

**THE
PRUSSIAN OFFICER
AND OTHER STORIES**

D. H. LAWRENCE

EDITED BY
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INTRODUCTION

1907–13 Early short stories

The Prussian Officer and Other Stories was published in November 1914.¹ Lawrence's first book of short stories, and his sixth published volume, it contained work begun at the very start of his writing career; yet it was also one of the works of his maturity. More, even, than his novels, Lawrence's short stories allow us to see him revising, transforming and frequently transcending his early work; the history of the stories of the *Prussian Officer* collection is also the history of Lawrence's remarkable development as a writer between 1907 and 1914.

Short stories had been among his earliest writings. As a Nottingham college student set on becoming a writer – who had as yet published nothing – in 1907 he entered the annual Christmas short-story competition run by the *Nottinghamshire Guardian*: 'Alan and J[essie] asked me why I didn't, and so put me upon doing it to show I could.'² He submitted 'Ruby-Glass' (an early version of 'A Fragment of Stained Glass'), a story he thought likely to win, in the 'Best Legend' section. But he also enlisted friends to help him enter the other two sections of the competition: Louie Burrows, a fellow student,³

¹ It included twelve stories (their earlier titles are given in parentheses):

'The Prussian Officer' ('Honour and Arms')

'The Thorn in the Flesh' ('Vin Ordinaire')

'Daughters of the Vicar' ('Two Marriages')

'A Fragment of Stained Glass' ('Ruby-Glass', 'A Page from the Annals of Gresleia', 'The Hole in the Window')

'The Shades of Spring' ('The Harassed Angel', 'The Right Thing to Do/The Only Thing to be Done', 'The Soiled Rose', 'The Dead Rose')

'Second-Best'

'The Shadow in the Rose Garden' ('The Vicar's Garden')

'Goose Fair'

'The White Stocking'

'A Sick Collier'

'The Christening' ('A Bag of Cakes', 'Pat-a-Cake, Pat-a-Cake, Baker's Man')

'Odour of Chrysanthemums'

² *Letters*, i, 38. Alan and Jessie Chambers belonged to the Hagsgs Farm family at Underwood; see explanatory note on 102: 11. Jessie Chambers (1887–1944), the intimate friend of DHL in his early years, was responsible for sending some of his poetry manuscripts to Ford Madox Hueffer in 1909, and thus for his first significant publications.

³ Louisa ('Louie') Burrows (1888–1962) knew DHL from c. 1900, and also attended the Day

entered an early version of 'The White Stocking' in the 'Most Amusing' category, and in the 'Most Enjoyable Christmas' category Jessie Chambers entered 'A Prelude to a Happy Christmas'. The latter won its section, and (under the name of Jessie Chambers) was Lawrence's first published work.⁴ In October 1908 we find him writing to a friend: 'Where could I send short stories such as I write?'⁵ The answer came in the winter of 1909, when Ford Madox Hueffer (editor of the *English Review*) saw the story 'Odour of Chrysanthemums', and was immediately convinced (he later asserted) that Lawrence was a major writer.⁶ Yet another story which Hueffer saw, 'Goose Fair' (first written by Louie Burrows, but re-written by Lawrence), was to be Lawrence's first prose work published in Hueffer's important review.

Since 1906 he had been working at his first novel, *The White Peacock*. In January 1911, the novel was at last published; in April, Austin Harrison (who had taken over the *English Review*), with his interest in Lawrence perhaps re-kindled by the reception of *The White Peacock*, asked to see some short stories, including 'Odour of Chrysanthemums' (still with the *English Review*) revised as he suggested; and Lawrence was stimulated to create new versions of the two unsuccessful stories from the 1907 competition.⁷ His early novels were slow and painful in their progress into print; his short stories offered the stimulus which sharpened his resolve to become a professional writer, as he struggled towards the end of his school-teaching career in the autumn of 1911.

He was particularly encouraged in June 1911 by the publisher Martin Secker, who offered to take a complete book of short stories.⁸ Secker had liked *The White Peacock*, but it had been his admiration for 'Odour of Chrysanthemums', published in June 1911, which provoked him to make his offer. Lawrence was pleased and flattered, but his initial response had been to 'sit in doubt and wonder because of it'. He explained (not quite accurately) that 'because nobody wanted the things, I have not troubled to write any'. Even the story which had so impressed Hueffer – and now Secker – 'Odour of Chrysanthemums', had taken eighteen months to get into print. All he had were

Training College of University College, Nottingham, 1906–8. She was his fiancée from December 1910 to February 1912.

⁴ See *Letters*, i. 38 n. 2 and 41 n. 1. Published as 'A Prelude'; it is reprinted in *Phoenix II: Uncollected, Unpublished, and other Prose Works by D. H. Lawrence*, ed. Warren Roberts and Harry T. Moore (1968), pp. 3–12. ⁵ *Letters*, i. 81.

⁶ See Nehls, i. 106–7. Hueffer (later Ford) (1873–1939), saw the story by 11 December 1909 (*Letters*, i. 147).

