on 10 September 1911, when he sent it to the publishers' reader Edward Garnett,³⁷ who had contacted Lawrence that August in search of stories to submit to the American magazine *Century* (i. 297–8, 301). The publication of 'Odour of Chrysanthemums' in the June *English Review* had provoked a favourable response; the publisher Martin Secker³⁸ had written to Lawrence asking if he would be prepared to put together a volume of short stories, and by late August three new stories had been added to the growing collection: 'The Old Adam' in June; 'Two Marriages', the early version of 'The Daughters of the Vicar'; in July,³⁹ and 'Intimacy'. But Lawrence had not yet been able to place any of them, and he wrote to Garnett: 'if, anytime, you would give me a word of criticism on my MSS, I should go with surer feet' (i. 301). In less than a fortnight Garnett returned 'Intimacy' with constructive criticisms, to which Lawrence responded: 'Thanks for the advice concerning "Intimacy".'

³⁴ Emily Una King, née Lawrence (1882–1962).

³⁵ This copy survived in Frieda Lawrence's possession until at least 1937; see Powell, *The Manuscripts of D. H. Lawrence: A Descriptive Catalogue*, p. 19. Powell, however, did not recognise Louie's handwriting, and described the manuscript as 'a fine example of Lawrence's early script'. At some point it was sold for Frieda by the bookseller Jake Zeitlin to the collector T. E. Hanley (for \$40); Hanley sold it to the Harry Ransom Humanities Research Center, University of Texas, in 1958, for \$300 (see *Manuscripts* 254, 271, 278).

³⁶ Helen Corke (1882–1978) then worked at the Dering Place School in Croydon.

³⁷ Edward Garnett (1868–1937), critic, essayist, dramatist and reader for several publishers, including Heinemann and Duckworth.

³⁸ Martin Secker (1882–1978) would be DHL's principal English publisher in the latter part of his career.

³⁹ See *PO* xl–xli.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

xxviii

Introduction

I myself had felt the drag of the tale, and its slowness in accumulating' (i. 307). Garnett also asked to meet Lawrence himself, the beginning of a crucial relationship for the latter's career.

It is not known exactly when the story was revised in the light of Garnett's suggestions. In his letter to Garnett of 7 January 1912, Lawrence appeared to include 'Intimacy' among the contents of the volume proposed by Secker (i. 345), but it seems to have been completely rewritten while Lawrence was staying at Garnett's house in Kent between 21 June and 9 July 1913. The new version of the story was retitled 'The White Woman',⁴⁰ and subsequently, following further revision, 'The Witch à la Mode'; this final version was not published until 1934, and the early versions have never been published. The original 'Intimacy' manuscript⁴¹ appears to have remained in Garnett's possession until the 1930s, along with a number of other Lawrence manuscripts.⁴²

The manuscript of 'The White Woman' was adopted as base-text for the text of 'The Witch à la Mode' included in the Cambridge edition of *Love Among The Haystacks and Other Stories*, and the emendations which Lawrence subsequently added in the revised typescript – all recorded in the apparatus for 'The Witch à la Mode'⁴³ – are not extensive enough to justify printing 'The White Woman' here as an independent text.

In November 1911, while still in Croydon, Lawrence contracted double pneumonia, and came close to death. He knew he would not be returning to school-teaching when he recovered, and was determined to make his living entirely by writing. Garnett was enormously helpful at this stage; on his recommendation *The Trespasser* was accepted by Duckworth while Lawrence was still confined to the sickroom.⁴⁴ Between 15 and 25 December 1911, 'before I could sit up much' (i. 343), Lawrence wrote 'The Harassed Angel', the first version of the story which would eventually become 'The Shades of Spring'. A visit which Jessie Chambers paid to Croydon, either on 16 or 23 December 1911, probably had a good deal to do with the creation of the story. In exploring the relationship between Hilda and Syson, Lawrence would return to the problem of the 'Miriam' character who had figured in his story 'A Modern Lover' (1910–11), and again in his unfinished draft of the novel *Paul Morel* of the summer of 1911, which he had begun to revise in November shortly before falling ill, and would eventually complete in the spring of

⁴⁰ Roberts E438b. ⁴¹ Roberts E438a.

⁴² It was eventually sold to Bucknell University, together with the manuscript of 'The White Woman' and the typescript of 'The Witch à la Mode' (Roberts E438c).

