

THE WOMAN WHO RODE AWAY

AND OTHER STORIES

D. H. LAWRENCE

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INTRODUCTION

D. H. Lawrence wrote the stories in this volume between 1924 and 1928, most of them as a kind of relaxation from more absorbing work, but also for financial reasons or to meet particular requests. 'The Border-Line', 'The Last Laugh' and 'Jimmy and the Desperate Woman' were begun during a busy time of travel in Europe when Lawrence felt unable to do more serious work. The unpublished fragment 'A Pure Witch' probably belongs to this period.¹ 'The Woman Who Rode Away' preceded the sustained effort of rewriting 'Quetzalcoat!';² 'Smile' and *Sun* were produced while Lawrence was trying to settle in Italy after what was to prove his final return from New Mexico. 'Two Blue Birds', 'The Man Who Loved Islands' and 'In Love' were written during another restless period before he started the first version of *Lady Chatterley's Lover*, and 'None of That!' followed the completion of the second version and the start of *Sketches of Etruscan Places*. 'Glad Ghosts', 'The Rocking-Horse Winner' and 'The Lovely Lady' were originally written for two anthologies edited by Lady Cynthia Asquith:³ 'Glad Ghosts' turned out to be too long (and unsuitable); 'The Rocking-Horse Winner', produced as a substitute, did appear in *The Ghost-Book*; 'The Lovely Lady' had to be cut drastically for *The Black Cap*. Early versions survive for 'The Border-Line', 'In Love' (as 'More Modern Love') and 'The Man Who Loved Islands'. These, with 'A Pure Witch' and the unabridged version of 'The Lovely Lady', are published for the first time in this volume.

With the exception of 'None of That!', the stories were first published in magazines, anthologies or individually in paper wrappers. Most of them were collected in Lawrence's third book of short stories, *The Woman Who Rode Away and Other Stories*, published a day apart by Martin Secker (London) and Alfred Knopf (New York) in May 1928, while 'The Rocking-Horse Winner' and 'The Lovely Lady' were included in the posthumous volume

¹ 'A Pure Witch', Roberts E167, described in Tedlock, *Lawrence MSS* 73-4. It is printed in Appendix VIII.

² Published 1926 as *The Plumed Serpent*.

³ On DHL's friendship with Lady Cynthia Asquith see Explanatory note on 174:2.

The Lovely Lady, published by Secker and by Viking in 1933.⁴ The stories are printed here in the order suggested by Lawrence for *The Woman Who Rode Away*,⁵ followed by the two stories from *The Lovely Lady*. This introduction, however, gives an account of their genesis in chronological order.

France, Germany and America, Spring 1924
'The Border-Line', 'The Last Laugh', 'Jimmy and the
Desperate Woman', 'A Pure Witch'

In November 1923 Lawrence left Mexico to join Frieda who, after some disagreement and also because he had balked at the thought of returning to Europe, had sailed alone to England in August to see her children.⁶ His brief visit to England, France and Germany, lasting only till early March 1924, was on the whole unhappy. He felt miserable most of the time and, in the end, was glad 'to get away from the doom of Europe' (iv. 600). Not much work was done during those three months, but from Paris, where the Lawrences stayed between 23 January and 6 February 1924, he wrote to his friend, the writer Catherine Carswell: 'I'm trying to amuse myself writing stories. Something real later on: that's what I feel' (iv. 564), and two days later, on 31 January, he told S. S. Koteliansky, another old friend, in London: 'I was trying to write a couple of stories, keep myself going' (iv. 565). Catherine Carswell thought that that one was 'Jimmy and the Desperate Woman', but there is some reason to doubt this.⁷ One story was almost certainly 'The Last Laugh', because its autograph manuscript, originally part of a notebook with stamped leaf-numbers, precedes that of 'Jimmy and the Desperate Woman'. Since the notebook also contained the surviving early version of 'The Border-Line', it is the source of valuable evidence for dating and ordering the writing of several stories. Most of the manuscripts have been cut or torn from the notebook, but from the distinctive stamped leaf-numbers it is possible to reconstruct their order.⁸ Between December

⁴ The American edition of *The Woman Who Rode Away* contained 'The Man Who Loved Islands', which appeared later in Secker's *The Lovely Lady*; see below, pp. xxxviii–xxxix.

⁵ See *Letters*, vi. 197 and n. 1. 'In Love' was not on DHL's list. (Subsequent references in the text to *Letters*, i.–vii. are by volume and page number.)

⁶ Frieda had three children by her previous marriage to Ernest Weekley.

⁷ See Catherine Carswell, *The Savage Pilgrimage* (1932; reprinted Cambridge, 1981), p. 215. The evidence from the notebook (see below) suggests that 'Jimmy and the Desperate Woman' was not begun before 19 February. There may have been an earlier draft, or she may have been recalling their discussions during DHL's second stay in London (26 February–5 March 1924).