⁷ *Letters*, i. 245–6. Harrison (1873–1928) followed Hueffer as editor of the *English Review*, 1910 to 1923. ⁸ *Letters*, i. 275 n. 2.

two good stories published, three very decent ones lying in the hands of the Editor of the *English Review*, another good one at home, and several slight things sketched out and neglected. If these would be any good towards an autumn volume, I should be at the top of happiness.⁹

But Lawrence's real problem was that he owed the publisher of *The White Peacock*, William Heinemann, another novel,¹⁰ and was 'bejungled in work';¹¹ although he would have liked to respond more enthusiastically to Secker, he could not do so. Secker replied that he was thinking of a volume for the spring of 1912, and asked Lawrence to let him know when he had amassed enough material; Lawrence took this to mean that 'The book of short stories is practically promised for the Spring'.¹² In spite of his need to work at the new Heinemann novel, he immediately wrote 'a short story, 32 pages long, in two nights' (probably 'The Old Adam'); four weeks later, in mid-July, he wrote another long story, 'Two Marriages' (the first version of 'Daughters of the Vicar').¹³ His work on the novel 'Paul Morel' (an early version of *Sons and Lovers*) was clearly slowing down, as the prospect of story publication grew.

Apart from the publication of a revised version of the 1907 'Legend' story, now called 'A Fragment of Stained Glass', in September 1911, the next significant development came out of his contact with Edward Garnett, the literary critic and literary adviser to the publisher Duckworth.¹⁴ Although Garnett is now best known for his help with Lawrence's novels, in 1911 he was trying to acquire short stories for the New York magazine *Century*, and – probably also impressed by 'Odour of Chrysanthemums' – suggested to Lawrence that he should be producing stories for magazines.¹⁵ Garnett offered an alternative to Austin Harrison and the *English Review*, and when Lawrence began sending him stories at the end of August 1911¹⁶ he found

⁹ *Ibid.*, i. 275. The published stories were 'Goose Fair' and 'Odour of Chrysanthemums'; the stories with Harrison were 'A Fragment of Stained Glass', 'The White Stocking', and perhaps another 1911 story, 'Intimacy' ('The Witch à la Mode'). The 'good one at home' may have been 'A Modern Lover' (1909–10) or 'The Vicar's Garden' ('The Shadow in the Rose Garden'); among the slight things can be put 'The Fly in the Ointment' (1910; reprinted in *Phoenix II*, ed. Roberts and Moore, pp. 13–17) and the sketches 'Lessford's Rabbits' and 'A Lesson on the Tortoise' (1908; reprinted in *Phoenix II*, pp. 18–28).

¹⁰ DHL's second novel *The Trespasser* (first written in 1910) was partly based on material supplied by Helen Corke (1882–1978), a teacher in Croydon during his time there. Heinemann was not, however, interested in it, and according to Helen Corke, DHL promised that it would not be published without her permission. He later revised the novel, and with her agreement it was published by Duckworth in May 1912.

¹¹ *Letters*, i. 275.

¹² *Ibid.* 276 and n. 1. ¹³ *Ibid.* 276 and n. 2; 287–8.

¹⁴ Garnett (1868–1937), critic, publisher's reader, essayist and dramatist, lived at the Cearne, near Edenbridge, Kent, and in London; in 1889 m. Constance, née Black (1861–1946), celebrated translator of Russian literature.

¹⁵ *Letters*, i. 297–8.

¹⁶ *Ibid.* 301.

that Garnett offered a completely different kind of support. Harrison seemed to reject or accept stories quite arbitrarily,¹⁷ but Garnett returned to Lawrence his first two stories with genuine advice and a clear enthusiasm for more. We cannot be quite sure which stories Lawrence sent him, but the rather lurid 'Intimacy' (written in Croydon, and later called 'The Witch à la Mode') was one of them; and Garnett made Lawrence understand that he must write 'something more objective, more ordinary'.¹⁸ Lawrence sent him the long story 'Two Marriages', a story he had not even tried to send to Harrison: 'I tried to do something sufficiently emotional, and moral, and – oh, American! I'm not a great success. If you think this is really any good for the *Century*, I will revise it, and have it typed.'¹⁹ It was not until the summer of 1913 that Lawrence regularly had typed copies of his stories made; he could not afford them in 1911, and his offer suggests how much he valued the contact with Garnett and the *Century*. Lawrence had also sent Harrison two more stories, thereby puzzling Louie Burrows, now his fiancée, with his apparently effortless production of them; but, as he explained, 'I did not mean I had written a new story on Monday, but I've done one up'; he continued to refurbish his old work (in this case, possibly the 1907 story 'The Shadow in the Rose Garden') as well as perhaps to write 'Second-Best'.²⁰

