

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

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



Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

THE WORKS OF D. H. LAWRENCE

EDITORIAL BOARD

GENERAL EDITOR

James T. Boulton

M. H. Black

Paul Poplawski

John Worthen

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

THE VIRGIN AND THE GIPSY

AND OTHER STORIES

D. H. LAWRENCE

EDITED BY
MICHAEL HERBERT
BETHAN JONES
AND
LINDETH VASEY



Cambridge University Press
978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*
D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey
Frontmatter
[More information](#)

CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town,
Singapore, São Paulo, Delhi, Mexico City

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9780521366076

This, the Cambridge Edition of the text of *The Virgin and the Gipsy and Other Stories*, is established from the original sources and first published in 2005, © the Estate of Frieda Lawrence Ravagli 2005. Introduction and notes © Cambridge University Press 2005. Permission to reproduce this text entire or in part, or to quote from it, can be granted only by the Literary Executor of the Estate, Pollinger Ltd, 9 Staple Inn, Holborn, London WC1V 7QH. Permission to reproduce the introduction and notes entire or in part should be requested from Cambridge University Press. Acknowledgement is made to William Heinemann Ltd in the UK and the Viking Press in the USA, who hold the exclusive book publication rights for copyright in their respective territories, for the authorisation granted to Cambridge University Press through the Frieda Lawrence Ravagli Estate for use of the work as published in preparing the new scholarly text.

First published 2005

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

ISBN 978-0-521-36607-6 Hardback

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

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

CONTENTS

General editor's preface	page vii
Acknowledgements	ix
Chronology	x
Cue-titles	xvii
Introduction	xix

THE VIRGIN AND THE GIPSY AND OTHER STORIES

Note on the texts	3
<i>The Virgin and the Gipsy</i>	5
Things	79
<i>Ramdon's Roof</i>	89
Mother and Daughter	103
<i>The Escaped Cock</i>	123
The Blue Moccasins	165

APPENDIXES

I	<i>The Escaped Cock</i> : early versions	183
	(a) Part I: early manuscript version	183
	(b) Part I: <i>Forum</i> version	197
	(c) Part II: early manuscript version	216
	(d) Part II: revisions in the final manuscript	231
II	The Man Who Was Through with the World	237
III	The Undying Man	241
IV	The Blue Moccasins: early versions	245
	(a) Early manuscript version	245
	(b) Deleted ending in final manuscript	248
V	The Woman Who Wanted to Disappear	251
	Explanatory notes	259
	Textual apparatus	289
	Line-end hyphenation	332
	A note on pounds, shillings and pence	333

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

GENERAL EDITOR'S PREFACE

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

The Cambridge edition aims to provide texts which are as close as can now be determined to those he would have wished to see printed. They have been established by a rigorous collation of extant manuscripts and typescripts, proofs and early printed versions; they restore the words, sentences, even whole pages omitted or falsified by editors or compositors; they are freed from printing-house conventions which were imposed on Lawrence's style; and interference on the part of frightened publishers has been eliminated. Far from doing violence to the texts Lawrence would have wished to see published, editorial intervention is essential to recover them. Though we have to accept that some cannot now be recovered in their entirety because early states have

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

viii

General editor's preface

not survived, we must be glad that so much evidence remains. Paradoxical as it may seem, the outcome of this recension will be texts which differ, often radically and certainly frequently, from those seen by the author himself.

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

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

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

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

ACKNOWLEDGEMENTS

We are extremely grateful to John Worthen for his assistance, advice and support throughout this project, and to Michael Black for his involvement with this edition in its early stages. We are also indebted to James Boulton for his kindly encouragement throughout, to Paul Poplawski for taking a fresh look at the whole, and to Linda Bree of Cambridge University Press for her administrative assistance.

A number of institutions granted access to the manuscript and other materials without which an edition of this kind would not be possible: we are most grateful to the Iowa State Education Association, the University of California at Berkeley and at Los Angeles, the University of Illinois, the University of New Mexico, the University of Nottingham, the University of Texas at Austin, and the University of Tulsa.

Special thanks are due to Christopher Pollnitz for checking readings in the manuscripts at the Iowa State Education Association; to the editors of previous texts in this series who have helped and inspired us; and to the academic and secretarial staff of the English Department, University of Hull, and the School of English, University of St Andrews, for their unstinting support.

When an edition has a long gestation, many debts are accumulated over the years, and we apologise for any inadvertent omission of names among the following individuals and institutions (with their librarians and archivists) gratefully acknowledged for their particular contributions: Anthony Bliss, the British Library, the Brynmor Jones Library (University of Hull), Marie Byrne, John Chick, the D. H. Lawrence Society (Eastwood), David Farmer, the Hallward Library (University of Nottingham), Bonnie Hardwick, the Harry Ransom Humanities Research Center (University of Texas at Austin), Cathy Henderson, Tessa Herbert, Gareth Jones, Katherine Jones, Matthew Jones, Jane Kingsley Smith, Gerald Lacy, Jason Lawrence, the late George Lazarus, Caroline Moon, Judy Pence, Sarah Peverley, Peter Preston, Estelle Rebec, the late Warren Roberts, Anthony Rota, Susan Rusev, the Library of the University of St Andrews, Brooke Whiting.

July 2004

M. H.

B. J.

L. V.

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

CHRONOLOGY

- | | |
|---------------------------|---|
| 11 September 1885 | Born in Eastwood, Nottinghamshire |
| September 1898–July 1901 | Pupil at Nottingham High School |
| 1902–1908 | Pupil teacher; student at University College, Nottingham |
| 7 December 1907 | First publication: ‘A Prelude’, in <i>Nottinghamshire Guardian</i> |
| October 1908 | Appointed as teacher at Davidson Road School, Croydon |
| November 1909 | Publishes five poems in <i>English Review</i> |
| 3 December 1910 | Engagement to Louie Burrows; broken off on 4 February 1912 |
| 9 December 1910 | Death of his mother, Lydia Lawrence |
| 19 January 1911 | <i>The White Peacock</i> published in New York (20 January in London) |
| 19 November 1911 | Ill with pneumonia; resigns his teaching post on 28 February 1912 |
| March 1912 | Meets Frieda Weekley; they leave for Germany on 3 May |
| 23 May 1912 | <i>The Trespasser</i> |
| September 1912–March 1913 | At Gargnano, Lago di Garda, Italy |
| February 1913 | <i>Love Poems and Others</i> |
| 29 May 1913 | <i>Sons and Lovers</i> |
| June–August 1913 | In England |
| August–September 1913 | In Germany and Switzerland |
| 30 September 1913– | At Lerici, Gulf of La Spezia, Italy |
| 9 June 1914 | <i>The Widowing of Mrs. Holroyd</i> (New York) |
| 1 April 1914 | In London, Buckinghamshire and Sussex |
| July 1914–December 1915 | Marries Frieda Weekley in London |
| 13 July 1914 | <i>The Prussian Officer and Other Stories</i> |
| 26 November 1914 | <i>The Rainbow</i> ; suppressed by court order on |
| 30 September 1915 | 13 November |