⁸ For a description of the notebook see Tedlock, *Lawrence MSS* 134 and *Reflections on the Death of a Porcupine and Other Essays*, ed. Michael Herbert (Cambridge, 1988), p. xxxiii. It was purchased in Mexico, presumably during DHL's visit of September–November 1923.

1923 and February 1924 Lawrence evidently used the notebook, more or less concurrently from both ends, so that several manuscripts have the stamped numbers in reversed order.

The notebook can be pieced together as follows:

<i>Leaves</i>	<i>Contents</i>	<i>Composition date</i>	
1-2	<i>missing</i>		
3-8	Mexican songs	? ante 22 Nov. 1923	
9	<i>blank</i>		
10-44	<i>missing</i>		
45-52	The Border-Line (early version)	post 6 Feb. 1924	
53-57	A Pure Witch	? late Feb. 1924	
58-62	<i>missing</i>		
63-86	The Woman Who Rode Away ⁹	? June 1924	[reversed]
87-88	The Last Laugh (for revision)		[reversed]
89-106	Jimmy and the Desperate Woman		[reversed]
107	<i>missing</i>		
108	Jimmy and the Desperate Woman	post 19 Feb. 1924	[reversed]
109-111	A Letter from Germany ¹⁰	19 Feb. 1924	[reversed]
112-121	The Last Laugh		[reversed]
122-130	On Being a Man	planned by 24 Dec. 1923 ¹¹	[reversed]
131-133	<i>missing</i>		
134-136	London Letter	ante 4 Jan. 1924	[reversed]
137-138	On taking the Next Step	planned by 24 Dec. 1923	[reversed]
139-143	<i>missing</i>		
144-146	'... polite to one another'	ditto	[reversed]
147-150	<i>missing</i>		
151-152	On Human Destiny	ditto	[reversed]
153-154	<i>missing</i>		
155	On Human Destiny	ditto	[reversed]
156-160	On Being Religious	ditto	[reversed]
161-162	<i>missing</i>		

⁹ See Tedlock, *Lawrence MSS* 134 which gives leaf-numbers as '86-83'; this is an error, because the manuscript, now lost, had 45 pages and would therefore have occupied 23 leaves.

¹⁰ Roberts E197a. The letter, wrongly dated 1928, was first printed in *New Statesman and Nation*, xiii (October 1934), *Autumn Books Supplement*, 481-2, and collected in *Phoenix* 107-10. Its date is established by the opening sentence: 'We are going to Paris tomorrow, so this is the last moment to write a letter from Germany.' See also *Letters*, iv, 584.

¹¹ Not listed in Roberts. All the texts in this section of the notebook are for a series of essays for the *Adelphi*, a monthly journal, started in 1923 under the editorship of John Middleton Murry. The series was evidently planned and written between December 1923 and February 1924. See *Reflections on the Death of a Porcupine*, ed. Herbert, pp. xxxiii-xxxiv, and *Letters*, iv, 549.

163	On Being Religious	ditto	[reversed]
164-169	On Coming Home	ditto	[reversed]
170-173	On Human Destiny	ditto	[reversed]
174	notes for 'On Being in Love'	ditto	[reversed]
175	'There is no real battle' (continuation of 'Books')	ditto	[reversed]
176-179	Books	ditto	[reversed]
180-183	<i>missing</i>		
184-185	'A woman of about thirty-five' ¹²	c. 16-20 Dec. 1923	[reversed]

Lawrence probably started using the notebook for Mexican songs while still in Mexico. The contents of the next pages (10-44) can only be a matter for speculation,¹³ but it seems likely that he was in the midst of some longer item and, not being sure how many more pages he needed, decided to reverse the notebook when he dashed off the outline of a story for Catherine Carswell in mid-December (beginning 'A woman of about thirty-five'), and then continued from there when he embarked on a series of essays for the *Adelphi* before 24 December, beginning with 'Books'. The last of these in the notebook, 'On Being a Man', had been planned by then. 'The Last Laugh' was written next (notebook still reversed) and this version must have been completed before 19 February 1924, when Lawrence wrote 'A Letter from Germany', followed by 'Jimmy and the Desperate Woman'. Next he revised 'The Last Laugh' and used two extra leaves (87-88) from the notebook for a long addition inserted between 114 verso and 114 recto.

For the early version of 'The Border-Line' Lawrence returned to the front of the notebook. It is unlikely that he started writing it before he and Frieda made the train journey from Paris via Strasbourg to Baden-Baden (6-7 February), which is described in detail in the opening section of the story (see below for the second version). Lawrence may have begun the fragment 'A Pure Witch' soon after this - it follows immediately after 'The Border-Line' in the notebook - or at any time before June when he returned to the notebook to write 'The Woman Who Rode Away'.¹⁴ The early versions of 'The Border-Line' and 'A Pure Witch' are printed in Appendixes II and VIII respectively.