Altogether, by the autumn of 1911, Lawrence had written versions of at least seven of the twelve stories which would eventually be included in the *Prussian Officer* collection: 'Goose Fair', 'Odour of Chrysanthemums' and 'A Fragment of Stained Glass' had been published in the *English Review*; 'Second-Best' and 'The White Stocking' were with Harrison (who probably also had 'The Shadow in the Rose Garden'); and 'Two Marriages' was with Garnett. The prospect of having enough stories for Secker's proposed spring volume must have seemed a good deal more substantial to Lawrence, until William Heinemann heard of the plan. Heinemann wanted a successor to *The White Peacock*; and in mid-October 1911, he persuaded Lawrence to concentrate upon 'Paul Morel' and to leave any short-story volume until the autumn of 1912: 'That, I suppose,' Lawrence told Garnett, 'is a fairly good arrangement.'²¹ But he did not stop producing stories; he had 'Love Among the Haystacks' ready to show Garnett at the start of November 1911, and sent on the revised 'Two Marriages', now in typescript, on 21 November,

¹⁷ As late as January 1912 he annoyed DHL by choosing to print 'Second-Best' rather than 'The White Stocking' (*Letters*, i. 348 and n. 2).

¹⁸ The other story was possibly 'The Old Adam' or 'The Fly in the Ointment'; see *Letters*, i. 304 and 307.

²⁰ *Ibid.* 297 n. 3, 299 and 348.

¹⁹ *Ibid.* 307.

²¹ *Ibid.* 317.

just as he went down with the pneumonia which led to the end of his teaching career.²²

The first thing he seems to have written while starting to convalesce at the end of December 1911 was yet another story: the intensely nostalgic 'The Right Thing to Do' (with the alternative title 'The Only Thing to be Done'), later to be called 'The Soiled Rose' and finally 'The Shades of Spring'. He sent it to Garnett on 30 December, and it was accepted by the American magazine *Forum* by March 1912.²³ And although his energies in January and February 1912 were devoted to rewriting *The Trespasser* for Garnett's employer Duckworth, so as to make some money after abandoning his teaching job, he was still planning the 'Secker volume' in January 1912, and told Garnett what would be in it:

There's the one you've got – the two you've got – and the 'Haystacks' one – and the two I sent you first – and a couple that Austin Harrison has – and a couple or so more. That's enough for a volume I believe...²⁴

Such a volume looks like this:

'Two Marriages' }
 'The Soiled Rose' } ('the two you've got')
 'Love Among the Haystacks' ('the Haystacks one')
 'Intimacy' }
 'The Old Adam' or } ('the two I sent you first')
 'The Fly in the Ointment' }
 'Second-Best' }
 'The White Stocking' } ('a couple...Harrison has')
 'The Shadow in the Rose Garden' (of the 'couple or so more')²⁵

If we add the three published stories ('Goose Fair', 'Odour of Chrysanthemums' and 'A Fragment of Stained Glass'), the volume has the same number of stories as appeared in the *Prussian Officer* in 1914. However, four ('Intimacy', 'The Fly in the Ointment', 'The Old Adam' and 'Love Among the Haystacks') were left out of the later volume, and four new ones written after January 1912.

Secker confirmed his interest in the projected volume in February 1912, but again Lawrence's need to finish the delayed Heinemann novel 'Paul Morel' took priority: 'I have had to put [Secker] off.'²⁶ Apart from the novel, all he had time to write were four sketches of colliery life; as he said, 'They

²² Ibid. 323 and n. 2 and 328.

²³ Ibid. 343, 372 and 553.

²⁴ Ibid. 345.

²⁵ We can probably ignore 'A Prelude' of 1907, and 'A Modern Lover' (forgotten by DHL until March 1912 – *Letters*, i. 372 and n. 5). 'Lessford's Rabbits' and 'A Lesson on the Tortoise' (see footnote 9) were probably not considered for inclusion: DHL never apparently tried to publish them.

²⁶ *Letters*, i. 367 and n. 1.

are as journalistic as I can make 'em.' They were all concerned with the miners' strike which began at the end of February; one of them, 'A Sick Collier', appeared in *The Prussian Officer*.²⁷ Lawrence sent three of them to Garnett, and they joined the growing body of Lawrence's work awaiting publication. Thus when he departed for Germany in May 1912 with Frieda Weekley – thereby committing himself, as it proved, to living purely by his writing – he left behind a considerable number of sketches and stories in Garnett's hands.

Immediately after finishing 'Paul Morel' for what he hoped would be the last time, in June 1912, Lawrence confirmed his belief in stories as a means of making money by writing three more: 'under the influence of Frieda, I am afraid their moral tone would not agree with my countrymen' he told Garnett, but he sent them to the *English Review* all the same; they almost certainly included the first version of 'The Christening'.²⁸ *The English Review* had published three of his four short stories so far to reach print, but Harrison rejected these new ones, and forwarded them to Edward Garnett.²⁹ When Heinemann unexpectedly rejected 'Paul Morel' early in July 1912, Lawrence immediately planned still more short stories: 'I must try and make running money.' *The Trespasser* and 'Paul Morel' could earn relatively large sums when accepted, but Lawrence continued to need additional and more regular amounts such as separately published stories would earn. Therefore, the proposed *volume* of stories became less appealing. No longer seeking the prestige such a collection would bring, but needing money, he remarked in August 1912 that he had 'half promised Secker – but I am in no hurry to bother about them, the stories: they pay nobody, in a volume, I am told'.³⁰

He was fully occupied that autumn with the transformation of 'Paul Morel' into *Sons and Lovers* for Duckworth (who had accepted the novel), and early in 1913 with yet another novel, 'The Insurrection of Miss Houghton' (to be re-written as *The Lost Girl* in 1920). He also started 'The Sisters' (to become first 'The Wedding Ring' and later both *The Rainbow* and *Women in Love*) in the spring of 1913, and appears to have written no more stories for the time, though he was pleased to find the *Forum* at last putting 'The Soiled Rose' into print.³¹ At the end of January 1913 he offered

²⁷ *Ibid.* 366, 375–6. The other three were those finally known as 'The Miner at Home', 'Her Turn' and 'Strike-Pay'.