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

	<i>Chronology</i>	xi
30 December 1915– 15 October 1917	In Cornwall	
1 June 1916	<i>Twilight in Italy</i>	
July 1916	<i>Amores</i>	
15 October 1917	Expelled from Cornwall by military authorities	
October 1917–November 1919	In London, Berkshire and Derbyshire	
26 November 1917	<i>Look! We Have Come Through!</i>	
October 1918	<i>New Poems</i>	
November 1919–February 1922	To Italy, then Capri and Sicily	
20 November 1919	<i>Bay</i>	
May 1920	<i>Touch and Go</i>	
9 November 1920	<i>Women in Love</i> published privately in New York by Seltzer (in England by Secker on 10 June 1921)	
25 November 1920	<i>The Lost Girl</i>	
February 1921	<i>Movements in European History</i>	
4 April 1921	Asks Curtis Brown to act as his English agent	
10 May 1921	<i>Psychoanalysis and the Unconscious</i> (New York)	
9 December 1921	<i>Tortoises</i> (New York)	
12 December 1921	<i>Sea and Sardinia</i> (New York)	
February–March 1922	To Ceylon and Australia	
14 April 1922	<i>Aaron's Rod</i> (New York)	
September 1922–March 1923	In New Mexico	
23 October 1922	<i>Fantasia of the Unconscious</i> (New York)	
24 October 1922	<i>England, My England</i> (New York)	
March 1923	<i>The Ladybird, The Fox, The Captain's Doll</i> (London)	
March–November 1923	In Mexico and USA	
27 August 1923	<i>Studies in Classic American Literature</i> published in New York by Seltzer	
September 1923	<i>Kangaroo</i>	
9 October 1923	<i>Birds, Beasts and Flowers</i> (New York)	
December 1923–March 1924	In England, France and Germany	
March 1924–September 1925	In New Mexico and Mexico	
June 1924	<i>Studies in Classic American Literature</i> published in England by Secker	

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

xii	<i>Chronology</i>
28 August 1924	<i>The Boy in the Bush</i> (with Mollie Skinner)
10 September 1924	Death of his father, Arthur John Lawrence
February 1925	Replaces Seltzer with Alfred A. Knopf as US publisher
14 May 1925	<i>St. Mawr together with the Princess</i>
9–22 October 1925	In the Midlands: stays with sister Ada in Ripley and travels around Derbyshire. Visited by Frieda's younger daughter Barbara
23 November 1925– 20 April 1926	At the Villa Bernarda, Spotorno, Italy
December 1925	Visited again by Barbara Weekley, who is staying in Alassio; and by Martin Secker, who leaves on 18 January
7 December 1925	<i>Reflections on the Death of a Porcupine</i> (Philadelphia)
18 January 1926	Writing <i>The Virgin and the Gipsy</i>
21 January 1926	Sends final section of <i>The Virgin and the Gipsy</i> to Secker for typing;
	<i>The Plumed Serpent</i>
30 January 1926	Receives typescript of <i>The Virgin and the Gipsy</i> from Secker
? February 1926	Decides not to publish <i>The Virgin and the Gipsy</i>
25 March 1926	<i>David</i>
25–30 November 1926	Finishes first version of <i>Lady Chatterley's Lover</i>
c. 1 December 1926– 25 February 1927	Writes second version of <i>Lady Chatterley's Lover</i>
4–11 April 1927	Visits Etruscan tombs and museums with Earl Brewster
10 April 1927	In Volterra; idea for a 'story of the Resurrection'
11 April–4 August 1927	At the Villa Mirenda, San Paolo, near Florence
13–28 April 1927	Writes first draft of <i>The Escaped Cock</i> (Part I)
28 April–5 May 1927	Types <i>The Escaped Cock</i> (Part I)

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

	<i>Chronology</i>	xiii
May 1927	Writes ‘The Man Who Was Through with the World’ and ‘Things’; working on <i>Sketches of Etruscan Places</i>	
5 May 1927	Sends two typed copies of <i>The Escaped Cock</i> (Part I) to Nancy Pearn of Curtis Brown	
19 May 1927	Meets American friends of the Brewsters named Clapp or Klapp	
28 May 1927	<i>Resurrection</i> painting completed	
June 1927	Nancy Pearn offers ‘Things’ to the <i>Fortnightly Review</i> , <i>Nash’s</i> and <i>Hutchinson’s</i> ; <i>Mornings in Mexico</i> published by Secker in London (5 August in USA)	
10 June 1927	Nancy Pearn returns manuscript of ‘Things’ to DHL	
July 1927	Seriously ill	
5–30 August 1927	In Villach, Austria	
31 August–4 October 1927	At Villa Jaffe, Irschenhausen	
4–18 October 1927	At Baden-Baden, Germany, Milan and Mirinda	
October 1927	Writes ‘The Undying Man’	
19 October 1927	Returns to Villa Mirinda	
9 November 1927	Advised by Nancy Pearn to write ‘more of the sort of story that sells to the “Nash’s” type of magazine’	
9–17 November 1927	Writes <i>Rawdon’s Roof</i>	
17 November 1927	Posts <i>Rawdon’s Roof</i> manuscript to Nancy Pearn	
8 December 1927–January 1928	Writing third version of <i>Lady Chatterley’s Lover</i>	
20 January–6 March 1928	At Chateau Beau Site, Les Diablerets, Switzerland	
February 1928	<i>The Escaped Cock</i> (Part I) published in <i>Forum</i>	
6 March 1928	Is considering extending <i>The Escaped Cock</i>	
May 1928	Writes ‘Mother and Daughter’	
24 May 1928	<i>The Woman Who Rode Away and Other Stories</i> published by Secker (on 25 May in USA)	

