

A BIBLIOGRAPHY OF
D. H. LAWRENCE

Third Edition

WARREN ROBERTS
and Paul Poplawski



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5. Aaron's Rod. New York, 1922.
6. Studies in Classic American Literature. New York, 1923.
7. Kangaroo. New York, 1923.
8. Birds, Beasts and Flowers. New York, 1923.
9. Mastro-Don Gesualdo. New York, 1923.
10. The Boy in the Bush. New York, 1924.
11. The Plumed Serpent. New York, 1926.
12. Mornings in Mexico. London, 1927.

We are grateful to John Martin, publisher of the Black Sparrow Press in Santa Rosa, California, for making available these full-colour reproductions of twelve dust-jackets from Lawrence's books.

A. BOOKS AND PAMPHLETS

A1 THE WHITE PEACOCK 1911

a. first edition

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

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

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

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

VARIANTS: (1) copy described above.

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

b. first edition, English impression

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

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

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

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

VARIANTS: (1) as (3) but with original title page and 1910 copyright notice on page [iv]; original text on pp. 227–230; no copy known.
 (2) as (1) but with cancel title and 1911 copyright notice.
 (3) copy described above, with cancel title, 1911 copyright notice and cancel pp. 227–230 with modified text.
 (4) as (3) but with pp. [i]–[iv] reprinted and pasted in.
 (5) as (4) but with pp. 227–230 integral with signature.
 (6) as (5) but without publisher's device blind stamped on lower cover.

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

c. colonial issue

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

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

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

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

d. colonial issue, Duckworth binding

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

e. colonial issue, wrappers

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

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

f. Cambridge edition

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

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

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

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

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

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

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

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

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

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

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

For Heinemann, Lawrence rewrote the passage as follows:

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

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

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

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

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

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

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

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

- VARIANTS: (2a) as (2) but with pp. [i]–[iv] reprinted and pasted iii; p. [iv] reads *Copyright, London, 1911, by William Heinemann*.
- (3a) as (3) but without the publisher's device on the lower cover.
- (4a) as (4) but without the publisher's device on the lower cover.
- (4b) as (4) but with pp. 227–228 cancelled and pp. 229–230 integral with the signature and with the altered text.

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

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

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

A2

THE TRESPASSER

1912

a. first edition

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

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

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

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

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

VARIANTS: (1) copy described above.

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

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

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

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

b. Cambridge edition

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

Red cloth boards, stamped in gold on spine: *The | Works of | D. H. | Lawrence* [the whole enclosed within a single oval rule] | THE | TRES- | PASSER | CAMBRIDGE The leaves measure $8\frac{7}{16} \times 5\frac{1}{2}$ ". All edges trimmed. Standard Cambridge dust-jacket as in (A1f). The binding is as standard for the Cambridge edition of the works, except for the addition here of red and yellow checkered head- and foot-bands, which were used only for volumes printed in the United States (to date, only this volume and (A16b) *The Lost Girl*). (N. B. Volumes in the Cambridge *Letters* (A121) all have these red and yellow checkered bands regardless of where they were printed.)

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

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

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

the Cambridge volume can be identified by a misprint on p. 86, line 21, where “corpse” is printed for “copse”. The first printing of the Penguin edition may be identified by a misprint in the “Note on the Text”, p. 33, where the correction of “in joyous “ to “in a joyous” should be noted as being on p. 98 rather than p. 88.

NOTES: *The Trespasser* is related to the author’s association with Helen Corke between late 1908 and early 1912, and derives in part from Corke’s autobiographical writings about her ill-fated love affair with a married man, Herbert Baldwin Macartney, who committed suicide in August 1909, immediately following a short holiday the two had shared on the Isle of Wight. In a BBC radio broadcast, “Son and Lover” (8 May 1955), Helen Corke recalled lending Lawrence some of these writings (probably some time early in 1910) and his later suggestion that he might “expound them and make what he called a long poem”. This was the beginning of the novel that was to become *The Trespasser*, which he began to write in April 1910 under the working title of “The Saga of Siegmund” (other titles considered for the novel before its publication were “Trespassers in Cythera”, “A Game of Forfeits” and “The Man and the Dreaming Woman”).