²⁸ *Letters*, i. 420 and n. 1 which should read: 'Probably "The Christening", "Delilah and Mr Bircumshaw" and a revised version of "The Fly in the Ointment".' 'New Eve and Old Adam' was written in June 1913 (see footnote 33).

²⁹ *Letters*, i. 430.

³⁰ *Ibid.* 430 and 432.

³¹ See *Ibid.* 372, 378, 489, 507, 522 and n. 4.

the same story – or another from the stock which Garnett continued to hold – to Katherine Mansfield for *Rhythm*, as he continued to regard stories as ways of making money. ‘I must think them up’ he told Garnett in February 1913.³² But he seems to have written no more until June 1913, when he finished the first draft of ‘The Sisters’; and then, just as in the summer of 1912, having finished a novel he wrote three new stories: ‘Honour and Arms’ (later to be called ‘The Prussian Officer’), the autobiographical ‘New Eve and Old Adam’ and finally ‘Vin Ordinaire’ (later ‘The Thorn in the Flesh’). The first and the third would appear in the *Prussian Officer* volume. He told Garnett how pleased he was with the new work:

I have written the best short story I have ever done – about a German officer in the army and his orderly. Then there is another good autobiographical story – I think it is good: then there is another story in course of completion which interests me. I might send them away, mightn’t I. It is not fair for you to be troubled with the business. So I shall give them to you and you, perhaps, will suggest where they may go.³³

Garnett was not a literary agent, however, and Lawrence – not contemplating a book of stories at this stage – had simply decided to work on the publication of his unpublished stories, to make the money he needed to live on. Duckworth had finally published *Sons and Lovers* in May 1913, but it was not going to make Lawrence very much money; and the first draft of ‘The Sisters’ had probably already struck him as the beginning of a lengthy undertaking. With requests for his work from Ezra Pound (English agent for the American magazine *Smart Set*), and from Austin Harrison at the *English Review*, Lawrence decided, he told Garnett: ‘to send some stories out. I want to get hold of those you have in MS. and revise them. There is the *English Review*, the *Forum*, *The American Review* [i.e. *Smart Set*], perhaps *The Century*. I should be glad to have some stories in magazines.’³⁴

When Lawrence and Frieda came back to England around 21 June 1913 and went to stay at Garnett’s house, the Cearne, Lawrence had access to Garnett’s stock of manuscripts and typescripts, and devoted himself to revision of the old material. Determined to do all he could to ensure publication of the stories, he arranged to have them typed. Douglas Clayton, Garnett’s nephew, had already typed ‘The Right Thing to Do’ for Garnett early in 1912; on 8 July 1913 Lawrence wrote to Katharine Clayton, whom

³² Ibid. 507, 510. Katherine Mansfield (pseudonym for Kathleen Beauchamp) (1888–1923), New Zealand short-story writer; with John Middleton Murry, edited *Rhythm* Summer 1911–March 1913, the *Blue Review* May–July 1913.

³³ Ibid., ii. 21. The manuscript of ‘New Eve and Old Adam’ (Roberts–Vasey E268) is on paper similar to that of pp. 11–[16] of ‘Honour and Arms’ (see below).

³⁴ *Letters*, ii. 26–7.

he had met at the Cearne, 'let me have the type copies as soon as you can, please – they ought to be going out'.³⁵ When he and Frieda moved to Kingsgate, on the Kent coast, he continued to revise the stories and send them to Clayton in Croydon. The completed typescripts went at first back to the Cearne, then direct to Kingsgate; the discarded autograph manuscripts usually remained with Clayton, though some went to the Cearne. Unable to return to the Midlands with the as yet undivorced Frieda, Lawrence was homeless, and asked Garnett's wife Constance if she would store old manuscripts for him, 'poor hole-less fox and nestless sparrow' as he was.³⁶