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

xiv	<i>Chronology</i>
by 4 June 1928	Sends 'Mother and Daughter' to Nancy Pearn
11–15 June 1928	In Grenoble, France
17 June–6 July 1928	At Grand Hotel, Chexbres-sur-Vevey, Switzerland
25 June 1928	Nancy Pearn requests a story for Christmas edition of <i>Eve</i>
30 June 1928	Second half of <i>The Escaped Cock</i> 'almost finished'
late June 1928	<i>Lady Chatterley's Lover</i> privately published (Florence)
July 1928	Writes 'The Blue Moccasins'
9 July–18 September 1928	At Chalet Kesselmatte, near Gsteig, Switzerland
26 July 1928	Sends 'The Blue Moccasins' to Nancy Pearn
August 1928	'Things' published in <i>Bookman</i>
6 August–22 November 1928	Negotiates sale of <i>Rawdon's Roof</i>
8 August 1928	'The Blue Moccasins' notebook returned to DHL
28 August 1928	Asks Enid Hilton if she will type <i>The Escaped Cock</i>
September 1928	<i>Collected Poems</i> (London; July 1929 in USA)
2 September 1928	Sends <i>The Escaped Cock</i> (Parts I and II) to Enid Hilton for typing
8 September 1928	Proofs and typescript of 'Things' sent to DHL
18 September–1 October 1928	In Lichtenthal, Baden-Baden
22 September 1928	Receives typescripts of <i>The Escaped Cock</i>
24 September 1928	Sends typescript of <i>The Escaped Cock</i> to Pollinger of Curtis Brown
1 October 1928	'Things' published in <i>Fortnightly Review</i>
2–15 October 1928	At Grand Hotel, Le Lavandou, France
15 October–17 November 1928	At La Vigie, Île de Port-Cros
25 October 1928	<i>Eve</i> proofs of 'The Blue Moccasins' to DHL
30 October 1928	Agrees to make <i>Rawdon's Roof</i> longer
3 November 1928	Returns <i>Eve</i> proofs of 'The Blue Moccasins'

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)*Chronology*

xv

17 November 1928– 11 March 1929	At Hotel Beau Rivage, Bandol, France
22 November 1928	Agrees to sign copies of <i>Rawdon's Roof</i> ; has 'lengthened' it;
17 December 1928	'The Blue Moccasins' published in <i>Eve</i> Longer version of <i>Rawdon's Roof</i> manuscript has reached Pollinger
20 December 1928	Pollinger expects proofs of <i>Rawdon's Roof</i> shortly
7 January 1929	Agrees to book publication of Part I of <i>The Escaped Cock</i> ; requests Part II back from Pollinger
27 January 1929	Receives ten sheets of <i>Rawdon's Roof</i>
February 1929	'The Blue Moccasins' published in <i>Plain Talk</i>
9 February 1929	Receives case of sheets for <i>Rawdon's Roof</i>
15 February 1929	Sends signed sheets of <i>Rawdon's Roof</i> to Elkin Mathews
19 February 1929	Receives and returns corrected proofs of 'Mother and Daughter'
by March 1929	<i>Rawdon's Roof</i> published by Elkin Mathews
12 March–7 April 1929	In Paris and nearby
31 March 1929	Harry and Cresse Crosby's Black Sun Press to publish <i>The Escaped Cock</i>
April 1929	'Mother and Daughter' published in <i>Criterion</i>
3 April 1929	Considers revising <i>The Virgin and the Gipsy</i>
3 April–19 September 1929	Correspondence about publication of <i>The Virgin and the Gipsy</i>
7–13? April 1929	Travels to Barcelona
17 April–18 June 1929	In Mallorca
20 May 1929	Sends MS of <i>The Escaped Cock</i> (Part I) to Harry Crosby ('a small gift')
21 May 1929	Arranges for full typescript of <i>The Escaped Cock</i> to be sent by Pollinger to the Crosbys
27 May 1929	Secker is one story short for a volume
June 1929	<i>The Paintings of D. H. Lawrence</i>
22 June–16 July 1929	At Forte dei Marmi, until 6 July; then in Florence

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

xvi	<i>Chronology</i>
July 1929	<i>Pansies</i> published by Secker
5 July 1929	Exhibition of paintings at Warren Gallery, London, raided by police
16 July–25 August 1929	In Baden-Baden and nearby
8 August 1929	Has received proofs of <i>The Escaped Cock</i> from the Crosbys
15 August 1929	Sends Caresse Crosby artwork and corrected proofs for <i>The Escaped Cock</i>
26 August–18 September 1929	At Rottach in Austria
17 September 1929	Has signed, numbered and posted fifty-six vellum sheets of <i>The Escaped Cock</i>
23 September 1929–February 1930	At Hotel Beau Rivage, then Villa Beau Soleil, Bandol
September/October 1929	<i>The Escaped Cock</i> (both parts) published by Black Sun Press (Paris)
3 February 1930	Agrees to change title of <i>The Escaped Cock</i> to <i>The Man Who had Died</i>
6 February–1 March 1930	In sanatorium ‘Ad Astra’, Vence, Alpes Maritimes, France
2 March 1930	Dies at Villa Robermond, Vence
1 May 1930	Private edition of <i>The Escaped Cock</i> (ten copies) published by Harry Marks in USA.
17 May 1930	<i>The Virgin and the Gipsy</i> published in Florence by Orioli (by Secker in October, and Knopf in New York on 10 November)
March 1931	<i>The Escaped Cock</i> published under the title <i>The Man Who Died</i> by Secker and (later in 1931) Knopf
January 1933	<i>The Lovely Lady</i> published by Secker (by Viking Press in New York in February)

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

CUE-TITLES

A. Manuscript locations

IEduc	Iowa State Education Association
UCB	University of California at Berkeley
UCLA	University of California at Los Angeles
UIII	University of Illinois
UN	University of Nottingham
UNM	University of New Mexico
UT	University of Texas at Austin
UTul	University of Tulsa

B. Printed works

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

- LCL* D. H. Lawrence. *Lady Chatterley's Lover*. Ed. Michael Squires. Cambridge: Cambridge University Press, 1993.
- LEA* D. H. Lawrence. *Late Essays and Articles*. Ed. James T. Boulton. Cambridge: Cambridge University Press, 2004.
- Letters*, i. James T. Boulton, ed. *The Letters of D. H. Lawrence*. Volume I. Cambridge: Cambridge University Press, 1979.
- Letters*, ii. George J. Zytaruk and James T. Boulton, eds. *The Letters of D. H. Lawrence*. Volume II. Cambridge: Cambridge University Press, 1981.
- Letters*, iii. James T. Boulton and Andrew Robertson, eds. *The Letters of D. H. Lawrence*. Volume III. Cambridge: Cambridge University Press, 1984.
- Letters*, iv. James T. Boulton, Elizabeth Mansfield and Warren Roberts, eds. *The Letters of D. H. Lawrence*. Volume IV. Cambridge: Cambridge University Press, 1987.
- Letters*, v. James T. Boulton and Lindeth Vasey, eds. *The Letters of D. H. Lawrence*. Volume V. Cambridge: Cambridge University Press, 1989.