The first version of the novel was completed by early August 1910, at which time it was offered to Heinemann who, after some three months’ delay and despite some reservations, agreed to publish it. However, by the spring of 1911, adverse criticism from Ford Madox Hueffer, as well as Lawrence’s own reservations about the work, caused Lawrence to decide against publication; Hueffer considered the book too “erotic” and Lawrence himself apparently feared that it might damage his reputation. He did not return to the novel again until the end of 1911 (the period of the severe illness which forced him to give up teaching) when Edward Garnett, then a reader for Duckworth, read the manuscript and responded with letters of encouragement. Lawrence began revising the manuscript almost immediately, at the end of December and the start of January 1912, and he had the second version of the novel completed by February 1912. It was accepted for publication by Duckworth in March, proofs were corrected in April, and the novel published in May.

A full account of the genesis and composition of the novel can be found in Elizabeth Mansfield’s detailed introduction to the Cambridge edition (A2b). Excerpts from Helen Corke’s autobiographical papers are included as appendixes in the same volume (the manuscripts of these writings are in the Humanities Research Center at the University of Texas, and Helen Corke’s own fictional version of the story can be found in her novel, *Neutral Ground*, written in 1918, though not published until 1934).

A second impression of the novel was issued by Duckworth in early July 1912, and he reprinted it again in 1924. Secker printed the novel from the Duckworth plates as part of his thin-paper pocket edition in October 1927, with a further reprint in 1929. Heinemann reprinted the novel in 1935 and in a cheap edition in 1936. A special library edition, bound in a dark green silky cloth, was issued by J. M. Dent and Sons Ltd, London, in 1935. The novel was reset as Volume 98 of the Albatross Modern Continental Library (Hamburg) in 1934, and for Heinemann's Phoenix edition in 1955. The novel was issued in paperback in 1960, by agreement with Heinemann, as No. H361 of Ace Books, Harborough Publishing Company, London. It was first published by Penguin in 1960 (No. 1480), with many subsequent reprints.

REVIEWS: 1912 *Athenaeum* 1 June by Constance Garnett; *Manchester Guardian* 5 June by Basil de Selincourt; *Westminster Gazette* 8 June; *Evening Standard* 12 June; *Morning Post* 17 June; *Daily News and Leader* 21 June; *Standard* 21 June; *Saturday Review* 22 June; *Outlook* (London) 29 June; *English Review* July; *Nottingham Guardian Literary Supplement* 2 July; *Sheffield Daily Telegraph* 4 July by A. N. C. L.; *Eye-Witness* 11 July; *Freewoman* 11 July by Rebecca West; *Birmingham Daily Post* 12 July; *New York Herald* 20 July; *Academy* (London) 5 October; *Nation* (London) 19 October; *Rhythm* November by Frederick Goodyear; *New York Times Book Review* 17 November; *New York Tribune* 21 December.

Cambridge edition: *Times Higher Education Supplement* 6 April 1982 by R. P. Draper; *English Review* Summer 1982; *Quarto* June 1982; *Review of English Studies* 35 (1984) by Karen McLeod Hewitt; *Library* 6 (1984) by Tom Davis (part of a composite review); *Modern Language Review* 79 (1984) by Gâmini Salgãdo.