From 21 to 25 February Lawrence was again in Paris before returning to

¹² Published in *St. Mawr and Other Stories*, ed. Brian Finney (Cambridge, 1983), pp. xxx-xxxi. See also Carswell, *The Savage Pilgrimage*, pp. 199-204 and *Letters*, iv. 545, 547.

¹³ It could have been an early draft of 'The Flying-Fish' or of *St. Mawr*.

¹⁴ The fragment breaks off after eight pages and three lines. After that, there are four leaves missing from the notebook, so the fragment can only be dated with reference to the preceding and following stories. Cf. also *The Lost Girl*, ed. John Worthen (Cambridge, 1981), p. xxii, footnote 17.

London, and sailing for New York on 5 March. He was still working on 'The Border-Line', 'The Last Laugh' and 'Jimmy and the Desperate Woman' while in New York, but he was mainly concerned about the financial position of his American publisher Thomas Seltzer and, from 22 March, in Taos, New Mexico. 'I want to get quiet, and do some stories', he wrote to his agent in London Curtis Brown on the day of his departure from New York (v. 19), and on 24 March he told him: 'I am just finishing a short story, for Blackwell if he likes it. Let you have it in a day or two'¹⁵ (Lawrence's extensive changes in the manuscript of 'The Last Laugh' are recorded in Appendix III). Less than two weeks later, on 4 April, Lawrence sent typescripts of the three stories to Curtis Brown and to A. W. Barmby of Curtis Brown's New York office (v. 26), with the instruction not to send any to the *Adelphi*, i.e. to its editor John Middleton Murry, whose (not very complimentary) portrait appears in all three. Lawrence had continued to revise the stories and then had them typed while in Taos. 'Jimmy and the Desperate Woman' and 'The Border-Line' were probably typed by his faithful friend, the painter Dorothy Brett, who had accompanied the Lawrences to Taos,¹⁶ and 'The Last Laugh' by the American journalist and editor Willard Johnson (see v. 27 and n. 2). The typescript of 'The Border-Line' has not survived. From the surviving copy of the typescripts for the other two stories we can see they were altered by Lawrence, and it appears that he meant 'revising' the typescripts when he spoke of 'finishing' them. Similarly, when he told Secker and Seltzer on 4 April that he was writing short stories, he was presumably referring to this revision (v. 23-4), and he ascribed their character to the results of his visit to Europe: 'they are a bit Europe wintry and smitten. My soul isn't thawed out yet.'

The three stories reflect his deep disillusionment with England and, on a more personal level, his complex relationship with Murry, which also emerges from his contemporary letters. Murry had led Lawrence to believe that he would join him in New Mexico, but kept postponing his departure and eventually called it off. Almost a year later, in a letter to Murry, Lawrence referred directly to 'Jimmy and the Desperate Woman' and its 'truth'.¹⁷

Although Lawrence was not very optimistic about the publication of 'those three difficult stories' (v. 58), they had been placed with British and American publishers within five months. 'The Last Laugh' was sold to Basil

¹⁵ *Letters*, v. 20. DHL thought Blackwell would want 'The Last Laugh' (v. 26): see below.

¹⁶ See Explanatory note on 122:9.

¹⁷ See *Letters*, v. 205: 'Pray read my story in the *Criterion*. I doubt if Kot would be so kind to you, as to assert its "truth". Doesn't he know *all* the real truth?'

Blackwell by 9 May 1924 for £25 and was published in the collection *The New Decameron IV* in March 1925.¹⁸ 'The Border-Line' was sold to *Hutchinson's Magazine* in May for £40, and shortly afterwards to the American *Smart Set* for \$175; it appeared in the September issues of both magazines.¹⁹ 'Jimmy and the Desperate Woman' proved more difficult to place, but on 14 July, Nancy Pearn, who managed the magazine department in Curtis Brown's London office, wrote to Lawrence, suggesting that the *Criterion* might print the story, even though they could not pay as much as Hutchinson, which had 'already seen and declined this story'.²⁰ It was published in the *Criterion* in October 1924²¹ and was included in the American anthology *The Best British Short Stories of 1925*.²²

New Mexico, Summer 1924 'The Woman Who Rode Away'

After about five weeks in Taos, Lawrence and Frieda moved up into the Rocky Mountains where Frieda had a little ranch, given to her by Mabel Dodge Luhan, who had invited them to New Mexico.²³ At first, a great deal of hard work was required to make Kiowa Ranch habitable: 'naturally I don't write when I slave building the house', Lawrence told Seltzer on 18 May (v. 45). Nevertheless, he wrote the second version of the essay 'Pan in America' (June 1924), and several of his letters show his renewed interest in the customs and, especially, the religion of the Indians. He had already explored this subject in 'Quetzalcoatl', written the previous year (May–June 1923), the first version of *The Plumed Serpent* (to be rewritten November 1924–January 1925). It is not surprising, therefore, that his stories also turn away from the English scene and are concerned with themes and impressions drawn from his American experience.