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

xviii

Cue-titles

- Letters*, vi. James T. Boulton and Margaret H. Boulton, with Gerald M. Lacy, eds. *The Letters of D. H. Lawrence*. Volume VI. Cambridge: Cambridge University Press, 1991.
- Letters*, vii. Keith Sagar and James T. Boulton, eds. *The Letters of D. H. Lawrence*. Volume VII. Cambridge: Cambridge University Press, 1993.
- OED*₂ J. A. Simpson and E. S. C. Weiner, eds. *The Oxford English Dictionary*. 2nd edn. Oxford: Clarendon Press. 1989.
- Phoenix* Edward D. McDonald, ed. *Phoenix: The Posthumous Papers of D. H. Lawrence*. New York: Viking Press, 1936.
- Poems*, i. Vivian de Sola Pinto and Warren Roberts, eds. *The Complete Poems of D. H. Lawrence*. Volume I. Heinemann, 1964.
- Poems*, ii. Vivian de Sola Pinto and Warren Roberts, eds. *The Complete Poems of D. H. Lawrence*. Volume II. Heinemann, 1964.
- Roberts Warren Roberts and Paul Poplawski. *A Bibliography of D. H. Lawrence*. 3rd edn. Cambridge: Cambridge University Press, 2001.
- WL* D. H. Lawrence. *Women in Love*. Ed. David Farmer, Lindeth Vasey and John Worthen. Cambridge: Cambridge University Press, 1987.

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey
Frontmatter[More information](#)

INTRODUCTION

This volume contains six of D. H. Lawrence's late short stories and novellas, written between early 1926 and mid 1928:

- The Virgin and the Gipsy* (January 1926)
- 'Things' (May 1927)
- Ramdon's Roof* (November 1927)
- 'Mother and Daughter' (May–June 1928)
- The Escaped Cock* Part I (April 1927)
Part II (June–July 1928)
- 'The Blue Moccasins' (July 1928)

Three story fragments (one of them the last fictional work Lawrence wrote) are included in appendixes. The first is entitled 'The Man Who Was Through with the World' (written in May 1927); the second is 'The Undying Man' (written in October 1927); and the third (previously unpublished, and written not earlier than January 1929), left untitled by Lawrence, is here called 'The Woman Who Wanted to Disappear'. Unpublished early versions of *The Escaped Cock* (Part I and Part II) and of 'The Blue Moccasins' are also included in appendixes.

'Things', 'Mother and Daughter', Part I of *The Escaped Cock* and 'The Blue Moccasins' were first published in periodical form, where Lawrence often allowed shortening and other interference by magazine editors. *Ramdon's Roof* appeared separately in Elkin Mathews's Woburn Books series in 1929. 'Things', 'Mother and Daughter', 'The Blue Moccasins' and *Ramdon's Roof* would be included in the posthumous volume *The Lovely Lady* (1933). In title and subject too challenging for a commercial publisher to consider, *The Escaped Cock* in its full text (Parts I and II) was published privately and expensively in Paris in 1929, the same method Lawrence had adopted for the publication of *Lady Chatterley's Lover* in Florence a year earlier. *The Virgin and the Gipsy* was published privately (and posthumously) in Florence in 1930.¹

¹ By Guiseppe ('Pino') Orioli (1884–1942), an antiquarian bookseller with whom DHL became particularly friendly in Florence in 1926, after two previous meetings: see David Ellis, *D. H. Lawrence: Dying Game* (Cambridge, 1998), pp. 306–7.

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

xx

*Introduction**The Virgin and the Gipsy: Spotorno 1926*

The Virgin and the Gipsy was a product of Lawrence's prolific creativity between November 1925 and April 1926, the months which he and Frieda had spent at the Villa Bernarda at Spotorno, on the Italian Riviera. The composition of this novella probably occupied Lawrence during the first few weeks of 1926. Details in it derived both from the Derbyshire countryside of Lawrence's youth, and from a portrayal of Ernest Weekley's family home after his wife Frieda departed for Germany with Lawrence in 1912, leaving her three young children behind.² Early in October 1925, the Lawrences had travelled to London and the Midlands on their way to Italy from Taos, New Mexico, staying initially in Nottingham with Lawrence's sister Emily, and then moving to his younger sister Ada's newer, smarter house in Ripley. Lawrence described how, at this time, the group 'motored all over my native Derbyshire . . . It's a very interesting county.'³ Frieda's youngest child, Barbara ('Barby'), was staying with friends of her father's (named Hewitt) during the Lawrences' second week in the Midlands, and visited them; she was acutely aware of her mother's apparent alienation in Ada's house.⁴ One incident in particular may have had a bearing on the bitterness of Lawrence's portrayal of the Weekley family in the story. Barby, wishing to stay the night with the Lawrences, had telephoned her Nottingham hosts to inform them that she would not be returning. She had received a subsequent telephone call from Mrs Hewitt, warning her of the consequences if her father were to find out that she had spent a night under the same roof as Lawrence – and she 'crept dejectedly back to [her] Nottingham friends in the dark'. Barby relates how, on hearing the news, 'Lawrence sprang to his feet, white with rage. "These mean, dirty little insults your mother has had to put up with all these years!" he spat out, gasping for breath.'⁵ This painful reminder of Weekley's hostility provided an impetus for the writing of *The Virgin and the Gipsy* a few months later.

After leaving the Midlands on 22 October, the Lawrences stayed briefly in London and then visited Frieda's mother in Baden-Baden before travelling to Spotorno, at the end of the second week in November. Rina Secker, married to Lawrence's English publisher Martin Secker, had found the Villa

² Ernest Weekley (1865–1954) was Professor of Modern Languages at University College, Nottingham (later Nottingham University); the children were Charles Montague Weekley (1900–82), Elsa Agnes Frieda Weekley (1902–85) and Barbara Joy Weekley (1904–98).

³ *Letters*, v. 320. (Subsequent references to *Letters* volumes are usually given in the text by volume and page number in parentheses.)

⁴ See Barbara Barr, 'Step-daughter to Lawrence', *London Magazine*, xxxiii (August/September 1993), 33.

⁵ Edward Nehls (ed.), *D. H. Lawrence: A Composite Biography*, volume iii (Madison, 1959), p. 9.

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)*Introduction*

xxi

Bernarda for the Lawrences: a house belonging to the wife of Angelo Ravagli, a lieutenant in the Bersaglieri who would later become Frieda's third husband. The Lawrences moved into the villa on 23 November, and it was about this time that Lawrence thought he might 'have a shot' at writing a ghost story for inclusion in Cynthia Asquith's proposed collection of such tales (v. 341). The resulting story, *Glad Ghosts*,⁶ though not used by Lady Cynthia, anticipates key themes explored in the stories within this volume, notably the power of the old to blight the lives of the young and the possibility of rebirth or renewal of the body through sexual contact.