By 14 July, he had four of the typescripts ('They *do* look nice');³⁷ in all, Clayton seems to have typed thirteen stories in July, and one more in August after Lawrence and Frieda had returned to Germany *en route* to Italy. 'The Christening', 'A Sick Collier', 'Daughters of the Vicar', 'Honour and Arms', 'Vin Ordinaire', 'The Shadow in the Rose Garden', and the August submission, 'The White Stocking', would all appear in *The Prussian Officer*.³⁸ This meant that by the end of the summer of 1913 Lawrence had either published, or got into publishable form, versions of all twelve of the stories which would be collected as *The Prussian Officer*. Yet another proposal that he should publish a book of stories came via Ezra Pound in September 1913 (which Edward Garnett probably advised against),³⁹ while Harrison's remark that the 'soldier stories' would do well in a book⁴⁰ probably provoked Lawrence to tell the literary agent Curtis Brown at the end of October that he '*might* give him a book of stories'.⁴¹ But nothing came of the idea. What Lawrence wanted in 1913 was magazine publication, and four of the typed stories were accepted almost immediately, with a further five being accepted during the next eight months.⁴² And although magazine publication was not always as profitable as he had hoped, he wrote to Pound in December 1913, 'wait a while – I'll make them print me and pay me, yet'.⁴³ He earned, for example, only £10 from the *Smart Set* for the very

³⁵ *Ibid.* 30. Katharine Clayton (née Black, b. 1865) was Constance Garnett's sister; for a discussion of the typing of her son Douglas (1894–1960), see 'Texts' below.

³⁶ *Letters*, ii. 37.

³⁷ *Ibid.* 38.

³⁸ Clayton also typed 'The Witch à la Mode', 'Once—!', 'Her Turn', 'Strike-Pay', 'Love Among the Haystacks', 'The Fly in the Ointment' and 'The Primrose Path': see *Letters*, ii. 33–52.

³⁹ *Letters*, ii. 74 and n. 6.

⁴⁰ Harrison had accepted 'Vin Ordinaire' and 'Honour and Arms' for the *English Review* and had asked DHL for two more stories: see *Letters*, ii. 81–2 and 81 n. 1.

⁴¹ *Letters*, ii. 98.

⁴² 'The Fly in the Ointment', 'Her Turn', 'Strike-Pay' and 'A Sick Collier'; 'The Christening', 'The Shadow in the Rose Garden', 'Vin Ordinaire', 'Honour and Arms' and 'The White Stocking'.

⁴³ *Letters*, ii. 132.

short 'The Shadow in the Rose Garden',⁴⁴ though they paid £18 for 'The White Stocking' in April 1914. 'I suppose £18 is as much as one can get out of them nowadays',⁴⁵ he remarked to the literary agent J. B. Pinker, who had begun to place some of his stories. But although he went on to say that 'I am always nearing the stony condition of a stream in summer', his short-story sales helped to finance the re-writing of 'The Sisters', now called 'The Wedding Ring', between September 1913 and April 1914.

1914 *The Prussian Officer* volume

The creation of *The Prussian Officer and Other Stories* in the summer of 1914 originated out of Lawrence's problems with his publishers. In April 1914, having finished 'The Wedding Ring', he felt that 'it is a question of gratitude, or perhaps of moral obligation'⁴⁶ to offer it to Duckworth whose reader, Garnett, had helped him so much. But he was very tempted by two offers for the novel sent through Pinker, one of which was 'offering me £300 for English volume rights. . . it is a pretty figure that my heart aches after. It is wearying to be always poor.'⁴⁷ With Garnett very critical of his recent work, Lawrence must have been even more tempted to abandon Duckworth. He arranged to see Pinker when he and Frieda returned to England at the end of June 1914, and on 26 June admitted that he was 'trying to get my new novel away from Duckworth for Methuen'.⁴⁸ The following day he saw Gerald Duckworth, who was unwilling to match Methuen's offer of £300, but 'is rather keen on a book of short stories'; as Lawrence spelled it out to his American publisher Mitchell Kennerley, Duckworth 'will accept a book of short stories in place of the novel'.⁴⁹ Lawrence made it sound as if the idea came from Duckworth, but the day before seeing him he had begun to gather his short stories together, so he must have gone to Duckworth forearmed with the idea; Duckworth had no choice but to accept if he wanted a book from Lawrence.

At this date – the very end of June 1914 – Lawrence and Frieda planned to leave England for Germany and Italy in September. Rather as he had done the previous year, Lawrence set himself to get his stories into publishable shape before leaving. This time, however, he needed to acquire copies of his previously published stories – the manuscripts of which were mostly out of his possession – as well as to collect and revise old manuscripts and typescripts. Two of his stories had been published in the *English Review* more

⁴⁴ Ibid. 126–7.

⁴⁶ Ibid. 167 and 174.

⁴⁸ Ibid. 186.

⁴⁵ Ibid. 166–7.

⁴⁷ Ibid. 174.