On 12 June, Lawrence wrote to Mabel Luhan: 'I began to write a story'

¹⁸ See *Letters*, v. 50 n. 2. The story was also published in *Ainslee's, A Magazine of Clever Fiction*, lvi (January 1926), 55–65. In letters of 3, 4 and 18 June, DHL reported the sales of his stories (v. 50, 51, 57–8).

¹⁹ Respectively, pp. 153–8, 234–8; pp. 11–25. See *Letters*, v. 57 n. 4, 58 n. 3.

²⁰ *Letters*, v. 86 n. 1. Nancy Pearn expressed the hope that she could get ten or twelve guineas for the story and assured him that the *Criterion* 'has a high standing among the "highbrows"'.²¹

²¹ Vol. iii, pp. 15–42.

²² Ed. Edward J. O'Brien and John Cournos (Boston, 1925), pp. 88–114. An English edition was published by Jonathan Cape in 1926, as *The Best Short Stories of 1925: 1: English*. The story was included in *Modern English Short Stories*, ed. Edward J. O'Brien (1930), selected from the annual volumes (see footnote 124, below).

²³ See Tedlock, *Lawrence MSS* 98: 5 May 1924, and Frieda Lawrence, "Not I, But the Wind . . ." (Santa Fe, 1934), pp. 160–2. On Mabel Dodge Luhan see Lois P. Rudnick, *Mabel Dodge Luhan: New Woman, New Worlds* (Albuquerque, 1984).

(v. 57). It is not clear whether this was *St. Mawr* or 'The Woman Who Rode Away', since Lawrence evidently worked on the two stories more or less simultaneously.²⁴ Both of them reflect his fascination with the landscape and the spirit of New Mexico and his conviction that no real contact is possible between Western civilisation – which for Lawrence included modern America – and the ancient religion of the Indians. He was, later in the same year (v. 77), impressed by E. M. Forster's novel *A Passage to India* (1924), though Lawrence thought that Forster had no real sympathetic understanding of the culture he was trying to describe. In a letter to Murry of 3 October 1924 he linked his own work with that of Forster:

All races have one root, once one gets there. Many stems from one root: the stems never to commingle or 'understand' one another. I agree Forster doesn't 'understand' his Hindu . . . But the *Passage to India* interested me very much. At least the repudiation of our white bunk is genuine, sincere, and pretty thorough, it seems to me. Negative, yes. But King Charles *must* have his head off. Homage to the headsman.

(v. 142–3)

Miss Quested's naïve desire to see 'the real India' (chap. iii) is echoed by the more desperate 'foolish romanticism' (42:16) of Lawrence's heroine.

Directly relevant for his story was a trip on horseback to the ceremonial cave near the village of Arroyo Seco on their way from Kiowa Ranch to Taos on 17–18 May 1924, which provided him with the setting and some of the religious background of the last part of 'The Woman Who Rode Away'.²⁵

The autograph manuscript of 'The Woman Who Rode Away' is now unlocated, but its description by Tedlock makes it certain that it was originally part of the same notebook in which the three stories set in Europe had been written, and that it was inscribed immediately after the two leaves taken out for revising 'The Last Laugh'. Brett's memoir records:

I have started typewriting your story, 'The Woman Who Rode Away'. I am not good at typewriting, but I think I may save you some money, as the typists are so expensive. So I borrow a typewriter from Mabel [Luhan] and settle down to the job. You tear a few pages at a time out of your copybook – with some reluctance, as it spoils the book – but you write new pages every morning and it is the only way to manage.²⁶

²⁴ On the composition of *St. Mawr* and 'The Woman Who Rode Away' see also *St. Mawr*, ed. Finney, pp. xxiv–xxv. On 18 June 1924 DHL wrote to Nancy Pearn: 'I shall send you soon a couple more – one is finished, one is being done again' (*Letters*, v. 58 and n. 2). It was probably 'The Woman Who Rode Away' that was 'finished'.

²⁵ See Explanatory note on 69:15.

²⁶ *Lawrence and Brett: A Friendship* (Philadelphia, 1933), p. 107. By the time DHL had finished this story, the notebook was used up. On 4 July, he wrote to Johnson: 'When you come bring me a nice fat exercise book – you know, the sort I like to write in – such as we got in Guadalajara [in late April 1923]' (*Letters*, v. 66). On Brett's typing see below, pp. liv–lv.

