

Cambridge University Press

978-0-521-20662-4 - A Bibliography of D. H. Lawrence, Third Edition

Warren Roberts and Paul Poplawski

Excerpt

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A. BOOKS AND PAMPHLETS

A. BOOKS AND PAMPHLETS

A1 THE WHITE PEACOCK 1911

a. first edition

THE | WHITE PEACOCK | A NOVEL | BY | D. H. LAWRENCE | [*publisher's device*] | NEW YORK | DUFFIELD & COMPANY | 1911.

Light blue cloth boards, printed in white on upper cover: [*a spread peacock in white and dark blue*] | [*dark blue rule*] | [*ornamental rule in dark blue*] | THE WHITE PEACOCK | D. H. LAWRENCE | [*within a single rule border in dark blue*]; printed in white on spine: THE | WHITE | PEACOCK | [*short rule*] | LAWRENCE | DUFFIELD The leaves measure $7\frac{5}{16}'' \times 5''$. All edges trimmed.

[i]–[viii] + [1]–496, as follows: [i]–[ii] blank; [iii] half-title; [iv] blank; [v] title page as above; [vi] COPYRIGHT, 1910, BY | DUFFIELD & COMPANY | [*short rule*] | THE TROW PRESS, NEW YORK; [vii] table of contents; [viii] blank; [1] fly-title: PART I; [2] blank; 3–187 text; [188] blank; [189] fly-title: PART II; [190] blank; 191–357 text; [358] blank; [359] fly-title: PART III; [360] blank; 361–496 text.

Published 19 January 1911 at \$1.30; number of copies unknown.

VARIANTS: (1) copy described above.

(2) as (1) but with cancel title and copyright date 1911.

b. first edition, English impression

The | White Peacock | By | D. H. Lawrence | [*publisher's device*] | London | William Heinemann | 1911

Dark blue cloth boards, printed in black and white on upper cover: [*rule in black*] | THE WHITE | PEACOCK | . . . | D. H. | LAWRENCE | [*rule in black*] | [*four vertical rules combined with two horizontal rules form three panels, the centre panel with lettering in white and the side panels with rosebush designs in black*]; stamped in gold on spine: [*thick rule*] | THE WHITE | PEACOCK | . . . | D. H. | LAWRENCE | [*two thick rules*] | HEINEMANN | [*thick rule*]; blind stamped on lower cover: [*publisher's device*] The leaves measure $7\frac{9}{16}'' \times 4\frac{7}{8}''$. Top and fore edges trimmed; bottom edges untrimmed.

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[i]–[iv] + [1]–496, as follows: [i] half-title; [ii] list of Heinemann publications; [iii] title page as above; [iv] *Copyright, London, 1911, by William Heinemann, and Washington, U. S. A., | by Duffield and Company*; [1] fly-title: PART I; [2] blank; 3–187 text; [188] blank; [189] fly-title: PART II; [190] blank; 191–357 text; [358] blank; [359] fly-title: PART III; [360] blank; 361–496 text.

Published 20 January 1911 at 6s; the first printing consisted of 1,500 copies.

VARIANTS: (1) as (3) but with original title page and 1910 copyright notice on page [iv]; original text on pp. 227–230; no copy known.

(2) as (1) but with cancel title and 1911 copyright notice.

(3) copy described above, with cancel title, 1911 copyright notice and cancel pp. 227–230 with modified text.

(4) as (3) but with pp. [i]–[iv] reprinted and pasted in.

(5) as (4) but with pp. 227–230 integral with signature.

(6) as (5) but without publisher's device blind stamped on lower cover.

Mr Bertram Rota very kindly supplied the list of variants with the exception of (4); Mr Rota also called attention to the probable existence of (1) which is assumed from a copy of (2) in Mr George Lazarus's library in which page [1] bears an offset from the original page [iv] showing a 1910 copyright date.

c. colonial issue

THE WHITE PEACOCK | BY | D. H. LAWRENCE | LONDON | WILLIAM HEINEMANN | 1911

Tan cloth boards, printed in brown on upper cover: THE WHITE | PEACOCK | . . . | D. H. | LAWRENCE | The upper cover is decorated with a series of vertical and horizontal rules forming panels. The upper left and lower right panels show the Heinemann windmill on a darker background; the upper right and lower left panels show a ship in full sail on a darker background. The spine is printed in black: THE WHITE | PEACOCK | [*ship in full sail on darker background*] | D. H. | LAWRENCE | [*the Heinemann windmill on darker background*] | HEINEMANN'S | · COLONIAL · | · LIBRARY · The leaves measure $7\frac{1}{8}'' \times 4\frac{3}{4}''$. All edges trimmed.