Barby arrived on the Italian Riviera at the beginning of December, and stayed initially at a *pensione* at Alassio, some twenty miles down the coast. Lawrence explained to Dorothy Brett⁷ on 5 December that 'Pa prefers she shouldn't house here' (v. 347). Despite his bitterness towards Weekley and initial dislike of the children's 'suburban bounce and *suffisance*' (v. 333), he developed a growing liking for Barby, advising her about painting during their walks in Spotorno, and even adding figures to her canvases. Barby was considered the rebel of the family: she had fought against the substitute maternal figure of Weekley's unmarried sister Maude (the children had been brought up by their paternal aunts and grandparents⁸) and been expelled from school for drawing male nudes in a textbook. She directly inspired Lawrence's creation of Yvette (the 'virgin' of *The Virgin and the Gipsy*), the younger daughter of a literary vicar whose wife left him years before: to rebellious Yvette, trapped in the constricting and stuffy family home, a gipsy holds out the hope of a freer and fuller life. This brings not only a new physical challenge but also a new moral dimension to undermine the conventional superiority of her father's rectory. Contrary to common prejudice, the gipsy, as a creature of the open air, embodies not only sexual attraction but also freshness and cleanliness, whereas it is the airless rectory that is presented as unclean, literally as well as metaphorically. As in so much of Lawrence's fiction, it is implied that sympathetic connection with another being can awaken feelings that were previously suppressed. The story combines the seriousness of such themes with both light humour and savage satire, and fuses realism with both symbolic and fairy-tale elements. Its portrayal of various members of the Weekley family is a triumph – especially given the fact that Lawrence had never met

⁶ Published in *Dial* (July and August 1926), separately by Ernest Benn (November 1926) and collected in *The Woman Who Rode Away and Other Stories*, 1928 (Roberts A35a and A41).

⁷ The artist the Hon. Dorothy Eugenie Brett (1883–1977), known as 'Brett', a close friend of DHL since 1915.

⁸ See Explanatory note on 5:4.

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

Barby's grandmother, Agnes Weekley, and relied on drawings and accounts of her provided by Barby.

Lawrence's earliest surviving explicit written mention of *The Virgin and the Gipsy* is in a letter of 18 January 1926 to Martin Secker: 'I had a good whack at my gipsy story tonight, and nearly finished it: over the climax, and on the short down slope to the end' (v. 380). Secker had seen the Lawrences while visiting his wife and son at the Villa Maria in Spotorno: he may well have heard a synopsis of the story or read some of the manuscript, had obviously encouraged Lawrence to complete it, and may even have taken its completed first part back to London with him for typing, when he left earlier on the 18th. It is not clear when Lawrence had started *The Virgin and the Gipsy*: he had finished *Glad Ghosts* by 29 December and then revised the typescript of *Sun* and corrected the final proofs of his play *David*.⁹ A starting date in the first week of January would be a reasonable assumption.

Probably in discussion with Secker, Lawrence first considered the possibility of publishing *The Virgin and the Gipsy* with *Glad Ghosts*, as a successor to Secker's 1925 volume *St. Mawr together with The Princess*, which had also contained a novella and a short story. Moreover, in 1923 Secker had published a volume of three of Lawrence's novellas, *The Ladybird, The Fox, The Captain's Doll*, which had been very successful; and Secker was keen to publish the new novella. Lawrence sent the rest of *The Virgin and the Gipsy* to Secker to be typed on 21 January 1926, requesting criticism and expressing his willingness to make alterations if required – 'I never mind altering these stories a bit' (v. 382). Then, on 29 January, he wrote to Nancy Pearn, who was in charge of periodical publication for his literary agent Curtis Brown: 'I shall send you next week a long story: "The Virgin and the Gipsy" – about 25000 – or 30,000 words' (v. 385). He thanked Secker for the returned typescript on 30 January and asked: 'Let me know a bit in detail how the story strikes you' (v. 386). Lawrence tried again to elicit a response from Secker two days later:

Frieda doesn't like the title of 'The Virgin and the Gipsy': she prefers something with Granny: like 'Granny Gone'¹⁰ or 'Granny on the Throne'. What do you think? . . . Only *don't count on a book for the autumn, really*. I feel at the moment I will never write another word. (v. 388)

At some point Lawrence revised the typescript: one opportunity would have been while he waited for Secker's reply to this letter. Yet at some point he

⁹ *Sun* was first published in *New Coterie*, iv (Autumn 1926), 6–77 (Roberts C145); *David* was published by Secker in March 1926 (Roberts A34).

¹⁰ Though the Saywell grandmother was modelled on Ernest Weekley's mother, her original did not die until 29 August 1927, aged eighty-six.

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey
Frontmatter[More information](#)

also changed his mind about publishing the story, expressing scruples about his acidic portrayal of Weekley as the Reverend Arthur Saywell, as in Barby's account: 'Frieda showed me the manuscript and said that Lawrence thought he should not publish it "Because, after all, he is their father."' ¹¹

It is possible that Lawrence's reluctance to publish was caused by the fact that he spent a good deal more time with both Frieda's daughters during February 1926; Elsa, in particular, was extremely attached to her father, and that may have proved inhibiting. At all events, he seems to have done nothing further to the novella after his revision of the typescript: by April 1929, when he thought he might rework it, his tuberculosis was making him too weak to do much. (He had not been completely well since he had almost died in Mexico early in 1925, and his health had continued to deteriorate. He always refused to mention tuberculosis, but instead referred to chest, bronchial and throat complaints.) On 3 April 1929, he informed Laurence Pollinger¹² of his suggestion to Eldridge Adams of Crosby Gaige (who was then considering the publication of *The Escaped Cock*, discussed below) that 'I might prepare for him a little novel – about 25,000 words – which I did two years ago but which wants doing over. I might – when I settle somewhere. The MS. is in Florence' (vii. 236). On 25 July, however, in response to Pollinger's interest in trying magazine publication for the 'long story or novel' which Lawrence had 'almost finished', Lawrence replied: 'As for Eldridge Adams, I didn't like him and shan't give him that short novel even if I *do* do it over and get it ready to publish' (vii. 391). Instead he tried to encourage Nancy Pearn (who had referred to the 'rumour' of a new story on 22 July¹³) in his letter to her of 2 August: 'I've got a little novel – but I want to re-write it – if ever I get into the mood' (vii. 402), to which she responded on the 7th: 'Oh joy! about the little novel.' Writing to Pollinger on 14 September, Lawrence looked forward to writing 'some stories – and perhaps re-cast[ing] *The Virgin and the Gipsy*' (vii. 481). Nancy Pearn wrote five days later to say that Hutchinson's¹⁴ were asking for short stories and were interested in the 'long one'. There is, however, no evidence that he ever tried to recover his novella from Florence (presumably from his friend 'Pino' Orioli), let alone that he further revised it; it is more likely that the statement in Orioli's posthumous first edition of the

¹¹ 'Step-daughter to Lawrence – II', *London Magazine*, xxxiii (October/November 1993), 14. See the 'Texts' section below for DHL's revision of the typescript.