⁴³ *LAH* 265–9.

⁴⁴ See *The Trespasser*, ed. Elizabeth Mansfield (Cambridge, 1981), pp. 19–22.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)*Introduction*

xxix

1912.⁴⁵ The new story had obviously forced itself upon Lawrence, for him to have written it so quickly and in such an awkward situation; consequently he became very uncertain about its quality. He wrote to Garnett 'You'll find it, perhaps, thin – maladif [sickly, unhealthy]. I can't judge it at all – one reason why I send it' (i. 343), and in a letter to Helen Corke, some months after the story had appeared in print, he continued to refer to it as 'a bit affected . . . like sick man's work' (i. 553). But Garnett was evidently sufficiently impressed to send it for consideration by American magazines, and by 8 March 1912 the news had come that it had been accepted – perhaps with some demand for revisions, including a new title – by the *Forum* (i. 372). Garnett arranged to have the piece typed, probably by his nephew Douglas Clayton;⁴⁶ he may also have offered advice on revision, as Lawrence, in his letter to Garnett of 8 March, wrote: 'I have altered the story much to my satisfaction. What do you think? I enclose also the duplicate [i.e. the carbon copy]. Will the title do? Shall you send the duplicate to the *English [Review]* and ask Harrison to publish it simultaneously with the *Forum*? You know better than I' (i. 372). Finding a title for the story gave Lawrence considerable trouble. At some point he crossed through 'The Harassed Angel' on his manuscript and inserted instead 'The Right Thing to Do', with 'The Only Thing to be Done' underneath it in smaller writing, adding a question for Garnett, 'which title?' By 8 March he was calling it 'The Sick Rose', but evidently this title did not 'do', as when the story was published in the *Forum* it had become 'The Soiled Rose'. In 1914, when Lawrence began revising it in preparation for *The Prussian Officer and Other Stories*, he called it 'The Dead Rose', before finally settling on 'The Shades of Spring'.⁴⁷

Garnett sent the corrected carbon copy to the *Forum* and retained the ribbon copy.⁴⁸ The story was not accepted by the *English Review*, but eventually appeared (in a form slightly different from the *Forum* version) in the *Blue Review*, the successor to *Rhythm*, a magazine edited by Katherine Mansfield and John Middleton Murry.⁴⁹ The manuscript, which has

⁴⁵ See *LAH* xxvi–xxvii, and the Introduction to *Paul Morel*, ed. Helen Baron (Cambridge, 2003), esp. xxix–xlvi.

⁴⁶ Douglas Clayton (1894–1960), who became Garnett's nephew upon the older man's marriage, ran a small printing business in South Croydon. He typed several of DHL's MSS (see especially *Letters*, viii. 11–12).

⁴⁷ See also *PO* xlii–xliv. ⁴⁸ Roberts E359.4b.

⁴⁹ Katherine Mansfield, born Beauchamp (1888–1923), New Zealand-born short-story writer, founded the magazine *Rhythm* in 1911 with the journalist and critic John Middleton Murry (1889–1957). *Rhythm* collapsed in financial disarray early in 1913, but Mansfield and Murry (who had sold his house to pay the debts) soon set up the *Blue Review* in its place. They married in 1918.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)

xxx

Introduction

remained unpublished until now, remained in Lawrence's possession and then in Frieda's, until she made a present of it to her old friend Witter Bynner; from him it passed to Harvard University.⁵⁰ Garnett's ribbon-copy of the typescript was eventually sold to the New York Public Library.

The texts of the two magazine versions of 'The Soiled Rose' are both too close to that of the original manuscript of 'The Harassed Angel' to justify printing them as separate items in this volume, but their variants, along with Lawrence's manuscript revisions and deletions, are recorded in the Textual apparatus.