⁴⁹ Ibid. 187 and 190.

than three years earlier, and two had recently been published in America; if he ever had copies of the American magazine printings (or magazine proofs), he had probably left them in Italy; it seems improbable that when he set out for England early in June 1914 he had contemplated such a volume. He wrote to his friend A. W. McLeod for help:

I haven't got a single solitary copy of any of my published stories. Have you any proofs or anything you could lend me – or the *English Reviews* or *Smart Sets*? I really don't know what stories I've published and what I haven't – God help me. If you would give me the pages out of the *English Reviews*, I will give you the book of stories instead: or if you don't like tearing up the magazines, just lend them to me and I'll have the stories typed out.⁵⁰

But, he added in a postscript, 'Don't tear pages out of your magazines – it is a vandalistic idea.' The letter demonstrates Lawrence's preparedness to use the texts of his magazine printings as the basis for his revision of the stories; six of the twelve stories were in the form of magazine texts in the setting-copy he sent to Duckworth in July 1914. It seems quite likely that McLeod supplied two or three of the texts; Lawrence asked him to 'bring me those two stories' when he came to visit on 1 July, and McLeod was reminded on 8 July: 'you're going to send me "Vin Ordinaire"?'⁵¹

While Lawrence and Frieda were staying at the Cearne, 4–7 July 1914, he decided to make the volume primarily a collection of previously published work. As late as 2 July, when his revision of some of the stories must have been quite far advanced, he asked Clayton about the whereabouts of the manuscripts of 'Love Among the Haystacks', 'New Eve and Old Adam', and 'Once—!': 'let me have these things as soon as you can: I must get this stuff ready for a volume'.⁵² But by the time he returned from the Cearne, he seems to have decided that the book would contain only one unpublished story ('Daughters of the Vicar'), and would reprint eleven of the sixteen stories and sketches he had so far published (or was shortly to publish).⁵³ He had, however, been trying to place 'Daughters of the Vicar' since 1911:

⁵⁰ Ibid. 187. Arthur William McLeod (1885–1956) had been a fellow teacher with DHL in Croydon.

⁵¹ *Letters*, ii. 188 and 194.

⁵² Ibid. 190.

⁵³ Of the unreprinted published stories, he had not seen 'A Prelude' for seven years, and in 1924 considered it 'thank God...gone to glory in the absolute sense' (Letter to E. D. McDonald, 31 July); three were sketches of mining life ('The Miner at Home', 'Strike-Pay' and 'Her Turn'), and he had chosen to reprint their companion piece 'A Sick Collier'. His only other published story was 'The Fly in the Ointment', and as he probably had access to both the original manuscript and the 1913 revised typescript (Roberts-Vasey E135.5a and E135.5b), he must have deliberately chosen to exclude it. The conception of the volume as primarily a compilation of published work explains why four stories which had been candidates for the projected 1912 volume were left out (see above).

it was much too long for normal magazine publication, and had recently been rejected by *Smart Set*:⁵⁴ it was natural to put it into print at last.

On Thursday, 9 July, he sent his first batch of revised stories to Duckworth,⁵⁵ and by the following Tuesday, 14 July, the volume was practically complete. He wrote to Garnett:

I send you herewith another batch of the short stories. There remains only one to send – one story. It is the German Soldier story that came in last months *English Review*. I find it wants writing over again, to pull it together.

He re-wrote 'Vin Ordinaire' as 'The Thorn in the Flesh' by 17 July, and sent Garnett the manuscript then. For the moment, he asked for comments on the collection and the order: 'I would like them arranging so':

	<i>about</i>
1. 'A Fragment of Stained Glass' –	6,000 words
2. 'Goose Fair'.	6,000
3. 'A Sick Collier'.	2,500
4. 'The Christening'.	3,300
5. 'Odor of Chrysanthemums'	8,000
6. 'Daughters of the Vicar'	18,980
7. 'Second Best'.	5,000
8. 'The Shadow in the Rose Garden'	6,000
9. 'The Dead Rose'.	7,000
10. 'The White Stocking'	8,000
11. 'Vin Ordinaire'	9,500
12. 'Honor and Arms'	9,600

Which makes it about 88,000 words. If you would like any more, please tell me. And which of the titles will you choose for a book-title? 'Goose Fair'?⁵⁶

He was sometimes completely wrong in his calculation of the lengths of individual stories;⁵⁷ only those of 'A Sick Collier', 'The Christening' and

⁵⁴ *Letters*, ii. 197 n. 2.

⁵⁵ *Ibid.* 198.

⁵⁶ *Ibid.* 196–7.

⁵⁷ Since the surviving duplicate page proofs (Roberts–Vasey E326.6) present the stories in the form in which he sent them to Garnett, we can tell how long they then were; the letters and dates are those of their proof signatures.

'A Fragment of Stained Glass' (B, ?)	3,700
'Goose Fair' (B–C, ?–1 Oct.)	3,800
'A Sick Collier' (C–D, 1–2 Oct.)	2,400
'The Christening' (D–E, 2–5 Oct.)	3,300
'Odour of Chrysanthemums' (E–G, 5–6 Oct.)	8,000
'Daughters of the Vicar' (G–L, 6–8 Oct.)	20,000
'Second Best' (M, 12 Oct.)	3,200
'The Shadow in the Rose Garden' (M–N, 12 Oct.)	4,900
'The Dead Rose' (O–P, 13 Oct.)	6,100
'The White Stocking' (P, 13 Oct.)	8,600
'Vin Ordinaire' (R–T, 15 Oct.)	7,400
'Honour and Arms' (T–X, 17–19 Oct.)	8,500
	79,900

'Odour of Chrysanthemums' were right. Many of the discrepancies can be accounted for by the heterogeneous nature of the material used as setting-text: heavily corrected old and new typescript, overwritten magazine pages (sometimes with additional manuscript sheets), and some manuscript revised from its 1913 state. But it is worth pointing out that three of the calculations most in error – 'A Fragment of Stained Glass', 'Goose Fair', and 'Second-Best' – all exhibit suspiciously round numbers in Lawrence's count, and attach to three of the least corrected stories in the collection. It is likely that they were among the stories he had sent to Duckworth five days earlier, and he merely guessed their lengths when he compiled the list.