¹² Laurence Edward Pollinger (1898–1976) had taken charge of the publication of DHL's books at Curtis Brown Ltd.

¹³ Letters to DHL from Nancy Pearn and other staff at Curtis Brown are located at UT. As with letters from other correspondents, they are identified in the text by date.

¹⁴ *Hutchinson's Story Magazine* had previously published DHL's stories 'The Fox' (Nov. 1920), 'Fanny and Annie' (21 Nov. 1921) and 'The Border Line' (Sept. 1924).

Cambridge University Press

978-0-521-36607-6 - *The Virgin and the Gipsy and Other Stories*

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

xxiv

Introduction

story – ‘*This work lacks the author’s final revision*’¹⁵ – is accurate, although, as David Ellis observes, few of Lawrence’s works would not have had more revision if he had had the opportunity, and *The Virgin and the Gipsy* ‘is as finished as most others’.¹⁶

Orioli had in effect been the publisher of *Lady Chatterley’s Lover*, and was eager after its success to publish more of Lawrence’s work privately, while – following Lawrence’s death in March 1930 – Frieda was anxious about her ability to survive financially; she must have agreed very soon after he died to the posthumous publication of *The Virgin and the Gipsy*. It came out in Florence on 17 May 1930 as number 4 in Orioli’s Lungarno series, in a limited edition of 810 copies at one guinea. Secker was worried Orioli’s volume could damage the chances of any edition he might publish himself, but was nevertheless convinced that a limited edition would ‘sell only a few copies’. He proposed to issue a six-shilling edition, ‘thus aiming at giving the book the widest possible circulation among the general public’.¹⁷ His edition of 5,800 copies, published in October 1930, sold out before the end of the year; a further 2,360 copies were subsequently printed, and he published a pocket edition in August 1931. Alfred Knopf, Lawrence’s American publisher, brought out his edition on 10 November 1930.¹⁸

Etruria at Easter: *The Escaped Cock* (Part I)

Lawrence had finished the first writing of *The Virgin and the Gipsy* by 21 January 1926, and the following months were dominated by writing and by travel – although Italy remained the place to which he and Frieda always returned. From the Villa Bernarda the Lawrences moved into the Villa Mirenda, near Florence, on 6 May. Having written the story ‘Two Blue Birds’ and the essay ‘The Nightingale’ between April and early July, Lawrence posted another story, ‘The Man Who Loved Islands’, to Nancy Pearn just before leaving for Germany. He arrived with Frieda in Baden-Baden on 13 July and then, after only a short stay, travelled to London and Scotland. He also went to Eastwood (without Frieda), where pleasant nostalgia was tempered by the disheartening effect of the coal strike. He rejoined Frieda in London on 16 September; they left for Florence on the 28th, arriving back

¹⁵ The statement continues: ‘*and has been printed from the manuscript exactly as it stands.*’ As was normal in the period (and is still the case today), ‘*manuscript*’ could equally mean ‘typescript’ to a publisher or printer.

¹⁶ *Dying Game*, p. 713.

¹⁷ Letter from Secker to Laurence Pollinger, 29 May 1930. (Letters from Secker and members of his firm are in the Secker ‘Letter-Book’, U111.) Secker’s pre-publication orders were over 2,200; letter from P. P. Howe of Secker to Pollinger, 16 October 1930.

¹⁸ Roberts A54.

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)*Introduction*

XXV

at the Villa Mirinda at the beginning of October. As soon as he was settled, Lawrence became primarily occupied with writing the first version of what would become *Lady Chatterley's Lover*, but that did not preclude other projects.

For some time Lawrence had been considering writing a book about the Etruscans, and it was in pursuit of such an ambition that, between 4 and 11 April 1927, Lawrence and Earl Brewster¹⁹ visited the Etruscan museums and tombs in Rome, Cerveteri, Tarquinia, Montalto di Castro, Vulci, Grosseto and finally Volterra, which they reached on Palm Sunday (10 April). Brewster recalled in his memoirs:

My memory is that Easter [Palm Sunday] morning found us at Grosseto [Volterra]: there we passed a little shop, in the window of which was a toy white rooster escaping from an egg. I remarked that it suggested a title – “The Escaped Cock” – a story of the Resurrection”. Lawrence replied that he had been thinking about writing a story of the Resurrection: later in the book of that title which he gave me, he has written: “To Earl this story, that began in Volterra, when we were there together.”²⁰

After returning to the Villa Mirinda, Lawrence mentioned this story to Christine Hughes²¹ on 25 April: ‘I’ve been doing a story of the Resurrection – what sort of a man “rose up”, after all that other pretty little experience. Rather devastating!’ (vi. 40). By the 28th he had written a manuscript draft;²² he told Brewster that he ‘wrote a story of the Resurrection – show it you one day’ (vi. 44). He gave Brewster more details five days later:

I wrote a story of the Resurrection, where Jesus gets up and feels very sick about everything, and can’t stand the old crowd any more – so cuts out – and as he heals up, he begins to find what an astonishing place the phenomenal world is, far more marvellous than any salvation or heaven – and thanks his stars he needn’t have a ‘mission’ any more. It’s called *The Escaped Cock*, from that toy in Volterra. Do you remember? (vi. 50)

By 5 May, Lawrence had typed the story in two copies, referred to in this volume as TSIa and TSIb.²³ He remembered, two years later, that ‘I typed

¹⁹ DHL had known Earl Brewster (1878–1957) and his wife Achsah (1878–1945), American painters, and students of Eastern philosophy, since meeting them on Capri in April 1921.

²⁰ Earl Brewster and Achsah Brewster, *D. H. Lawrence: Reminiscences and Correspondence* (1934), pp. 123–4.

²¹ Christine Hughes was the wife of a bank manager and had literary interests: DHL had met her in 1924. Her daughter Mary Christine (b. 1908?) was not strong, and went to live in the eastern USA. Mother and daughter came to Italy and renewed their acquaintance with the Lawrences in December 1926. See p. xxxiv.

²² Roberts E116a (located at IEDuc): this version is previously unpublished and is reproduced as Appendix I(a).

²³ Roberts E116c (UT) and E116b (UTul) respectively: see Texts section below.