Lawrence showed the story to Mabel Luhan around 23 June on his visit to Taos.²⁷ He revised the two copies of the typescript and sent one to Curtis Brown on 7 July, enclosed with a letter in which he said that he had posted 'the other copy' to New York (this copy survives).²⁸

From the London office, Nancy Pearn informed Lawrence on 12 August that *Hutchinson's* liked the story 'immensely', but felt that they could not publish it at its present length and asked for permission 'to cut some of the beginning'.²⁹ Lawrence agreed with some reluctance: 'I wish I knew what *Hutchinsons* wanted to cut from "The Woman Who Rode Away" – and how much. I don't quite fancy having my stories cut: they aren't like articles. But if you can guarantee the cut is small and not significant, I agree. – Only, why can't they make a bit of a break, and publish the story complete?' (v. 109). After some correspondence, however, *Hutchinson's*, who wanted to cut 'drastically', were asked to return the story; it was sold first to the *Dial*, by Curtis Brown's American office and, in December, to the *Criterion* for about £20.³⁰ It was not the last time Lawrence was asked to cut a story for magazine publication.

During the summer months, he also revised *St. Mawr*; and its typescripts produced by Brett were sent to Curtis Brown in London and New York on 30 September. Lawrence apparently thought of *St. Mawr* as a companion-piece to 'The Woman Who Rode Away' and to 'The Princess', being written at this time: 'I am sending you today the MS. of the novelette "St. Mawr", which I have finished this summer . . . With "The Woman Who Rode Away" – and another story of out here that I am doing, called "The Prin-

²⁷ See Mabel Dodge Luhan, *Lorenzo in Taos* (New York, 1932), pp. 237–8; she refers to 'The Woman Who Rode Away' as 'that story where Lorenzo thought he finished me up'. The date of the visit is fixed by DHL's letter to Seltzer of 23 June (*Letters*, v. 60). It is not clear whether Mabel Luhan has shown the autograph manuscript or the typescript, since Brett may have borrowed the typewriter during this visit.

²⁸ *Letters*, v. 71. Though DHL refers in the letter to 'MS.', he evidently means typescript since he mentions 'the other copy': he was generally not precise in his use of the terms 'manuscript' and 'typescript'. The autograph manuscript was sent to Curtis Brown's New York office on 30 September 1924, together with a number of other manuscripts: see Tedlock, *Lawrence MSS* 98 and *Letters*, v. 136 n. 2.

²⁹ *Letters*, v. 109 n. 2. She was concerned about the length: 'I was a little scared when I realised the length of the new story – between twelve and thirteen thousand words'. Later, she would state: 'Do send some more stories soon, and remember that if you can possibly keep them down in length to round about five to six thousand words, the market will be considerably widened thereby' (Letter of 13 December 1924, TMSC (typed copy); unless otherwise indicated, all of Nancy Pearn's letters to DHL are from this collection).

³⁰ See *Letters*, v. 110 n. 2 and 180 n. 1. Both magazines published the story in two instalments: *Dial*, lxxix (July, August 1925), 1–20, 121–36; *Criterion*, iii (July 1925), 529–42, and iv (January 1926), 95–124. The story was also included in *The Best British Short Stories of 1926* (New York, 1926), pp. 161–201.

cess", it will make a book' (v. 136). Lawrence was evidently thinking of the success of his three novellas, *The Ladybird*, *The Fox*, *The Captain's Doll*, published in 1923. He repeated this suggestion several times to Seltzer, Curtis Brown and Nancy Pearn (v. 141, 147–8), but in the end Secker decided to publish *St. Mawr* together with 'The Princess', while Knopf brought out *St. Mawr* on its own.³¹ 'The Woman Who Rode Away' was chosen by Secker as the title story for Lawrence's next collection of short stories, three years later (vi. 152).

Italy, Winter 1925–6 'Smile', *Sun*, 'Glad Ghosts', 'The Rocking-Horse Winner'

By the end of 1924, all the stories had been placed through the energetic efforts of Nancy Pearn and she complained about 'feeling quite lonely' because she had nothing to offer to magazines.³² It was not until the end of 1925 – after visiting in New York, London and Baden-Baden in September and October and settling in Italy in November – that Lawrence was able to send her another story.

Not much is known about the origin of 'Smile'. Lawrence probably wrote it in November or early December 1925, as one of the 'short things' he promised to Nancy Pearn in a letter of 2 November 1925.³³ He was still unsettled after what was to be his final return to Europe, and only after the move on 23 November into Villa Bernarda, Spotorno, did he resume sustained writing. On 12 December he acknowledged the receipt of a typescript – most probably 'Smile' (v. 351 and n. 3) – from Brett who was now in Capri, and on 19 December he sent two copies of the typescript to Nancy Pearn, asking her to forward one to the New York office.³⁴ This time, length was not the problem, but it was not easy to place 'Smile': on 14 April 1926 Nancy Pearn was able to report that the *Nation & Atheneum*, edited by Leonard Woolf, had just taken it, but, she added, 'several editors liked it personally but seemed to be afraid of it', and on 4 May, she told Lawrence that *New Masses* (New York) were only prepared to pay about \$30 for the story, but 'it will be read by the intelligentsia'.³⁵

³¹ See *St. Mawr*, ed. Finney, pp. xxvi–xxviii. ³² Letter to DHL, 3 February 1925.