A3 LOVE POEMS AND OTHERS 1913

first edition

LOVE [dot] POEMS [dot] AND OTHERS | BY [dot] D. H. LAWRENCE | AUTHOR OF "THE WHITE PEACOCK" "THE TRESPASSER" | DUCKWORTH [dot] AND [dot] CO. | COVENT [dot] GARDEN [dot] LONDON | MCMXIII

Blue cloth boards, stamped in gold on upper cover: LOVE POEMS | AND OTHERS | By | D. H. LAWRENCE | [*within a blind stamped rule*]; blind stamped on the bottom left corner of lower cover: [*publisher's device*]; stamped in gold on the spine: [*thick rule*] | [*thin rule*] | LOVE | POEMS | AND | OTHERS | [*short*

thin rule | D. H. | LAWRENCE | DUCKWORTH | [*thin rule*] | [*thick rule*] The leaves measure $8\frac{5}{8}'' \times 6''$. Top edges trimmed and gilt; fore edges trimmed; bottom edges rough-trimmed.

[i]–[viii] + i–[lxiv], as follows: [i]–[ii] blank; [iii] half-title; [iv] blank; [v] title page as above; [vi] acknowledgements; [vii]–[viii] table of contents; i–[lxiv] text; at bottom of p. [lxiv]: [*short rule*] | TURNBULL AND SPEARS, PRINTERS, EDINBURGH

Published in February 1913 at 5s; number of copies unknown.

VARIANTS: (1) copy described above.

(2) as (1) but with “i” omitted from the word “is” in line 16, p. xlv.

(3) as (1) but bound in a darker blue, coarser cloth.

(4) as (3) but with the “i” omitted from p. xlv.

CONTENTS

Wedding Morn—Kisses in the Train (printed in the *Smart Set*, September 1913)—Cruelty and Love (as “Love on the Farm” in *Collected Poems* (A43))—Cherry Robbers—Lilies in the Fire—Coldness in Love—End of Another Home-Holiday—Reminder—Bei Hennef—Lightning (first appeared in the *Nation* (London), 4 November 1911 (C8))—Song-Day in Autumn (not in *Collected Poems* (A43) but in *Complete Poems* (A98))—Aware—A Pang of Reminiscence—A White Blossom—Red Moon-Rise—Return—The Appeal—Repulsed—Dream-Confused (first appeared in the *English Review*, April 1910 (C4) as “Wakened”)—Corot—Morning Work—Transformations—Renascence—Dog-Tired—Michael-Angelo—Violets (first appeared in the *Nation* (London), 4 November 1911 (C8); also in the *Smart Set*, September 1913)—Whether or Not—A Collier’s Wife—The Drained Cup—The Schoolmaster—I. A Snowy Day in School (first appeared in the *Saturday Westminster Gazette*, 1 June 1912 (C15))—II. The Best of School (first appeared in the *Saturday Westminster Gazette*, 1 June 1912 (C15))—III. Afternoon in School (first appeared in the *Saturday Westminster Gazette*, 18 May 1912 (C12), as “The Last Lesson”; as “The Last Lesson of the Afternoon” in *Collected Poems* (A43)).

NOTES: These are the poems of Lawrence’s youth, the Nottingham and Croydon years, and in them one sees the women he knew before he went away with Frieda. Jessie Chambers, Helen Corke, Louie Burrows and perhaps others unnamed appear in the poetry. At least one is concerned with Frieda, “Bei Hennef” written at Hennef am Rhein in 1912. Lawrence placed this poem in the *Look! We Have Come Through!* (A10) cycle for the *Collected Poems*

(A43). "Wedding Morn" is the poem which Amy Lowell quoted to Lawrence when he denied to her that he was an imagist. In spite of this denial Lawrence continued to appear in Amy Lowell's imagist anthologies. In August of 1912 Lawrence wrote to Edward Garnett that Heinemann had returned the poems; subsequently Garnett read and accepted them for publication by Duckworth.