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

this story out myself, so probably I altered it in typescript a good bit', and also recalled that the story had been 'written in the Villa Mirenda near Florence in 1927, Easter – & suggested by a little Easter toy of a cock escaping from a man, seen in a shop-window in Volterra the week before Easter after looking at Etruscan tombs –'.²⁴ On 5 May Lawrence sent TSIa and TSIb to Nancy Pearn – 'You'll find it a tough one to place' (vi. 51) – and she acknowledged them on the 10th. On 17 May she told him that *The Escaped Cock* was impossible for popular magazines, but not for serious reviews; consequently she was pleased to be able to report on 4 October that the *Forum* was taking it and paying \$150. When Lawrence wrote to the Brewsters on 21 October, he mentioned his misgivings about the magazine: 'that resurrection story . . . suggested by a toy at Volterra at Easter – that the American *Forum* has bought – a weird place for such a story' (vi. 196). He elaborated this concern, as well as his fondness for the piece, to the *Forum*'s editor, Henry Goddard Leach: 'I'm glad you are trying *The Escaped Cock* on your public. After all, you don't cater exclusively for flappers and self-opinionated old ladies – and it *is* a good story' (vi. 226).²⁵

Resurrection had been an earlier theme in Lawrence's writing, but by the period in which *The Escaped Cock* was composed it had acquired a pressing personal meaning.²⁶ He had told Earl Brewster on 13 May 1927 that 'I did paint a bit of my *Resurrection* picture – un poco triste, ma mi pare forte [a bit sad, but it seems powerful to me]. I got him as impersonal as a queer animal! But I can't finish it' (vi. 56). He had begun this painting before the Etruscan trip and had completed it by 28 May. He kept Brewster in touch with its progress: 'I finished my *Resurrection* picture, and like it. It's Jesus stepping up, rather grey in the face, from the tomb, with his old ma helping him from behind, and Mary Magdalen easing him up towards her bosom in front' (vi. 72).

Increasingly, however, Lawrence was struggling against the debilitating effects of illness: each remission seemed miraculous. On Good Friday (15 April 1927), he continued a letter (probably started the day before) to Mabel Dodge Luhan, the wealthy and wilful American patroness of the arts whom he had first met in Taos in 1922: 'This is the day they put Jesus in

²⁴ DHL's recollections are written on a page bound in before the manuscript of Part II (Roberts E116h, located at IEdue).

²⁵ In December 1927 DHL agreed to let the bookseller–publisher Charles Lahr have the story for his series of 'little books' (*Letters*, vi. 238) in which *Sun* had been published (Roberts A35a), but this did not happen. It was published in February 1928 in *Forum*, lxxix, 285–93 (Roberts C167).

²⁶ Apart from himself, his old Eastwood friend Gertie Cooper (1885–1942) had tuberculosis at this time, and in a letter to her of 19 May 1927 he described her recovery from surgery as 'a miracle: almost a resurrection' (*Letters*, vi. 63).

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

the tomb – and really, those three days in the tomb begin to have a terrible significance and reality to me’ (vi. 37). Yet a full resurrection would necessitate what Lawrence envisaged as a natural casting-off of the old and a process of re-emergence into a new, revitalised future. Exploring the way in which illness can act as the catalyst to this kind of change, Lawrence wrote:

In my opinion, flu is one of the diseases of a changing constitution. It changes the very chemical composition of the blood – hence the bad effect on the heart – and the long time one takes to get round. And when one does get round, one has lost for good one’s old self – some of it – though where the new self comes in, I don’t quite see.

(vi. 37)

The first part of *The Escaped Cock* explores the possibilities of Christ’s re-emergence from the tomb, and the way in which a ‘new self’ may be created through isolation and the abandonment of a false mission. There is a possible analogy in Lawrence’s fear that he had sacrificed his health in a useless attempt to reform the world. And no doubt awareness of his mortality contributed to this resurgence of interest in specifically religious and mythological themes, particularly in his poetry, and in his last substantial work, *Apocalypse*.²⁷ Such concerns would naturally emerge in the second part of *The Escaped Cock* when he came to write it fourteen months later, though there is no evidence from 1927 suggesting that, at this stage, he considered adding a second part to it.

‘The Man Who Was Through with the World’ and Florentine ‘Things’

By the beginning of May 1927, Lawrence had been at the Villa Mirinda for a year, and after his return from the Etruscan sites was preoccupied with his travel book *Sketches of Etruscan Places*. It appears that, during this month, he also composed the unfinished story ‘The Man Who Was Through with the World’ (printed here as Appendix II). This story, possessing obvious thematic parallels with ‘The Man Who Loved Islands’ (of which Lawrence was correcting proofs late in April), concerns a man who has become disillusioned with society and resolves to be a hermit. However, while preserving and perhaps fuelling the hermit’s repulsion from his ‘fellow-men’, this state of isolation tends to provoke only boredom and discomfort: the fragment breaks off with him doing ‘chores’ in the days of ‘cold rain’.

Writing this fragment may have been one way for Lawrence to come to terms with his own desire to be a hermit, as expressed in a letter to his sister

²⁷ See *Last Poems* (Florence, 1932) and *Apocalypse and the Writings on Revelation*, ed. Mara Kalnins (Cambridge, 1980).

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

xxviii

Introduction

Ada on 19 May: 'I feel like turning hermit, and hiding away the rest of my days, away from everybody. But I suppose it is a phase, a sort of psychic change of life many men go through after forty' (vi. 63). By the 28th he had rejected this temptation: 'I shall go out into the world again, to kick it and stub my toes. It's no good my thinking of retreat' (vi. 71–2).

During May Lawrence also composed other short pieces, including a story entitled 'None of That!' in which Ethel Cane, who possesses many of the attributes of Mabel Luhan, is a passionate collector of antiques, summed up in the cutting observation: 'Things! She was mad about "things"!'²⁸ 'None of That!' was completed by 27 May, and the story 'Things' was written the same month.

In 'Things', Valerie and Erasmus Melville, a couple who collect 'things', are idealists who travel abroad in search of spiritual and cultural sustenance but finally surrender to materialistic values and return to financial security in America. The expatriate Americans Earl and Achsah Brewster contributed elements of character to the Melvilles, including their shared Buddhism and painting. In addition, at about the time he was writing the story, Lawrence sent a letter to Brewster (3 May 1927) responding to the latter's disillusionment with Buddhism and Europe, which certainly sounds like that of Erasmus Melville:

So the vacuities are still empty! – especially the material and domiciliary ones. Don't bother about the 'inside' ones: Kundalini: believe me, that is *change of life* . . . I'm not sure that one couldn't live anywhere, if one just settled down to it. *Don't* take too much notice of your moods. Don't pay too much attention to your vacuities – they'll pass. It's a physiological state; grin and abide and wait till you're through. It doesn't much matter where you live – within reason. (vi. 49)

He encouraged Brewster to go to Taos, where there would be an inexpensive place to stay on Mabel Luhan's estate. On the 13th he informed Brett: 'I wrote Earl and Achsah again about their coming to Taos. But they wont face America' (vi. 55). In June he urged Earl Brewster to '*Decide something*', to resolve his 'homeless houseless bit' and to stop drifting, for he was not 'moving anywhere' (vi. 90). This recommended course is taken, ultimately, by the Melvilles in the story 'Things'.