³³ 'I want, *really*, to do some short things, the moment we are settled' (*Letters*, v. 331). Cf. also DHL's letter to Secker of 30 November 1925: 'I'm not doing any serious work yet: just bits, that I have promised: and not much of those. Am a bit disgusted with work altogether' (v. 346).

³⁴ *Letters*, v. 360. On 30 December 1925 she acknowledged 'two copies of "Smile"'.
³⁵ Published 19 June 1926, pp. 319–20, and June 1926, pp. 12, 14 respectively.

The genesis of *Sun* is more complicated and for a time was a matter of dispute.³⁶ The story is first mentioned in Lawrence's letter to Brett of 12 December 1925: 'I send you "Sun". Perhaps better hold back the MS. when you send the typescript, so that if the package goes astray, we still have a copy' (v. 352). This manuscript has not survived, but the two copies of the typescript received in instalments acknowledged by Lawrence on 24 December and 6 January 1926 are extant.³⁷ They were revised side by side and posted to Nancy Pearn.³⁸ The ribbon copy has Curtis Brown's New York address stamped on the first page, while the carbon copy has the stamp 'MUST AWAIT AMERICAN RELEASE DATE'. On 2 February, Lawrence complained to Brett that the Curtis Brown agency had found *Sun* 'too "pagan" for anything but a highbrow "review". Fools!³⁹ In June he received a suggestion from Charles Lahr that the story should be published in his *New Coterie* and also in an edition of 100 copies in paper wrappers, signed by the author, an idea resented by Lawrence and described as 'absurd' by Nancy Pearn.⁴⁰ The story was sold to Lahr, however, and on 8 September Lawrence returned proofs to Nancy Pearn (v. 528). Three days later he sent the carbon-copy typescript to the painter Millicent Beveridge, whom he had first met some years earlier in Taormina, with a letter noting:

I'm enclosing the MS. [i.e. TS] of a story whose proofs I've just corrected for a paper I've never heard of – *The Coterie*. – They'll publish the thing in their magazine, and also in a tiny booklet form – sounds daft. But I send it you to see if you recognise the garden at Fontana Vecchia, and where you used to sit and sketch, above the Lemon grove. – Put the MS. in the fire when you've done with it – it's no good. (v. 533)

The story was published in the autumn issue of *New Coterie*, and as an unsigned edition of 100 copies in wrappers, under the imprint Archer (derived from the name of Charles Lahr's wife, Esther Archer), in Septem-

³⁶ See Michael L. Ross, 'Lawrence's Second "Sun"', *D. H. Lawrence Review*, viii (1975), 1–18, and Brian Finney and Michael Ross, 'The Two Versions of "Sun": An Exchange', *ibid.*, pp. 371–4. Finney seems to have come to accept Ross's view later; cf. his edition of *Selected Short Stories* (Harmondsworth, 1982), p. 536.

³⁷ See *Letters*, v. 362 and 370 ('I have the rest of "Sun"'); cf. p. 365.

³⁸ See *Letters*, v. 370. There is some uncertainty about when these typescripts were sent. Although DHL said he had sent the second copy to New York, Nancy told DHL that she would send it to New York and added: 'Won't you in future send both copies of all your things to me', so as to save him the trouble of posting copies to USA and to help her keep track of the typescripts. It is likely DHL had not after all sent the copy off to New York.

³⁹ *Letters*, v. 389. On 26 January 1926 Nancy Pearn had written to DHL that *Sun* was 'too "pagan" for the more popular magazines!'

⁴⁰ *Letters*, v. 482 and n. 1. DHL resented 'only the signing', not the publication as such: 'I hate signing books for publishers'. Nancy Pearn strongly advised Lawrence to accept the *Coterie*'s offer for the story, 'which we really don't believe would sell anywhere else' (21 June 1926).

ber 1926. The same typesetting was used for both publications. The first copies were acknowledged by Lawrence on 7 November: 'Thanks for the copies of *Sun* and the *Coterie*. *Sun* looks very nice, and the *Coterie* is very amusing' (v. 572). This version was, without further changes, to be included in *The Woman Who Rode Away*.