[i]–[iv] + [1]–496, as follows: [i] Heinemann's Colonial Library of Popular Fiction | [*rule*] | *Issued for sale in the British | Colonies, and India, and not | to be imported into Europe or | the United States of America*; [ii] quotations from reviews of *The White Peacock* in the *Morning Post* and the *Observer*; [iii] title page as above; [iv] All rights reserved. [1]–496, as for (A1a) and (A1b).

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Pp. [i]–[iv] have been reprinted and pasted in and pp. 227–230 are integral with the revised text.

d. colonial issue, Duckworth binding

This is the same as the Heinemann Colonial Edition described above except for the binding: blue cloth boards, printed in white on upper cover: THE WHITE PEACOCK | . . . D. H. LAWRENCE . . . | [*enclosed within a double rule forming a border for the upper cover*]; printed in white on spine: [*double rule*] | THE | WHITE | PEACOCK | D. H. | LAWRENCE | DUCKWORTH | [*double rule*]; printed in white on lower cover: [*publisher's device with motto*] The leaves measure $7\frac{3}{16}'' \times 4\frac{3}{4}''$. All edges trimmed.

e. colonial issue, wrappers

Light brown or tan paper wrappers, printed in reddish-brown on upper cover: Heinemann's Colonial Library The White Peacock | D. H. LAWRENCE | LONDON | WILLIAM HEINEMANN | Published for sale in the British Colonies and India only | This Volume may also be had in Cloth Binding, price Three shillings | and Sixpence

This copy is at the University of Tulsa. No other copy has been located, and this one is faded, making it difficult to determine the original colour of the printing.

f. Cambridge edition

THE WHITE PEACOCK | D. H. LAWRENCE | EDITED BY | ANDREW ROBERTSON | CAMBRIDGE UNIVERSITY PRESS | CAMBRIDGE | LONDON NEW YORK NEW ROCHELLE | MELBOURNE SYDNEY

Red cloth boards, stamped in gold on spine: *The | Works of | D. H. | Lawrence* [*the whole enclosed within a single oval rule*] | THE | WHITE | PEACOCK | CAMBRIDGE The leaves measure $8\frac{1}{2}'' \times 5\frac{3}{8}''$. All edges trimmed. The dust-jacket is black printed in white and red, with Lawrence's phoenix device on the upper cover (engraved afresh for the Cambridge edition by Reynolds Stone; it also appears on the half-title page of each volume in the edition). The dust-jacket is standard for all the volumes in the Cambridge edition of the works and was designed by Sebastian Carter. The binding of volumes in the Cambridge edition is also standard (though see under (A2b) for the minor variation of head- and tail-bands).

[i]–[ii] + [i]–[lvi] + 1–[454], as follows: [i]–[ii] blank; [i] half-title with phoenix device; [ii] editorial board; [iii] title page as above; [iv] publishing, copyright

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and cataloguing information; v table of contents; [vi] blank; vii–viii general editors' preface; ix acknowledgements; x–xii chronology; xiii list of cue-titles; [xiv] map of "Nethermere" (Moorgreen Reservoir); [xv]–xlix introduction; [l] blank; [li] fly-title; lii note on the text; liii chapter headings; [liv] blank; [lv] fly-title: PART I; [lvi] blank; 1–325 text; [326] blank; [327]–351 appendix containing "Laetitia", fragments I and II (see E430a); [352] blank; [353]–397 explanatory notes; [398] blank; [399]–450 textual apparatus; 451 note on monetary terms; [452]–[454] blank.

Published 20 October 1983 in the United Kingdom at £27.50 and 25 November 1983 in the United States at \$49.50. A total of 1,247 copies were received from the printer for distribution world-wide. 504 paperback copies were issued. Printed in Great Britain. Granada published a hardback edition of the Cambridge text, with an introduction by Melvyn Bragg, in 1984, at £9.95, and a paperback issue in 1985: 707 copies of the former and 7,178 of the latter were sold. Viking-Penguin published the text in the United States in 1984. The Penguin edition of the Cambridge text, edited by Andrew Robertson, with an introduction and notes by Michael Black, was published 25 May 1995 in an edition of 5,500 copies. The first printing of the Cambridge volume may be identified by a misprint on p. 296, l. 33, where "him" is mistakenly printed for "his". This error is not corrected in the Granada edition of the book, but was corrected for the Penguin edition.