Some writers have advanced the opinion that the first issue of *Love Poems* is distinguished by having the "i" missing from the word "is" in line 16 of p. xlv, but Mr Bertram Rota argues that the printing probably began with the word properly set, after which the "i" either broke down or was pulled out by the inking roller, hence the conclusion that at least some of the copies without the "i" were actually printed later than some copies with the "i" intact. Mr Rota has seen copies in both states, each with the publisher's review stamp announcing the date of publication on the title page. In an effort to establish some pattern in the dropped "i" on p. xlv, thirteen copies of the first edition were examined in the collection at the University of Texas; the copies were about equally divided, and no pattern was discernible.

The first American edition from the English sheets measured the same as the original Duckworth edition. Kennerley issued another edition in 1915, which was smaller, measuring 7¹/₄"×5". The dust-jacket of the Duckworth book is printed in blue on grey paper covered with thin vertical and horizontal lines simulating a linen weave. For the versions of "The Schoolmaster", "Violets", "Lightning", "Michael-Angelo" and "Whether or Not" published here, see (A104). According to McDonald (B16) Mitchell Kennerley published the first American issue in 1913 from the Duckworth sheets; Duckworth reprinted the collection in February 1914 and November 1923. Secker issued a cheap edition in June 1934.

REVIEWS: 1913 *Daily News* 6 March by Max Plowman; *Morning Post* 6 March; "More Georgian Poetry", *Bookman* (London) April by Edward Thomas; *English Review* April; *Blue Review* June by Lascelles Abercrombie; *Poetry and Drama* June by John Alford; *Poetry* July 1913 by Ezra Pound; *New Freewoman* 1 September by Ezra Pound; *New York Times* 26 October; 1914 *Nineteenth Century* January by Darrell Figgis.

A4

SONS AND LOVERS

1913

a. first edition

SONS AND LOVERS | BY | D. H. LAWRENCE | AUTHOR OF | "LOVE POEMS,"
"THE WHITE PEACOCK," "THE TRESPASSER" | [*publisher's device*] | LONDON:
DUCKWORTH & CO. | HENRIETTA STREET, COVENT GARDEN | 1913

Dark blue cloth boards, stamped in gold on upper cover: SONS AND LOVERS | . . . D. H. LAWRENCE . . . | [*the whole enclosed within a double rule, blind stamped*]; stamped in gold on spine: [*double rule*] | SONS | AND | LOVERS | D. H. | LAWRENCE | DUCKWORTH | [*double rule*]; blind stamped on bottom left corner of lower cover: [*publisher's device*] The leaves measure $7\frac{1}{4}'' \times 4\frac{3}{4}''$. All edges trimmed.

[i]–[viii] + [1]–[424] and 20 pp. of advertisements, as follows: [i] half-title; [ii] blank; [iii] title page as above; [iv] *All rights reserved*; [v] dedication to Edward Garnett; [vi] blank; vii table of contents; [viii] blank; [1]–423 text, at bottom of p. 423: [*short thin rule*] | BILLING AND SONS, LTD., PRINTERS, GUILDFORD; [424] blank; 20 pp. of advertisements.

Published 29 May 1913 at 6s, number of copies unknown.

VARIANTS: (1) copy described above with cancel title.
 (2) as (1) but with integral title.
 (3) as (2) but without date on title page.

b. facsimile of manuscript, first edition

See (A120).

c. Cambridge edition, the first unabridged edition from the complete manuscript

SONS AND LOVERS | D. H. LAWRENCE | EDITED BY | HELEN BARON | AND | CARL BARON | [*publisher's device, to the left and extending the height of the following two lines*] CAMBRIDGE | UNIVERSITY PRESS

Red cloth boards, stamped in gold on spine: *The | Works of | D. H. | Lawrence* [*the whole enclosed within a single oval rule*] | SONS | AND | LOVERS | CAMBRIDGE The leaves measure $8\frac{3}{8}'' \times 5\frac{3}{8}''$. All edges trimmed. Standard Cambridge dust-jacket as in (A1f).