The second part of the story's genesis began in February 1928, when Lawrence received a request from the American publisher and collector Harry Crosby to buy the manuscript of *Sun*. On 26 February he replied: 'I think the MS of the story *Sun* is in Italy or London. I'll see. – But I never sold an MS. and I hate selling anything' (vi. 301). A month later (1 April), he wrote to Nancy Pearn, asking for the manuscript:

Have you got by any chance the manuscript of *Sun* in the office? – an American asks me for it particularly, and offers \$100 – So there's a windfall, if it exists. If it doesn't, povero me! – for I haven't got it, the MS. Would you tell me what MSS. there are of mine, in the office. I'm afraid I've burnt most of those left on my hands. (vi. 347)

Pearn's reply of 13 April includes the suggestion that almost certainly explains the origin of the second version:

Here is a list of recent manuscripts we have been holding for you, and how I regret that "Sun" is one of those we previously returned! Are you sure you burnt them all; and tell me, would it be cheating to write out the story again in your own fair handwriting to sell to the eager Yank? If not, why not?⁴¹

Lawrence then copied the story from *Coterie*, revising and expanding as he went along. Four days later, Lawrence told Crosby that he would send him the manuscripts of *Sun*, 'The Man Who Loved Islands' and a few poems (vi. 372), and on 29 April he wrote:

I am sending you tomorrow the MSS, bound by the printer in Florence, nothing grand . . . *Sun* is the final MS and I wish the story had been printed as it stands there, really complete. One day, when the public is more educated, I shall have the story printed whole, as it is in this MS. But I have no typescript copy, so one day, when the day comes, perhaps you'll have one made for me. Not now, or I shall lose it.

(vi. 388)

The bound manuscript of this longer version has survived,⁴² which also contains some poems, first among them 'Eagle in New Mexico', another item particularly wanted by Crosby; earlier Lawrence had told him: 'I'm afraid the old MS. of "Eagle" is burnt – I might write it out for you' (vi. 372).

A year later Lawrence referred to the new version of *Sun* as 'unexpur-

⁴¹ See *Letters*, vi. 347 n. 3.

⁴² See below, footnote 104 and pp. liii–liv. The poems bound with *Sun* are on different paper, obviously not from the same notebook, and written at different times.

gated' (vii. 243) and this, with the reference to 'really complete' above, has convinced some scholars⁴³ that he first wrote the longer version and then shortened and 'expurgated' it to make it more publishable; but the evidence clearly points the other way. Before April 1928 there is not a single reference to the story suggesting an earlier version than the one typed by Brett from manuscript in December 1925–January 1926, nor do the typescripts show any trace of expurgation; nor was the *Coterie* text censored. Collation of the two versions shows that Lawrence used a copy of the *Coterie* printing when he copied and revised the story: there are dozens of cases where the manuscript of the longer version follows the *Coterie* rather than the typescripts. Although it is clear that the magazine version was house-styled and, in a few instances, corrupted, Lawrence did not restore his original text, but copied what was in front of him for the first part of the story,⁴⁴ until he began to expand. His new manuscript incorporated all of his revisions in the two typescripts, so it cannot possibly predate them. The manuscript is very tidy and shows no sign of later revision. The four deletions on the first four pages appear to have been made when copying, as if Lawrence had begun to expand the text at the end of paragraphs and then checked himself.⁴⁵

There are more than 150 substantive differences between the two versions. In Sections I–III only the occasional word was altered, omitted or added. But at the beginning of section IV, two short paragraphs were replaced by an entirely new passage of about four manuscript pages, and the last section of about four pages was completely rewritten. The transition from the end of the long addition to the original text at 31:1 shows no trace of a break, only a refilling of the pen. This version was published in a limited de luxe edition by Crosby's Black Sun Press in October 1928. It is clear from his letter to Crosby that it represents his final intention and it has therefore been chosen for this volume.⁴⁶ Lawrence in April 1929 would refer, misleadingly, to this version as 'only slightly different from the Knopf version' in *The Woman Who Rode Away* (vii. 243), probably to play down the importance of Crosby's edition and avoid problems with copyright. But reprints of *The Woman Who Rode Away* and most selections of Lawrence's short fiction have reproduced the earlier version; its variants are given in Appendix I.

⁴³ See above, footnote 36.

⁴⁴ It is, of course, just possible, that DHL made some of the changes when he corrected the proofs for *Coterie*, but this is very unlikely and still would leave the longer, second version closer to *Coterie* than to the typescript.

⁴⁵ There is only one case where a reading cancelled in the typescripts was restored in the manuscript ('she said' at 35:24), but this can easily be explained as a coincidence.

⁴⁶ It is included in the Penguin editions of *The Princess and Other Stories* (ed. Keith Sagar) and *Selected Short Stories* (ed. Brian Finney; Harmondsworth, 1971, 1981).

