

Cambridge University Press

978-0-521-37326-5 — The First 'Women in Love'

D. H. Lawrence, Edited by John Worthen, Lindeth Vasey

Frontmatter

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



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THE WORKS OF D. H. LAWRENCE

GENERAL EDITORS

James T. Boulton

† Warren Roberts

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## GENERAL EDITORS' 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 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 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.

## ACKNOWLEDGEMENTS

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We are also grateful to the staff of Cambridge University Press; to Cliff Farrington, Pat Fox, Cathy Henderson, John Kirkpatrick and the staff of the Harry Ransom Humanities Research Center, University of Texas at Austin; to the staff of the Thomas Fisher Rare Book Library, University of Toronto; to Prudence E. M. Todd and the Reproduction Services of the British Library; to Howard Davies for thoughtful proof-reading. We would like to thank the following for their generosity in making available manuscript materials: the Harry Ransom Humanities Research Center, for their manuscripts and typescripts of *Women in Love*; the University of Toronto, for their typescript of *Women in Love*.

We wish to thank the following their particular contributions: Paul Heapy, Bethan Jones, Malcolm Jones, Rachel Lockhart, Claire Péligny, Victoria Reid, Susan Wilson, Cornelia Rumpf-Worthen, F. M.† and D. G. Worthen. David Farmer's contribution to *Women in Love* was crucial to our joint work on this volume.

We would, finally, like to thank each other for twenty years of mutual encouragement, respect and shared scholarship.

October 1996

J. W.  
L. S. V.



## CHRONOLOGY

11 September 1885	Born in Eastwood, Nottinghamshire
September 1898–July 1901	Pupil at Nottingham High School
October 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 (New York); 20 January in London
19 November 1911	Ill with pneumonia; resigns his teaching post on 28 February 1912
early March 1912	Meets Frieda Weekley; they leave for Germany on 3 May
23 May 1912	<i>The Trespasser</i> (London)
1 June–5 August 1912	With Frieda Weekley in Icking, near Munich
5 August–c. 5 September 1912	On foot and by bus and train to Riva, Italy
17 September 1912–30 March 1913	At Villa di Gargnano, Lago di Garda, Italy
February 1913	<i>Love Poems and Others</i> (London)
mid-March 1913	Begins 'The Sisters'
22 March 1913	'The Sisters' – 46 pages
5 April 1913	'The Sisters' – 110 pages
23 April 1913	'The Sisters' – 145 pages
c. 2 May 1913	'The Sisters' – 180 pages
early May 1913	First part of 'The Sisters' sent to Edward Garnett
17 May 1913	'The Sisters' – 256 pages
29 May 1913	<i>Sons and Lovers</i> (London)
1 June 1913	'The Sisters' – 283 pages: 'nearly finished'
c. 4 June 1913	Finishes 'The Sisters', sends remainder to Garnett
19 June–6 August 1913	In England

## Chronology

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7 August 1913–June 1914	In Germany, Switzerland and Italy
by 24 August 1913	'The Sisters II' – 'two false starts'
4 September 1913	'The Sisters II' – 'quite a new beginning'
by 15 September 1913	'The Sisters II' – 100 pages
18–30 September 1913	Travels from Germany through Switzerland to Lerici, Gulf of La Spezia
October 1913–June 1914	In Lerici and Fiascherino, Italy
2 December 1913	'The Sisters II' – 'writing . . . slowly'
6 January 1914	'The Sisters II' – first half sent to Garnett
19 January 1914	'The Sisters II' – 340 pages
30 January 1914	'The Sisters II' – 150 pages of second half sent to Garnett
by 7 February	'The Sisters II' abandoned and 'begun . . . again' as 'The Wedding Ring'
7 March 1914	'The Wedding Ring' – 'going strong'
3 April 1914	'The Wedding Ring' – 'done two-thirds'
22 April 1914	'The Wedding Ring' – '80 pages more to write'
by 16 May 1914	Finishes 'The Wedding Ring'
17 May 1914	Sends 'The Wedding Ring' to Garnett
5 June 1914	Defends fictional method to Garnett
24 June 1914	Returns to England
c. 29 June 1914	Signs contract with Methuen for 'The Wedding Ring' and gets £150 advance
June 1914–December 1915	In London, Buckinghamshire and Sussex
13 July 1914	Marries Frieda Weekley in London
4 August 1914	Great Britain declares war on Germany
by 10 August 1914	Methuen return 'The Wedding Ring'
26 November 1914	<i>The Prussian Officer and Other Stories</i> (London)
late November 1914	Begins revision of 'The Wedding Ring' which will create <i>The Rainbow</i> and leave material for <i>Women in Love</i>
by 3 December	Working 'frightfully hard' on <i>The Rainbow</i>
5 December 1914	<i>The Rainbow</i> – 100 pages
18 December 1914	<i>The Rainbow</i> – 200 pages
5 January 1915	<i>The Rainbow</i> – 300 pages
7 January 1915	Divides the novel into two volumes: <i>Women in Love</i> material abandoned until 1916
2 March 1915	Finishes <i>The Rainbow</i>
30 September 1915	<i>The Rainbow</i> (London); suppressed by court order on 13 November
30 December 1915–15 October 1917	In Cornwall, first at Porthcothan then (from 1 March 1916) at Higher Tregerthen, near Zennor