[i]–[lxxxii] + [1]–[678], as follows: [i] half-title with phoenix device; [ii] editorial board; [iii] title page as above; [iv] publishing, copyright and cataloguing information; v–vi table of contents; vii–viii general editors' preface; ix–x acknowledgements; xi–xv chronology; xvi–xvii list of cue-titles; [xviii] blank; [xix]–lxxxi introduction; [lxxxii] blank; [1] fly-title: SONS AND LOVERS; 2–3 note on the text; [4] blank; [5] dedication: TO | EDWARD GARNETT [*asterisk*]; [6] blank; 7 list of chapters; [8] blank; 9–464 text; [465] fly-title: APPENDIX I | Foreword to *Sons and Lovers*; 466 note on the text; 467–473 text; [474] blank; [475] fly-title: APPENDIX II | Locations; [476]–506

maps and notes on places in the novel; [507]–580 explanatory notes; [581]–587 glossary; [588] blank; [589]–674 textual apparatus; 675 note on monetary terms; [676]–[678] blank.

Published at £70.00 in an edition of 1,100 copies on 3 September 1992 in the United Kingdom and in the United States on 28 August 1992. 300 copies of the scholarly edition were printed in July 1993.

After publication, it was discovered that several errors were present in the text and editorial matter. These are as follows:

- p.13 line 23, for “came alone” read: “came along”
- p.106 line 7, for “seonds” read: “seconds”
- p.137 line 6, for “scarlet threat” read: “scarlet thread”
- p.153 line 22, for “The found” read: “They found”
- p.204 line 40, for “accomodating” read: “accommodating”
- p.326 line 7, for “leaned foward” read: “leaned forward”
- p.421 line 32, for “wanted run” read: “wanted to run”
- p.472 line 14, for “know what” read: “know not what”
- p.536 in note 183:5 line 3, for “345:13” read: “345:13”
- p.537 in note 191:23 line 1, for “DH’s” read: “DHL’s”
- p. 568 in note 375:26 line 11, for “Julian” read: “Julien”

The first reprint of the scholarly edition will also incorporate another textual change. On page 66, line 3, for “ha’porth” read: “ha-porth”.

The Penguin edition of the Cambridge text, also edited by Carl and Helen Baron, was published 25 August 1994 at £5.99. 16,000 copies were printed. Apparently all of the above errors were corrected in this edition.

d. first trade edition

Sons and Lovers | D. H. LAWRENCE | [*publisher’s device, to the left and extending the height of the following two lines*] CAMBRIDGE | UNIVERSITY PRESS

Dark green cloth boards, stamped in gold on upper cover: D. H. Lawrence [*facsimile signature*] Stamped in gold on spine: D. H. | Lawrence | SONS AND LOVERS [*this title reading from top to bottom, and on a red background, the whole enclosed within a rectangular rule stamped in gold*] | CAMBRIDGE The leaves measure 8½” × 5½”. All edges trimmed. The volume has a red and yellow checkered head-band, but no tail-band. There is a blind stamped lower-case “u” in the lower right corner of the lower cover.

[i]–[ii] + [1]–[466], as follows: [i] half-title: *Sons and Lovers*; [ii] blank; [1] title page as above; [2] publishing, copyright and cataloguing information; [3]–5

Foreword with a note about the text at the bottom of p. 5; [6] fly-title: TO | EDWARD GARNETT; 7 contents; [8] blank; 9–464 text; [465]–[466] blank

Published 3 September 1992 in the United Kingdom and in the United States on 28 August in an edition of 14,000 copies, 5,000 of which were for the Book of the Month Club in the United States. Printed in Great Britain at the University Press, Cambridge. All seven of the errors in the main text of the scholarly edition (A4c) appeared in these copies.