The sheer speed of the revisions is astonishing; Lawrence re-wrote large parts of nearly all the stories in just under three weeks, besides leading a full social life in London, and getting married to Frieda on 13 July. We can understand the speed better when we realise how the revisions, in many cases, grew out of the painstaking work on 'The Wedding Ring' which had been occupying him for nearly a year. His new art came to its first flowering in the *Prussian Officer* stories,⁵⁸ and it was appropriate that it should do so in work which was drawn from the whole length of his writing career. He told Edward Marsh on 15 July how he had 'worked again at those stories – most of them – forging them up. They're good, I think.'⁵⁹ Two days later, the first work of revision was complete (the second would come on the page proofs in October 1914); but simultaneously there came the first hint that Lawrence knew the dangers of the direction in which his work was taking him. Garnett had apparently replied to Lawrence's letter of 14 July with the suggestion that 'Vin Ordinaire' (now called 'The Thorn in the Flesh') should go first in the collection, but Lawrence, knowing that his revisions had made the story far more explicit sexually, was cautious. 'I think you'd better read it through before you put it first. We don't want them to sneeze at the first whiff.' However, he did wonder whether 'that would be a good title for the book – "The Thorn in the Flesh"'.⁶⁰ The change from 'Goose Fair' to 'The Thorn in the Flesh' as projected title is characteristic; the local celebration suggested by 'Goose Fair' changes, as perhaps the whole volume had changed, to the pain 'in the flesh' with which so many of the stories are concerned.

⁵⁸ See Brian Finney, 'D. H. Lawrence's Progress to Maturity', *Studies in Bibliography*, xxviii (1975), 322, and Keith Cushman, *D. H. Lawrence at Work: The Emergence of the Prussian Officer Stories* (Hassocks, 1978). ⁵⁹ *Letters*, ii, 198. ⁶⁰ *Ibid.* 198–9.

Publication

By October 1914, when he received proofs from the Plymouth printers, William Brendon and Son Ltd, his thoughts had again moved on. He was pleased ‘how good my stories are, after the first two’ – ‘A Fragment of Stained Glass’ and ‘Goose Fair’ came first – but now he asked ‘Shall they be called “The Fighting Line”’. After all, this is the real fighting line, not where soldiers pull triggers.⁶¹ The war had been in progress for two months (and had prevented his return to Italy); the phrase was one he was using in his ‘Study of Thomas Hardy’, under way since early September: ‘What is the aim of self-preservation, but to carry us right out to the firing line, where what *is* is in contact with what is not... Is not [man’s] own soul a fighting line, where what is and what will be separates itself off from what has been.’⁶² The idea of the book of stories offering such a ‘contact’ did not, however, appeal to Garnett (or, presumably, to Duckworth); Garnett must have replied immediately to say that the collection would be called *The Prussian Officer and Other Stories* – Lawrence told Amy Lowell the title in a letter of 16 October, without commenting on it.⁶³ Besides giving the collection its title (and, of course, altering the title of the story ‘Honour and Arms’ to ‘The Prussian Officer’), Garnett was almost certainly responsible for arranging the stories in their present order; in proof, they had appeared in the order suggested by Lawrence in his letter of 14 July.⁶⁴ Lawrence later objected violently to the title change – ‘Garnett was a devil to call my book of stories *The Prussian Officer* – what Prussian Officer?’⁶⁵ – but the collection has been known by Garnett’s title too long for the title conveniently to be changed now. The story Garnett called ‘The Prussian Officer’ has had Lawrence’s title ‘Honour and Arms’ restored to it for the first time since 1914, but in conjunction with the familiar title.

Lawrence regarded the proof correction of October 1914 as an opportunity for final revision rather than as a time to check his text against copy, or to put right printing errors. Comparison of the surviving duplicate proofs with the text of the Duckworth first edition shows him engaging in intensive

⁶¹ Ibid. 221.

⁶² *Phoenix* 409, 425. The wording of the quotation is from ‘Study of Thomas Hardy’, ed. Bruce Steele (to be published by Cambridge University Press).

⁶³ *Letters*, ii. 223.

⁶⁴ The alteration of the title ‘The Dead Rose’ (as it appeared in proof) to ‘The Shades of Spring’, however, is more likely to have been made by DHL himself; see explanatory note on 98: 1. Two stories (‘The Shades of Spring’ and ‘Odour of Chrysanthemums’) were also divided into numbered sections during the correction of proofs; it is impossible to say whether Garnett or DHL was responsible.

⁶⁵ *Letters*, ii. 241, and see first explanatory note to the story.

revision. He altered the text of 'Daughters of the Vicar' on more than 250 occasions, and that of the far shorter 'Thorn in the Flesh' on more than 230 occasions; but all the stories were revised to some extent.