18–26 April 1916	Begins 'The Sisters III' (to become <i>Women in Love</i> )
19 May 1916	'The Sisters III' – 'half way through'
24 May 1916	'The Sisters III' – 'comes rapidly'
30 May 1916	'The Sisters III' – 'Two thirds . . . written'
1 June 1916	<i>Twilight in Italy</i>
19 June 1916	'The Sisters III' – 'nearly done'
July 1916	<i>Amores</i> (London)
by 12 July 1916	Starts typing <i>The First 'Women in Love'</i> (TSIa and TSIIb), then pauses
13 July 1916	Suggests <i>Women in Love</i> as title
c. 1 August 1916	Resumes typing TSIa and TSIIb
23 August 1916	Still 'busy typing out' TSIa and TSIIb
1 September 1916	Typing 'fitfully'; Katherine Mansfield leaves Café Royal with <i>Amores</i>
9 September 1916	TSIa and TSIIb 'half done'
26 September 1916	Believes 'only a week or two' to completion
12 October 1916	III but 'still typing'
13 October 1916	Abandons typing of TSIa and TSIIb 'about two-thirds' complete
c. 13 October 1916	Starts to write first part of completion of novel into 6 new notebooks (sent to Pinker, 25 October, for typing)
25 October 1916	Starts to revise last part of completion of novel in 4 old notebooks (sent to Pinker, 31 October, for typing)
6 November 1916	Starts to revise first batch of typescript returned by Pinker
by 13 November 1916	Pinker returns second batch of typescript
20 November 1916	Sends revised and assembled TSIa to Pinker, revised and assembled TSIIb to Catherine Carswell
by 19 December 1916	TSIIb passed to Esther Andrews
by 20 December 1916	Methuen rejects TSIa and cancels contract; TSIIb passed to Barbara Low
late December 1916	Gerald Duckworth rejects TSIa; Barbara Low gives TSIIb to H. D. [Hilda Aldington], who at the very end of the month passes it to Lady Ottoline Morrell; she shows it to Aldous Huxley, Dorothy Brett and others
by 23 January 1917	Constable & Co. reject TSIa
early February 1917	TSIIb sent to Pinker for retyping as TSII (copies given to DHL and S. S. Koteliansky)
by 6 February 1917	Martin Secker rejects TSIa