The dust-jacket reproduces in colour a painting by John Singer Sargent, entitled *Paul Helleu Sketching with his Wife* (1889) (the original is in the Brooklyn Museum). The title and Lawrence's name which appear on the front cover of the dust-jacket are embossed. Only the title of the book is embossed on the spine of the dust-jacket. None of the other printings of the trade edition has the dust-jacket embossed. The lower cover of the dust-jacket reproduces a small section of the manuscript of *Sons and Lovers* from the original in the Bancroft Library at the University of California at Berkeley.

e. first United Kingdom reprint of the trade edition

Published November 1992 in a printing of 2,000 copies. Identical with (A4d) except that three of the seven errors listed under (A4c), were corrected; those on pages 106, 153 and 421. The dust-jacket was not embossed. The half-title is present and the volume has a head-band but no tail-band. The verso of the title page reads in part: Reprinted 1992 | Printed in Great Britain at the University Press, Cambridge. The blind stamped lower-case “u” on the lower cover is present.

f. first United States reprint of the trade edition

Published 28 August 1992 in a printing of 2,587 copies. It is identical with (A4d) above except that the half-title was dropped and the dust-jacket was not embossed. On the inner fold of the back of the dust-jacket appears the statement: Printed in the United States of America The cloth boards were a light green colour. The book has both a head-band and a tail-band. The verso of the title page reads in part: Reprinted 1992 | Printed in the United States of America This reprint was photographically reproduced from the United Kingdom edition (A4d) above. All seven of the errors listed under (A4c) were present in these copies.

g. second United States reprint of the trade edition

Published 6 November 1992 in a printing of 2,053 copies. Identical with (A4f) above except that all seven of the textual errors mentioned were corrected.

The volume has both a head-band and a tail-band. There is no half-title. The verso of the title page reads in part: Reprinted 1992 (twice) | Printed in the United States of America.

h. third United States reprint of the trade edition

Published 2 April 1993 in a printing of 4,511 copies, of which 3,500 were for the Book of the Month Club. The overall thickness of this text, exclusive of the covers, is $1\frac{3}{16}$ " ; all other printings of the trade edition which I have examined measure $1\frac{1}{4}$ ". All the American issues I have examined have a lighter green cloth than the British issues. The volume has both a head-band and a tail-band. There is no half title. The verso of the title page reads in part: Reprinted 1992 (twice), 1993 | Printed in the United States of America. My copy which came from the Book of the Month Club bears no indication that it was a book club edition.

NOTES: Lawrence's autobiographical novel, *Sons and Lovers*, was written over a period of two years between October 1910 and November 1912. It developed through four distinct drafts (the first now lost), and was entitled "Paul Morel" until October 1912 when the published title was adopted. Lawrence corrected galley and page proofs in February–March and March–April 1913 respectively.

The novel relates the story of the mother–son–girl triangle in almost classic form. The girl, of course, relates to Lawrence's first love, Jessie Chambers, who influenced the composition in its early stages. She read the second version of the novel (March–mid-May 1911) and suggested changes to it; and during the composition of the third version, especially between November 1911 and April 1912, she helped Lawrence recall events of the years covered by the book. Her own story of their relationship is told in *A Personal Record* (B43) published under the pseudonym "E.T.". A more specific commentary by Jessie Chambers is found in an interesting group of manuscript papers now in the T. E. Hanley Library at the University of Texas (E373b). These papers consist of portions of an early version of the novel in the handwriting of both Jessie Chambers and Lawrence. The Lawrence portion contains interlinear corrections and comments by Jessie Chambers. Harry T. Moore discusses these papers in the appendix to his *Life and Works* (F78). Helen Corke, who knew both Lawrence and Jessie, gives more useful information in her memoir of Jessie Chambers, *D. H. Lawrence's Princess* (F75) published by the Merle Press, Thames Ditton, Surrey, 1951; and Ada Lawrence's *Early Life* (B34) is another important secondary source.

The final version of the novel, however, was written mainly at Gargnano, Italy, after Lawrence's elopement with Frieda Weekley, and she therefore

became a more significant influence than Jessie Chambers at this time. (For a fully detailed and authoritative biographical account of the novel's genesis and development, see John Worthen's *D. H. Lawrence: The Early Years 1885–1912* (B87).)