'Glad Ghosts' was written in response to a request from Lady Cynthia Asquith, who was planning a collection of ghost stories to which several of her literary acquaintances, among them Sir James Barrie and Walter de la Mare, contributed. On 19 November 1925, Lawrence had told her: 'I'll do a story if the right wind blows – and let you have it by Christmas, Deo Volenti' (v. 339). In a letter to Brett of 8 December, he announced the story, along with *Sun*, but already seemed to have some misgivings: 'I promised Cynthia Asquith a ghost story, for a collection she is making. How will she swallow "Gay Ghosts"?' (v. 348). Four days later, when he sent Brett the manuscript of the first version of *Sun*, he complained, 'I'm still struggling with my "Gay Ghosts". Alas and a thousand times alack, it's growing long – too long. Damn it!' (v. 352). It is evident from the extant manuscript that Lawrence wrote the story at least twice, reusing some leaves from an earlier manuscript and rewriting the rest. The concluding pages of the earlier version have survived and show that the story had grown even longer in the process of revision; they are given in Appendix VI. Lawrence deleted the title 'The Ghost of Silence' on the final manuscript and replaced it with 'Glad Ghosts'.⁴⁷ The change must have been made fairly late because, on 24 December, Lawrence told Brett: 'I've done $\frac{3}{4}$ of "Ghost of Silence", and now gone stuck' (v. 362). Five days later, however, he was able to send her the finished manuscript, now with its final title, again complaining about its length: 'I send you another story, "Glad Ghosts". It's finished at last, and, usual woe, is much too long' (v. 365). He received the typescript from her in batches⁴⁸ and sent the two copies to Nancy Pearn on 29 January 1926, expressing some doubt as to whether it was 'suitable' for Lady Cynthia's *Ghost-Book*.⁴⁹ His misgivings were evidently shared by Lady Cynthia who was more embarrassed than pleased by the story. On 8 February 1926, she wrote in her diary: 'Read DHL ghost story aloud. It's unpublishable alas', and on 9 February she told the poet Walter de la Mare: 'I am worried because Lawrence has sent me a ghost story that I really don't think it possible for me to publish. I doubt whether the publisher would. It's very long and

⁴⁷ The first pages of the early version have not survived; the title 'Gay Ghosts' does not appear in any extant manuscript.

⁴⁸ See *Letters*, v. 382. The dates of the batches (at least three, the second before 25 January) are not known.

⁴⁹ *Letters*, v. 385 and 388. DHL estimated that its length was 14,000 words; it is about 15,500. Secker evidently did not like the story, since, some months later, when Ernest Benn wanted to publish it, DHL wrote to him: 'You didn't care for the story, so I suppose you don't mind' (v. 523).

I'm afraid he'll be furious. Another portrait of me too which makes it more difficult.⁵⁰

On 15 February 1926 Nancy Pearn wrote to Lawrence that Lady Cynthia did not want the story for her anthology. She herself, however, thought very highly of 'Glad Ghosts' and did her best to place it, in spite of its length.⁵¹ It was considered for a book of three novelettes, as Lawrence told Nancy Pearn on 29 January: 'Secker wants me to make another 3-story book like *The Ladybird*, and he rather fancies "Glad Ghosts" and "The Virgin" for two of them. But give me your advice, will you?' (v. 385). The plan was probably discussed when Secker visited Lawrence in Spotorno at Christmas and was shown the manuscript of *The Virgin and the Gipsy* (published posthumously in 1930), but it was soon dropped,⁵² and 'Glad Ghosts' was accepted by *Dial* in March and published in two parts in July and August 1926.⁵³ The idea of including the story in Ernest Benn's new series 'Yellow Books' evidently came again from the indefatigable Nancy Pearn; on 27 August 1926 she wrote to Lawrence: 'It suddenly occurred to me that we might be able to arrange for its publication in the Benn series of booklets'. Lawrence was at first rather sceptical, especially since he was expected to sign 500 copies, but that condition was abandoned and Lawrence had had proofs and the contract by 22 September (v. 539, 543); the book was the second in the series, published on 26 November and reprinted in an ordinary edition that same month. Secker, however, was unhappy about Lawrence's appearing on 'anybody else's list' and had advised him to retain the right to include the story in a collection of his own stories.⁵⁴

When Lawrence had Lady Cynthia's refusal he almost immediately sent 'The Rocking-Horse Winner' in its place. It seems most likely that he wrote the story as a replacement, while recovering from a heavy bout of influenza and before having her response. It is of course possible that he wrote the story earlier, before he went down with flu, but when he sent 'Glad Ghosts' to Nancy Pearn he did not hint that he might have another story to replace it. He had been busy in January correcting typescripts (*Sun*, 'Glad Ghosts') as

⁵⁰ Cf. Nicola Beauman, *Cynthia Asquith* (1988), p. 287. The editors are indebted to Nicola Beauman for the quotations from Lady Cynthia's unpublished diary and the letter to Walter de la Mare and to Michael Asquith for permission to publish them.

⁵¹ On 23 March 1926 she wrote to DHL: 'Your most recent story, GLAD GHOSTS, impressed us all very much indeed'. On 9 February she had acknowledged the typescripts and added: 'I found "GLAD GHOSTS" most interesting and think that it should do very well in book form'.

⁵² Secker did not like *The Virgin and the Gipsy*.

⁵³ Vol. lxxxi (July–August 1926), 1–21, 123–41. On 23 March Nancy Pearn had written to DHL that the *Dial* was pleased with the story.

⁵⁴ *Letters*, v. 535. See also pp. 523–4, 536.