1913–1914: Earning a Living

Mention has already been made of Lawrence's having worked on some of his stories in the summer of 1913. He had returned to England in June, had stayed in Garnett's house 'The Cearne', near Edenbridge in Kent (where a considerable number of his manuscripts were stored), and had embarked on a campaign to have as many as possible of his short stories put quickly into print. The novel on which he was working ('The Sisters') was by no means finished; he had already received – and spent – his advance on his 1913 novel (*Sons and Lovers*), and he needed to earn whatever he could. Garnett was offering valuable advice, the *English Review* was still in the market for stories, and Ezra Pound was collecting stories for American magazines. First at The Cearne, and then from 9 July at Kingsgate, near Broadstairs, Lawrence revised several stories, sent them for typing by Douglas Clayton, and then in some cases revised the new typescripts before sending them out to magazines, to Garnett or to Pound. Clayton appears to have typed no fewer than thirteen of Lawrence's manuscripts in July, and one more in August. Four stories ('The Fly in the Ointment', 'Her Turn', 'Strike-Pay' and 'The Sick Collier') were accepted by magazines almost immediately; the income from these helped to finance Lawrence's ongoing work on 'The Sisters' (by now called "The Wedding Ring"),⁵¹ while 'The Shadow in the Rose Garden' and 'The White Stocking' were also published due to Pound's good offices in 1913, the *Smart Set* paying £10 for the former and £18 for the latter.

⁵⁰ Harold Witter Bynner (1881–1968), American poet and author. He inscribed the first page of the manuscript: 'Given to WB by Frieda Lawrence and to the Houghton Library by Witter Bynner 12/18/61'.

⁵¹ See *PO* xxvii.

Cambridge University Press

978-0-521-86710-8 - The Vicar's Garden and Other Stories

D. H. Lawrence

Frontmatter

[More information](#)*Introduction*

xxxix

But in this concentration on short stories during the summer of 1913, Lawrence was not only drawing on old work. Before returning to England in June 1913 he had written three important new stories: 'The Prussian Officer' (originally called 'Honour and Arms'), a second German 'soldier story' whose first title was 'Blind Gods that do not spare',⁵² and 'New Eve and Old Adam'. Clayton typed the first two in the summer of 1913, and both would eventually be accepted by the *English Review*: the first being published in August 1914, and the second (under its new title 'Vin Ordinaire') in June 1914. At what stage Lawrence revised 'Blind Gods' and gave it its new title is unknown, but the late summer of 1913 seems by far the most likely time, Clayton having known the story and typed it in the July under its original title.⁵³ A year later, in the course of describing to Garnett his further revision of the piece and his decision to re-name it 'The Thorn in the Flesh', Lawrence claimed 'I only called it "Vin Ordinaire" because I thought it *was* vin ordinaire [i.e. cheap rough wine]' (ii. 199). As it was printed in the *English Review* before Lawrence returned to England in June 1914, and as there is no record of his correcting proofs, we can be reasonably sure that the *English Review* text was the text Lawrence completed in the summer of 1913, slightly cut down. The author and editor Norman Douglas⁵⁴ would later explain his role in helping to reduce Lawrence's stories to the length required by the magazine:

He sometimes turned up at the *English Review* office with stories like 'The Prussian Officer' written in that impeccable handwriting of his. They had to be cut down for magazine purposes; they were too redundant; and I was charged with the odious task of performing the operation.⁵⁵

⁵² Algernon Charles Swinburne (1837–1909), 'Ave Atque Vale' (1868), l. 22 ('Blind gods that cannot spare').

⁵³ In his letter to DHL of 3 July 1914, Clayton mentions that the MS and typescript of 'Blind Gods that do not spare' were sent by him to 'The Cearne' on 9 July 1913 (*Letters*, viii. 12). That was the date of DHL's leaving The Cearne for Kingsgate; the typescript might have arrived at The Cearne in time for him to take it with him, or it might have been sent on later, as the revised 'Vin Ordinaire' was almost certainly one of 'These two' unnamed stories that he sent back from Kingsgate to Garnett on 20 July (ii. 44).

⁵⁴ Norman Douglas (1868–1952), novelist and essayist, was assistant editor of the *English Review* until 1916. DHL would meet him again in Italy after the war. Douglas subsequently took violent objection to DHL's *Memoir of Maurice Magnus* (see *Introductions and Reviews* xlvi–l). Although in the late 1920s the two men maintained an uneasy truce, Douglas was never fully reconciled, as several of his later comments reveal; see, e.g., *Late Harvest* (London, 1946), pp. 51–4.

⁵⁵ Edward Nehls, ed., *D. H. Lawrence: A Composite Biography*, 3 vols. (Madison, 1959), vol. ii, p. 11. It is likely that one of the cuts made by Douglas was to the section of the story describing how Emilie posted Bachmann's card to his mother, a vital element in the plot which is otherwise unaccountably missing.