Heinemann had first refusal of the manuscript, and Lawrence always thought he did not accept the book because he considered it "unclean". Edward Garnett, to whom the novel is dedicated, read and accepted the manuscript for Duckworth. As is now well known, Garnett also made extensive editorial changes to the novel before it was finally published, without Lawrence's direct collaboration. Garnett cut the text by about a tenth of its original length and also censored it in many places. These cuts and changes are reinstated in the Cambridge edition of the novel (A4c), which takes Lawrence's final manuscript (E373e) as its base-text, emended to incorporate Lawrence's proof revisions for the first edition of 1913 (A4a). The introduction to the Cambridge edition should be consulted for a full history of the novel's composition, publication and reception. See (A120) for the facsimile publication of the manuscript.

About the early issues of the first edition of *Sons and Lovers* there has been much debate. McDonald (B16) describes the first issue as bound in dark blue cloth with the date of publication on the title page, and he cautions that a later issue bound in light blue cloth without the date on the title page is not to be confused with the true first issue. Dr Schwartz, in *1100 Obscure Points*, lists three states of the first edition: the first issue with a bound-in title without the date; the second issue with a tipped-in title with the date; and the third state with the date on the title which is an integral part of the signature. Although McDonald in his *Bibliographical Supplement* (B31) is not convinced, he does concede that some sort of error was made when the book was first published. Review copies have been noted both with the bound-in title without date and the tipped-in title with date; there is then the possibility that Dr Schwartz's theory is correct. Inasmuch as Duckworth's records were destroyed during the war, a final solution to these bibliographical problems may be impossible.

All nine copies in the Lawrence Collection at the University of Texas have the cancel title page with the date and the 20-page catalogue; although the other two variants have been reported by various sources, none has been located or examined by me. Two different dust-jackets have been identified for the Duckworth *Sons and Lovers*: one is printed in blue on grey paper, and the other is printed in blue on paper with the simulated linen weave used for *Love Poems* (A3). The Kennerley dust-jacket is cream paper printed in black.

A colonial issue of *Sons and Lovers* has been reported similar to that described for *The Trespasser* in entry (A2). Described as bound in medium blue

cloth, and printed in black on the upper cover: D. H. LAWRENCE | Sons and Lovers [*the preceding two lines within a series of blind stamped rules*] Stamped in gold on the spine: SONS | AND | LOVERS | D. H. | LAWRENCE | [*printed in black below preceding lines*] AUSTRALASIAN | EDITION | DUCKWORTH

Duckworth reprinted the novel in 1916, 1922 and 1924. Martin Secker published a thin paper pocket edition of 2,500 copies in September 1927, with further cheap editions in 1929 (4,220 copies), 1930 (5,000 copies), 1931 (4,100), 1932 (5,500 copies) and, reset, in 1933 (10,000 copies). Heinemann issued a cheap edition in October 1935 and a pocket edition in January 1944 (the information in the colophon to this edition reads: FIRST PUBLISHED 1913 | REPRINTED NINETEEN TIMES | HEINEMANN POCKET EDITION 1944). The novel was also published by Collins in 1955.

The first American edition of *Sons and Lovers* was published from new plates by Mitchell Kennerley in New York on 17 September 1913. Kennerley continued to issue reprints until 1923, when the American rights passed to Thomas Seltzer, who brought out the first of his editions in the same year. An unauthorised “Modern Library” edition, with an introduction by John Macy, was published by Boni and Liveright in 1922; and the same company thereafter issued authorised editions of the novel until 1932. By arrangement with Seltzer, Random House also published the text from 1926. However, Viking took over publication of the novel in America when they acquired the rights in February 1933. A new edition of the novel, with an introduction by Mark Schorer, was issued by Harper in July 1951. An indication of the success of *Sons and Lovers* in America is provided by the editors of the Cambridge edition of the novel (A4c) in their introduction: “By autumn 1937 a total of 82,400 copies had been printed in America and about 78,000 sold” (pp. lxii–lxiii).