NOTES: Lawrence began writing his first published novel in the spring of 1906, while he was working as an uncertificated teacher in the British School at Eastwood. He continued to work on the manuscript during his years at Nottingham University College (1906–1908), and then during his time as a teacher in Croydon where the final version was completed in April 1910. Although the book was not published until January 1911, the month following his mother's death, Lawrence obtained an advance copy of the Heinemann edition which he put into her hands before she died. For a full account of the history of the novel's composition and publication, see the introduction to the Cambridge edition (A1f). For an explication of the persons and places in the novel one may consult Ada Lawrence's *Young Lorenzo* (B34) and Jessie Chambers's *A Personal Record* (B43).

The Duffield *White Peacock* is given priority over the Heinemann edition for several reasons. Edward McDonald in his *Bibliography* (B16) appears to be correct in stating that although the book was intended to appear simultaneously on both sides of the Atlantic, Duffield actually published one day earlier than the English firm. Of greater importance is the fact that Heinemann imported the Duffield plates for the English edition, and after

some of the copies were bound, Heinemann asked Lawrence to rewrite a paragraph on page 230 which they felt might be considered objectionable.

Lawrence complied with this request and as a consequence the English edition contains cancel leaves while the American text remains unaltered. Another change was effected in the Heinemann text on page 227, where the phrase “the miserable brute has dirtied that angel” was substituted for “the dirty devil’s run her muck over that angel”. The original text for page 230, as given in the American edition, reads in part:

“God!—we were a passionate couple—and she would have me in her bedroom while she drew Greek statues of me—her Croton, her Hercules! I never saw her drawings. She had her own way too much—I let her do as she liked with me.

“Then gradually she got tired—it took her three years to have a real bellyful of me.”

For Heinemann, Lawrence rewrote the passage as follows:

“Lord!—we were an infatuated couple—and she would choose to view me in an aesthetic light. I was Greek statues for her, bless you: Croton, Hercules, I don’t know what! She had her own way too much—I let her do as she liked with me.

“Then gradually she got tired—it took her three years to be really glutted with me.”

Several states of the Heinemann *White Peacock* exist. Copies are seen with no cancel leaves; some copies have only the cancel pages 229–230, while others are found with both cancel leaves. McDonald notes a copy with both the cancel pages 229–230 and the original pages 229–230 intact. According to the publisher there were two binding orders for the Heinemann edition, each for 750 copies; the copies in the first order have the Heinemann windmill blind stamped on the back cover; those in the second order do not.

The White Peacock has been reprinted frequently. Heinemann brought out a second impression of the original edition shortly after 25 March 1911, in a probable printing of less than 1,000; and Duckworth (who took the title over from Heinemann in 1915) issued the novel, probably from Heinemann’s reprint sheets of 1911, in 1914 and 1915, with two further impressions in May 1921 and November 1924. Secker’s thin paper pocket edition appeared in September 1927. Cheap English-language editions include the Albatross Modern Continental Library No. 32, Leipzig, 1932; Dent’s Everyman’s Library No. 914, London, March 1935, reprinted in 1949; Penguin Books No. 760, August 1950, with an introduction by Richard Aldington, whose essay also prefaced the Heinemann pocket edition of March 1951 (Heinemann

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having re-acquired the rights to the novel in 1935). Heinemann also brought the novel out again in their Phoenix edition of 1955, and a paperback version of this text was included in Ace Books (Harborough, London), probably in 1959 or 1960. A critical edition, edited and introduced by H. T. Moore, was published by Southern Illinois University Press in 1966, using the first English edition as a base text. The original Penguin edition remained in print more or less continuously until 1981; a new edition in Penguin's English Library series was published in 1982, edited by Alan Newton with an introduction by John Worthen. Oxford University Press issued the novel in its World's Classics Series in 1997, edited and introduced by David Bradshaw.

Andrew Robertson, editor for the Cambridge edition of *The White Peacock*, gives in his introduction (see especially pp. xxxiii–xxxvii) a detailed account of the textual and typographical differences between the Duffield and Heinemann first printings (the English edition has two chapter IIIs in Part III, for example); and he reveals a curious fact bearing on the authority of the texts of the two impressions. The galley proofs which Lawrence revised existed in two copies, one of which was returned to Heinemann; the other, on which Lawrence partly entered duplicate revisions, was sent to Louie Burrows. When Lawrence sent the last lot of duplicate proofs to her, he noted that galley 59 was missing; this set has survived and is now at the University of California at Los Angeles with galley 59 still missing. See (E430e). Unfortunately the fully corrected set of galleys has disappeared. It was noted earlier in this entry that the Heinemann *White Peacock* was printed from plates imported from Duffield in New York. This is true, but the Duffield copy was set from the corrected proofs Lawrence had returned to Heinemann. Thus, as Robertson correctly points out, Lawrence had no control over the text of his work after releasing the proofs to Heinemann.