He would have been sent two sets of page proofs, one to be corrected and returned and a spare set for his own use. The surviving duplicates (his own set) have a number of autograph corrections, but most of these corrections do not appear in the first edition text; they also appear on only four of the twenty lightly stitched gatherings making up the individual signatures: on two pages of signature B, on the first page of signature D, on four of the first five pages of signature E (the ending of 'The Christening'), and on fifteen of the sixteen pages of signature O (the first part of 'The Dead Rose'). Two corrections of misprints in signature B do not appear to be in Lawrence's hand; but the correction on signature D shows him accidentally circling, on the very first line of the page, a letter he did not want altering. Presumably he took the duplicate signature D from his own set and started again; this duplicate would then have joined the other corrected signatures and been returned to Duckworth. In the case of signatures E and O, he decided to make rather different alterations from those he made at first on the set for Duckworth; rather than attempting to revise those corrections, he must have written out new corrections on his own set, and sent those to Duckworth instead. In all three cases, therefore, his first corrections were preserved. Being superseded by his own later corrections, they have no significance in the history of the text's transmission.

He would have received the final signatures of proofs around 20 October, and probably returned them to Duckworth speedily: the book was published less than five weeks later, on 26 November 1914, and by then all Lawrence's alterations had to be incorporated, the order of the stories changed, and the work of copy-editing completed. The number of copies in the first edition is not known: Lawrence referred to its blue cloth binding as 'rather nice' in 1916.⁶⁶

The next we hear of the book in Lawrence's surviving correspondence is his angry letter about Garnett's change of title; it is clear that his close collaboration with Garnett did not survive his change of publisher in the summer of 1914, and this final disagreement over *The Prussian Officer*

⁶⁶ *Letters*, ii. 589. Duckworth re-issued the book in 1922, and Martin Secker published it in his Thin Paper edition of 1927 (reprinted 1929 and 1932). Secker reprinted it again in full in *The Tales of D. H. Lawrence* (1934); William Heinemann Ltd took over the title in 1935. Penguin Books published it in 1945 (no. 513) and re-issued it in 1968. All English printings of the book have been derived either directly or indirectly from the text of the Duckworth first edition. See Warren Roberts, *A Bibliography of D. H. Lawrence*, 2nd edn (Cambridge, 1982), pp. 16–18.

effectively marked the end of their relationship. When Lawrence wrote to Garnett on 13 January 1915, he remarked: 'I won't ask you about *The Prussian Officer*, it might make me sad.'⁶⁷ Both the title, and the book's sales, may have been reasons for his disappointment. He had told Amy Lowell in mid-December that 'I don't think it is doing very well. The critics really hate me. So they ought.' And in early January 1915 he told Arthur McLeod that 'I don't think the *Prussian Officer* goes very well – struggles along, like all my books.'⁶⁸ There is no direct information extant about the book's sales, but the existence of at least one copy with a 1914 title-page and advertisement pages dating from August 1918⁶⁹ shows that Duckworth continued to sell the first edition for some years without any need to reprint it, and suggests how slow sales may have been in 1914 and 1915. Mitchell Kennerley, who had published *Sons and Lovers* in America, now had a bad reputation with Lawrence and with his American friend Amy Lowell, who wrote to him about Kennerley in December 1914.⁷⁰ After some delay, Pinker (now Lawrence's full-time agent) arranged for B. W. Huebsch, who published *The Rainbow* in America in 1915, to issue *The Prussian Officer*; the plates of the English edition were used, and the book was published in 1916.⁷¹

Reception

When Lawrence told Amy Lowell that the 'critics really hate me', he must have been referring to three of the first four reviews he had so far read. The *Glasgow Herald* of 17 December had space only to say that the stories were 'vivid, memorable... sincere in truthful passion and taut with painful life' (p. 10), as it singled out 'Daughters of the Vicar' and 'Odour of Chrysanthemums'. The other three reviews, in *The Times Literary Supplement*, the *Standard*, and the *Manchester Guardian*, were not in a conventional sense poor reviews, but they all made the same point: that however good the stories were (and all three used the word 'power' to describe them), they were also morbid and unpleasant. The *TLS* of 3 December remarked that 'It is, on the whole, an ugly world that he draws' (p. 542); the *Standard* of 4 December said that 'we notice here an inclination towards a rather hideous form of

⁶⁷ *Letters*, ii. 258.

⁶⁸ *Ibid.* 243 and 255.

⁶⁹ Copy in NCL.

⁷⁰ *Letters*, ii. 246; cf. DHL's remarks about Kennerley in his introduction to Edward D. McDonald's *A Bibliography of the Writings of D. H. Lawrence* (1925), reprinted in *Phoenix* 233-4.

⁷¹ *Letters*, ii. 610 n. 4; Roberts, *Bibliography of D. H. Lawrence*, p. 18. A Huebsch issue dated 1917 also exists; an edition dating from c. 1931 was produced by the 'Modern Book Company' as no. 107 in their 'Modern Series', and probably originated in USA (copy at UT).