## Chronology

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?February 1917	Philip Morrell invites Pinker to Garsington Manor
15 October 1917	DHL ordered to leave Cornwall by the military authorities
15 October 1917–May 1918	In London and Hermitage (Berkshire)
26 November 1917	<i>Look! We Have Come Through!</i> (London)
May 1918–April 1919	Based in Mountain Cottage, Middleton-by-Wirksworth, Derbyshire, with visits to London and Hermitage
October 1918	<i>New Poems</i> (London)
April–November 1919	In Hermitage, Newbury and Pangbourne
14 November 1919	Leaves for Italy, lives in Florence and Picinisco, settles in Capri
20 November 1919	<i>Bay</i> (London)
c. 8 March 1920	Moves to Taormina, Sicily
May 1920	<i>Touch and Go</i> (London); 5 June in New York
9 November 1920	Private publication by Thomas Seltzer of <i>Women in Love</i> (New York)
25 November 1920	<i>The Lost Girl</i> (London)
10 May 1921	<i>Psychoanalysis and the Unconscious</i> (New York)
10 June 1921	Martin Secker's publication of <i>Women in Love</i> (London)
September 1921	Philip Heseltine threatens law-suit; Secker requests textual changes (sent 8 October 1921)
12 December 1921	<i>Sea and Sardinia</i> (New York)
March–August 1922	In Ceylon and Australia
14 April 1922	<i>Aaron's Rod</i> (New York)
September 1922–March 1923	In New Mexico
23 October 1922	<i>Fantasia of the Unconscious</i> (New York)
24 October 1922	<i>England, My England</i> (New York)
by 22 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> (New York)
13 September 1923	<i>Kangaroo</i> (London)
9 October 1923	<i>Birds, Beasts and Flowers</i> (New York)
December 1923–March 1924	In England, France and Germany
March 1924–September 1925	In New Mexico and Mexico
28 August 1924	<i>The Boy in the Bush</i> with Mollie Skinner (London)
10 September 1924	Death of his father, Arthur John Lawrence

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*Chronology*

14 May 1925

*St. Mawr* together with *The Princess* (London)

September 1925–June 1928

In England and, mainly, in Italy

7 December 1925

*Reflections on the Death of a Porcupine* (Philadelphia)

21 January 1926

*The Plumed Serpent* (London)

25 March 1926

*David* (London; 23 April in New York)

June 1927

*Mornings in Mexico* (London)

24 May 1928

*The Woman Who Rode Away and Other Stories* (London)

June 1928–March 1930

In Switzerland and, principally, in France

June 1928

*Lady Chatterley's Lover* privately published (Florence)

September 1928

*Collected Poems* (London)

July 1929

Exhibition of paintings in London raided by police; *Pansies* (London) manuscript earlier seized in the mail

September 1929

*The Escaped Cock* (Paris)

2 March 1930

Dies at Vence, Alpes Maritimes, France

## CUE-TITLES

### A. Manuscript locations

BL	British Library
LC	Library of Congress
NCL	Nottingham County Libraries
NWU	Northwestern University
NYPL	New York Public Library
UIII	University of Illinois
UT	University of Texas at Austin
UTor	University of Toronto

### B. Printed works

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

<i>KJB</i>	<i>The Holy Bible Containing the Old and New Testaments (Authorised King James Version)</i>
<i>Letters</i> , i.	James T. Boulton, ed. <i>The Letters of D. H. Lawrence</i> . Volume I. Cambridge: Cambridge University Press, 1979.
<i>Letters</i> , ii.	George J. Zytaruk and James T. Boulton, eds. <i>The Letters of D. H. Lawrence</i> . Volume II. Cambridge: Cambridge University Press, 1981.
<i>Letters</i> , iii.	James T. Boulton and Andrew Robertson, eds. <i>The Letters of D. H. Lawrence</i> . Volume III. Cambridge: Cambridge University Press, 1984.
Nehls	Edward Nehls, ed. <i>D. H. Lawrence: A Composite Biography</i> . 3 volumes. Madison: University of Wisconsin Press, 1957–9.
<i>OED</i> <sub>2</sub>	<i>The Oxford English Dictionary</i> . Prepared by J. A. Simpson and E. S. C. Weiner. 2nd edn. 10 volumes. Oxford: Clarendon Press, 1989.

- Ottoline* Robert Gathorne-Hardy, ed. *Ottoline: The Early Memoirs of Lady Ottoline Morrell*. Faber & Faber, 1963.
- R* D. H. Lawrence. *The Rainbow*. Ed. Mark Kinkead-Weekes. Cambridge: Cambridge University Press, 1989.
- Roberts Warren Roberts. *A Bibliography of D. H. Lawrence*. 2nd edn. Cambridge: Cambridge University Press, 1982.
- Whitelock G. C. H. Whitelock. *250 Years in Coal: The History of Barber Walker and Company Limited*. N.p., n.d. [1957].
- WL* D. H. Lawrence. *Women in Love*. Ed. David Farmer, Lindeth Vasey and John Worthen. Cambridge: Cambridge University Press, 1987.