Here a word must be said about variant (1) of *The White Peacock* (A1b) as set forth in the first edition of this bibliography. As yet no copy has turned up, and Robertson reports that the George Lazarus copy seems to read 1911 in the offset impression, and I must confess that I have not been able to identify a copy, including the Lazarus copy, in which the offset 1910 can be seen clearly.

There are, however, additional variants for which no logical reasons can be adduced to justify a precise sequence.

VARIANTS: (2a) as (2) but with pp. [i]–[iv] reprinted and pasted iii; p. [iv] reads *Copyright, London, 1911, by William Heinemann*.

(3a) as (3) but without the publisher's device on the lower cover.

(4a) as (4) but without the publisher's device on the lower cover.

(4b) as (4) but with pp. 227–228 cancelled and pp. 229–230 integral with the signature and with the altered text.

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Mr John Martin has reported a copy of *The White Peacock*, with the text of a later variant, bound in blue cloth on which only the title and the name of the author are blind stamped on the spine; this may be a trial Duckworth binding.

REVIEWS: 1911 *Times Literary Supplement* 26 January; *Observer* 29 January; *Evening Standard* 30 January; *Daily Mail* 3 February; *Standard* 3 February; *Manchester Guardian* 8 February by Allan Monkhouse; *Morning Post* 9 February; *Scotsman* 9 February; *Daily Chronicle* 10 February by Violet Hunt; *Eastwood and Kimberley Advertiser* 10 February by William Hopkin; *Daily News* 14 February; *Yorkshire Post* 15 February; *Nottingham Guardian Literary Supplement* 21 February; *Athenaeum* 25 February; *Academy* (London) 18 March by Henry Savage; *Westminster Gazette* 4 March; *Glasgow Herald* 18 March by Catherine Jackson (later Catherine Carswell, whose *Savage Pilgrimage* (B37) defended Lawrence against John Middleton Murry); *Nation* (London) 1 April; *Vanity Fair* (London) by Richard Middleton; *Bookman* (New York) April by Frederic Tabor Cooper; *Birmingham Daily Post* 3 April; *English Review* 11 May by Henry Savage; *Sheffield Daily Telegraph* 11 May; *Saturday Review* 13 May; *New York Times* 9 June.

Cambridge edition: *Library* 6 (1984) by Tom Davis (part of a composite review); *Review of English Studies* November 1985; *Archiv* 222 (1985) by Dieter Mehl (part of a composite review).

A2

THE TRESPASSER

1912

a. first edition

THE TRESPASSER | BY | D. H. LAWRENCE | [*publisher's device*] | LONDON: DUCKWORTH & CO. | HENRIETTA STREET, COVENT GARDEN | 1912

Dark blue cloth boards, blind stamped on upper cover: [*thick rule*] | [*thin rule*]; stamped in gold: THE | TRESPASSER | By the Author of | "THE WHITE | PEACOCK" | [*the lettering within a gold circle*]; blind stamped: [*thin rule*] | [*thick rule*]; blind stamped on lower cover: [*publisher's device*]; stamped in gold on spine: [*thick rule*] | [*thin rule*] | THE | TRESPASSER | D. H. | LAWRENCE | DUCKWORTH | [*thin rule*] | [*thick rule*] The leaves measure 7¹/₄" × 4³/₄". All edges trimmed.

[i]–[iv] + [1]–292 and 20 pp. advertisements, as follows: [i] half–title; [ii] blank; [iii] title page as above; [iv] *All rights reserved.*; [1]–292 text; at bottom

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of page 292: [*short rule*] BILLING AND SONS, LTD., PRINTERS, GUILDFORD;
 20 pp. of advertisements.

Published 23 May 1912 at 6s; number of copies unknown.

- VARIANTS: (1) copy described above.
 (2) colonial issue, as (1) except bound in green cloth boards with upper cover printed in black: D. H. | LAWRENCE | The | Trespasser | [*the preceding two lines within a series of blind stamped rules*]. Stamped on spine in gold as (1) except for DUCKWORTH, which is printed in black, and the words AUSTRALASIAN EDITION printed on the spine in black between LAWRENCE and DUCKWORTH.