The first continental English version of the novel was published in 1929 by Tauchnitz (Leipzig) in two volumes (Nos. 4879 and 4880); and it also appeared as No. 292 in the Albatross Modern Continental Library (Hamburg) in 1936.

Sons and Lovers first appeared in Penguin Books (No. 668) in 1948, with regular reprints thereafter. A new Penguin edition, in the Penguin English Library series, was issued in 1981, edited and with an introduction and notes by Keith Sagar. This edition was reissued as a Penguin Classic in 1986, and again, as a Penguin Book, in 1989; it was also issued in hardback binding by the Leisure Circle Library (no date). As indicated under (A4c), the Cambridge Penguin text was published in 1994. Other critical editions are: Viking Critical Library, New York, 1968, edited by Julian Moynahan; Nelson/Addison, Wesley Longman, London, 1992, edited by James Gibson; Dent’s Everyman edition, London, 1994, edited with an introduction and notes by

Macdonald Daly; and Oxford University Press World's Classics, Oxford 1995, edited with an introduction and notes by David Trotter.

Miscellaneous other editions of the novel include the following: Avon, Connecticut, 1975, introduced by R. G. Davis and illustrated by Sheila Robinson (limited edition of 2,000); Book Club Associates, 1975 and 1992; Heinemann/Octopus, London, 1976, and New York, 1979 (two different seven-novel omnibus editions of Lawrence's works); Nationwide Book Service (UK television tie-in, by arrangement with Heinemann), 1981; The Franklin Library, Franklin Center, 1981 (limited edition); Capricorn Press, New York, 1984; *The Penguin Great Novels of D. H. Lawrence*, 1984 (together with *The Rainbow* and *Women in Love*); Octopus Books, London, 1987 (together with *Lady Chatterley's Lover*); Everyman's Library, David Campbell, London, 1991; Wordsworth Classics, Hertfordshire, 1993.

Part of Chapter xv of *Sons and Lovers* was published as "Derelict" in *Forum*, September 1913, pp. 343–352.

An additional item associated with the publication of the Cambridge *Sons and Lovers* is worthy of note here – that is, two forms of an elaborate sales brochure. The first consists of 24 unnumbered pages including the front and back covers. Each page is enclosed within a heavy plastic envelope, bound to form a pamphlet measuring 12"×8³/₄". The title of both forms of the pamphlet is *Take a Fresh Look at D. H. Lawrence*. The purpose of these pamphlets is to celebrate the publication and encourage the sale of the Cambridge edition of *Sons and Lovers*, edited by Carl and Helen Baron; *D. H. Lawrence: Sons and Lovers*, by Michael Black, a new critical volume in the series, Landmarks of World Literature; and finally John Worthen's *D. H. Lawrence: The Early Years 1885–1912*, the first of a mammoth three-volume biography of England's currently most celebrated literary figure. Of this form of the brochure 48 copies were prepared for Cambridge University Press sales representatives.

The brochure is illustrated with colour photographs of the dust-jackets of both the scholarly edition (A4c) and the trade edition (A4d). The 24-page form of the brochure reproduces the Barons' "Foreword" from the trade edition and pp. 72–75, 186, 273, 381, and 401 showing cuts made by Edward Garnett when he edited the book for publication by Duckworth.

The second form of the brochure has only 20 unnumbered pages and is not so lavishly illustrated. It reproduces only pp. 381, 401, 186 and 273 to illustrate the cuts made by Edward Garnett. The plastic covers holding the sheets are somewhat duller and less transparent, obviously of inferior quality compared with the 24-page form. However, it is obvious that no Lawrence collection can be complete without copies of these brochures. This second