Because of such close parallels, Lawrence's disclaimer to the Brewsters – 'Have a most amusing story of mine in Amer[ican] *Bookman* – called "Things" – you'll think it's you but it isn't' (vi. 562) – has been assumed to be simply disingenuous. Harry T. Moore, for example, calls the story 'accurately

²⁸ *The Woman Who Rode Away and Other Stories*, ed. Dieter Mehl and Christa Jansohn (Cambridge, 1995), 215:24–5.

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey
Frontmatter[More information](#)

cruel' and marvels that the Brewsters did not 'drop' Lawrence.²⁹ The assumption is that the Brewsters provided both the inspiration and the detail for the story.

Yet Lawrence surely meant what he said when he insisted that the Melvilles do not simply equate to the Brewsters. While Ethel Cane is clearly an equivalent of Mabel, there is no evidence to suggest that Lawrence believed the Brewsters to be hypocritical in their rejection of materialism for spiritual values. Although the Brewsters did live in fairly grand villas in Capri and elsewhere, that was primarily because they needed the studio space. They had neither the money nor the inclination to fill these villas with a 'chunk of Europe', nor did they collect antiques or experience transports in response to their glorious furniture. Furthermore, the Brewsters never compromised their ideas, in the manner of the Melvilles. The Melvilles spend time in California and Massachusetts before ultimately becoming trapped in Cleveland. The Brewsters had left America in 1910, had only ever returned once, and when Lawrence knew them were residents of Europe. Erasmus is forced into the cage of a meaningless job; Earl Brewster spent his days painting, studying and meditating.³⁰

In addition to the most commonly accepted correlation of the Brewsters with the protagonists of the story, it is arguable that the Melvilles reflect aspects of other people, including Mabel Luhan and Lawrence's Florentine friends Arthur and Lucy Wilkinson.³¹ Furthermore, two American friends of the Brewsters, called Clapp or Klapp,³² also contributed to the fictional portraits. As Lawrence told Achsah on 19 May 1927 after lunching with the friends: 'I can't stand high-browish spiritual upsoaring people any more'; and to Earl on the 28th he wrote, 'He [Clapp or Klapp] looked like a rat, exactly – a large, beady, foraging sharp rat³³ and she like a weevil' (vi. 72). But there is an even clearer connection in the observation to Earl on 9 June of 'Mrs Clapp – or Klapp – who said "To me it's Chârtres! Chârtres!" – over the little old knitted silk tobacco pouch' (vi. 78–9). This is strikingly close to Valerie Melville's 'mentally falling on her knees before the curtains.—"Chartres!" she said. "To me they are Chartres!"' (83:1–3). Lawrence met the Clapps/Klapps on 19 May: it is not clear if he saw them again, but the repeated mentions of

²⁹ *The Priest of Love*, rev. edn (1974), p. 454.

³⁰ For these distinctions, see Keith Cushman, 'Lawrence and the Brewsters', *Journal of the D. H. Lawrence Society*, iv, no. 2 (1987–8), 60.

³¹ See John Turner, 'D. H. Lawrence in the Wilkinson Diaries', *D. H. Lawrence Review*, xxx, no. 2 (2002), 11.

³² They settled in Florence; nothing more is known about them.

³³ Cf. 87:5, 87:10; 87:11.

Cambridge University Press

978-0-521-36607-6 - The Virgin and the Gipsy and Other Stories

D. H. Lawrence Edited by Michael Herbert, Bethan Jones and Lindeth Vasey

Frontmatter

[More information](#)

xxx

Introduction

them in letters to the Brewsters suggest that he did. The story may have been started after 19 May, and it must have been completed by the end of this month, because Nancy Pearn returned the original manuscript to Lawrence at the Villa Mirinda on 10 June.

Nancy Pearn reported on 19 July that ‘The “Fortnightly [Review]” will pay at their rate of a guinea a page for “Things”. As . . . it is not a story for the ordinary populars, I doubt if we should get a better offer in this case.’ Nine months later, on 16 April 1928, she congratulated Lawrence that ‘America [i.e. the American branch of Curtis Brown] has sold “Things” to “Bookman” who are to pay a Hundred Dollars and print at the latest by September.’ Presumably the British periodical had had to defer publication until the American branch also sold the story. Nancy Pearn’s secretary Rowena Killick sent the proofs and the typescript to Lawrence on 8 September. ‘Things’ appeared in the *Bookman* in August 1928, then in the *Fortnightly Review* on 1 October.

**Villa Mirinda again, ‘writing stories’: ‘The Undying Man’,
Rawdon’s Roof and ‘Mother and Daughter’**

After two and a half months in Austria and Germany, a period of convalescence after a serious bout of illness in July 1927, the Lawrences returned once more to the Villa Mirinda on 19 October. In early October, Lawrence had made a reference to the stimulus provided for ‘The Undying Man’. S. S. Koteliensky (‘Kot’), Lawrence’s Jewish friend of many years,³⁴ wrote in 1937:

It must have been in 1926 or 1927, when I sent the two Jewish stories, in my translation, as given here [i.e. in *London Mercury*], to D. H. Lawrence, saying, would he try either to render them into better English, or – which would be finer still – tell them in his own way. He replied at the time that he liked the stories very much; that he would try to remake them . . . I heard no more from him about them . . . But *Maimonides and Aristotle* he did try to remake, although he left it unfinished. The fragment recently appeared under the title *The Undying Man* in the volume *Phoenix*.³⁵

Recollecting the ‘stories of Maimonides and the Baal-Shem’ told to him as a young child, Kot had requested them from his mother once communication had been re-established between Britain and Russia after the Russian

³⁴ Samuel Solomonovich Koteliensky (1880–1955), b. Ukraine but naturalised British. He produced over thirty translations of Russian works, some of them in collaboration with DHL. He was a close friend and regular correspondent of DHL from 1914 to 1930.

³⁵ *The Quest for Rananim: D. H. Lawrence’s Letters to S. S. Koteliensky 1914 to 1930*, ed. George J. Zytaruk (Montreal, 1970), p. xxviii. Kot published ‘Maimonides and Aristotle’ and the second story (‘The Salvation of a Soul’) in translation from the Yiddish as ‘Two Jewish Stories’, *London Mercury*, xxxvi (February 1937), 362–70.