In the first edition of this bibliography, it had been conjectured that the green cloth copies of variant (2), now identified as the colonial issue, may have been the result of a trial binding. This was because the individual copy originally described as variant (2), now at the Humanities Research Center at the University of Texas, did not at first appear to have the words AUSTRALASIAN EDITION on the spine. However, in her introduction to the Cambridge edition of the novel (p. 30, n. 160), Elizabeth Mansfield notes that, in fact, this copy had at one time been blocked on the spine with the missing words, but that they had been subsequently erased. An examination of the copy under oblique illumination reveals that this is indeed the case; the impression of the words AUSTRALASIAN EDITION is clearly to be seen.

Mansfield also reports (pp. 29–30, n. 159) that, in nearly all known copies of the first impression, the “C” in “Curtiss” on p. 37 of the novel has dropped below the line of type, and that, as plates were made after this had happened (during the first printing from standing type), subsequent reprints from these plates all reproduce this feature. She further points out that “up to and including p. 69 the number of lines per page was thirty-four; from p. 70 the number became thirty-three . . . Pages 276–9 only have thirty-two lines of type”: again, this is reproduced in subsequent reprints from the original plates.

The novel was issued in the United States by Mitchell Kennerley in New York some time after the Duckworth edition, possibly as late as November 1912 judging by the dates of the first American reviews and citations of the novel. Kennerley used sheets supplied by Duckworth and it would appear that these were from a later impression than the first. For further details of the first American edition of the novel, see Mansfield’s introduction to the Cambridge edition, pp. 30–31, where she describes the Kennerley binding as “light pea-green cloth (which tended to fade to tan), with a brown line border on the front cover and brown lettering”.

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b. Cambridge edition

THE TRESPASSER | D. H. LAWRENCE | EDITED BY | ELIZABETH MANSFIELD
 | CAMBRIDGE UNIVERSITY PRESS | CAMBRIDGE | LONDON NEW YORK
 NEW ROCHELLE | MELBOURNE SYDNEY

Red cloth boards, stamped in gold on spine: *The | Works of | D. H. | Lawrence* [the whole enclosed within a single oval rule] | THE | TRES- | PASSER | CAMBRIDGE The leaves measure 8⁷/₁₆" × 5¹/₂". All edges trimmed. Standard Cambridge dust-jacket as in (A1f). The binding is as standard for the Cambridge edition of the works, except for the addition here of red and yellow checkered head- and foot-bands, which were used only for volumes printed in the United States (to date, only this volume and (A16b) *The Lost Girl*). (N. B. Volumes in the Cambridge *Letters* (A121) all have these red and yellow checkered bands regardless of where they were printed.)

[i]–[ii] + [i]–[xvi] + [1]–[334], as follows: [i]–[ii] blank; [i] half-title with phoenix device; [ii] editorial board; [iii] title page as above; [iv] publishing, copyright and cataloguing information; v table of contents; [vi] blank; vii–viii general editors' preface; ix–x acknowledgements; xi–xiv chronology; xv list of cue-titles; [xvi] blank; [1]–37 introduction; [38] blank; [39] fly-title; [40] note on the text; 41–230 text; [231]–243 explanatory notes; [244] blank; [245]–278 textual apparatus; [279]–327 appendixes, containing excerpts from Helen Corke's autobiographical writings ("The Letter", "The Freshwater Diary" and "The Cornwall Writing"), Chapter 12 of "The Saga of Siegmund", an early version of the novel (see E407a), an extract from the *Surrey Comet* for 11 August 1909 dealing with the suicide of H. B. Macartney (on whom the character of Siegmund was modelled), and an extended note on "Wagner and *The Trespasser*"; [328]–[334] blank.

Published in the United Kingdom 29 April 1981 at £22.50 and in the United States on 25 November 1981 at \$42.50. A total of 1,285 copies were printed in the United States for world-wide distribution. In the same year 3,241 paperback copies were also printed in the United States. A Viking edition of the Cambridge text was published in the United States apparently in 1981.

Grafton issued the Cambridge text, with an introduction by Melvyn Bragg, as a paperback in September 1982 and as a hardback in March 1983 at £7.95: 835 copies of the hardback and 9,582 copies of the paperback were sold. The Penguin Cambridge text, edited by Elizabeth Mansfield, with an introduction and notes by John Turner, was published on 25 August 1994 in a printing of 6,000 copies. A number of minor changes were made to the text of this edition, which Turner records in his "Note on the Text". The first printing of