

THE CAMBRIDGE EDITION  
OF THE WORKS OF  
D·H·LAWRENCE



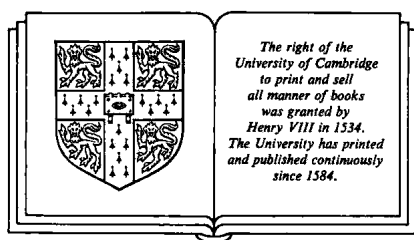
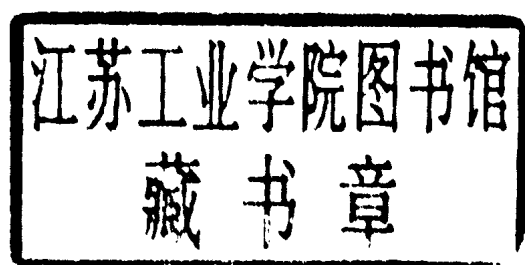
THE FOX  
THE CAPTAIN'S DOLL  
THE LADYBIRD

EDITED BY DIETER MEHL

# THE FOX THE CAPTAIN'S DOLL THE LADYBIRD

D. H. LAWRENCE

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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 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. An edition of the letters is still in course of publication: for this reason only the date and recipient of a letter will be given if it has not so far been printed in the Cambridge edition.

## ACKNOWLEDGEMENTS.

I should like to thank Michael Black, James Boulton, Lindeth Vasey and John Worthen for their unfailing advice, valuable help and frank criticism at every stage of this edition. My work on the texts was made considerably more rewarding and enjoyable by the generous hospitality of Mr George Lazarus who gave me access to his unique collection, especially the manuscript of 'The Fox' and the proof copy of *The Ladybird*. Thanks are also due to the Harry Ransom Humanities Research Center of the University of Texas, the McFarlin Library of the University of Tulsa, the Ellen Clarke Bertrand Library of Bucknell University, the New York Public Library and the University of Alberta for access to the combined typescript and manuscript and the galley proofs of 'The Fox', the manuscript and the typescript of 'The Captain's Doll' and the manuscript of 'The Ladybird'. The courtesy and helpfulness of their staff made my work much easier. I should like to single out Cathy Henderson, Lori N. Curtis, Sidney F. Huttner and Ann de Klerk.

For friendly interest and useful information on particular points I wish to express my gratitude to many individuals and institutions, in particular to the Rev. Philip Allin (Hermitage), Nicola Beauman, the Berkshire County Library, Newbury, the British Railway Archive, the Historisches Archiv der Stadt Köln, the Imperial War Museum, Helmut Keipert, the Nottingham County Library and Nottingham University Library, the Public Record Office, Mr and Mrs John Rouse (Hermitage), Judith Ruderman, Horst Scholz of the Pinzgauer Bezirksarchiv (Zell am See), Bruce Steele and the University of Illinois.

I am very grateful to the British Council and to the Deutsche Forschungsgemeinschaft for travel grants. I was also fortunate in having four very reliable as well as cheerful research assistants, Christian Moser, Helga Niewerth, Andrea Wichert-Heuser and Ines Zierz, who did a great deal of typing, checking and fact-finding for me.

My deepest gratitude is due to Christa Jansohn who, first as research assistant and later as colleague, shared with me from the start all the burdens as well as the challenges and pleasures of this edition.

*January 1990*

D.M.

## 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 elope to 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 1913–June 1914       | In Germany, Switzerland and Italy  |
| 1 April 1914                | <i>The Widowing of Mrs. Holroyd</i> (New York)   |
| July 1914–December 1915     | In London, Buckinghamshire and Sussex  |
| 13 July 1914                | Marries Frieda Weekley in London   |
| 26 November 1914            | <i>The Prussian Officer and Other Stories</i>  |
| 30 September 1915           | <i>The Rainbow</i> ; suppressed by court order on 13 November                            |
| June 1916                   | <i>Twilight in Italy</i>   |
| July 1916                   | <i>Amores</i>  |
| 15 October 1917             | After twenty-one months' residence in Cornwall, ordered to leave by military authorities |
| 15 October–18 December 1917 | London   |
| 26 November 1917            | <i>Look! We Have Come Through!</i>   |

|                                |   |
|--------------------------------|---|
| 18 December 1917–2 May 1918    | Chapel Farm Cottage, Hermitage nr Newbury, Berkshire  |
| 2 May 1918–24 April 1919       | Mountain Cottage, Middleton-by-Wirksworth, Derbyshire   |
| 26 July 1918                   | Completes first three chapters of <i>Movements in European History</i>  |
| 22–6 August 1918               | Hermitage (at Margaret Radford's)   |
| October 1918                   | <i>New Poems</i>  |
| 22 October–19? November 1918   | Hermitage   |
| 11 November 1918               | Armistice   |
| 12 November 1918               | London for Armistice party  |
| 23 November 1918               | 'I have written three short stories' (probably 'The Blind Man', 'The Fox' and 'John Thomas' ('Tickets Please')) |
| 28 November 1918–24 April 1919 | Mountain Cottage, Middleton-by-Wirksworth and Ripley  |
| 5 December 1918                | 'I've not done "The Fox" yet'   |
| 10 December 1918               | 'I wrote the fox story'   |
| 20 December 1918               | Asks Katherine Mansfield whether she had passed on the MS of 'The Fox' to J. B. Pinker                          |
| 9 January 1919                 | Writes to Pinker, assuming he has received MSS of 'The Fox' and 'John Thomas'                                   |
| 15 January 1919                | Receives MS of 'The Fox' back from Pinker   |
| 25 April–28 July 1919          | Returns to Hermitage (staying with Margaret Radford)  |
| 18 June 1919                   | Writes to Pinker: 'I'm glad you sold "The Fox"'   |
| 10 July 1919                   | Receives typescript (TS) of 'The Fox' from Pinker and returns it, abridged, on the same day                     |
| 28 July–29 August 1919         | Myrtle Cottage, Pangbourne, Berkshire (at Rosalind Baynes's)  |
| 13 August 1919                 | Visits Margaret Radford at Hermitage; visits Cecily Lambert and Violet Monk                                     |
| 29 August–12 September 1919    | Grimsbury Farm, Long Lane, Newbury, Berkshire (staying with Cecily Lambert and Violet Monk)                     |
| 12 September–4 November 1919   | Hermitage   |
| 14 November 1919               | Departs from London for Italy   |
| 17 November 1919–October 1920  | Genoa, Rome, Capri, Sicily, Florence, Venice, etc.  |
| 20 November 1919               | <i>Bay</i>  |
| January 1920                   | Decides to leave Pinker   |

- 8 February 1920 Asks Pinker for his MSS, among them 'The Fox'
- May 1920 *Touch and Go*
- 17 May 1920 Acknowledges receipt of 'The Fox' typescript (TCC) from Pinker
- 16 September 1920 Receives second proofs of 'The Fox'
- 8 October 1920 'The Fox' in *Hutchinson's Story Magazine*
- 18 October 1920–9 April 1921 Fontana Vecchia, Taormina, Sicily
- 9 November 1920 Private publication of *Women in Love* (New York)
- 10 November 1920 Asks Martin Secker for a copy of *Hutchinson's Story Magazine*
- 25 November 1920 *The Lost Girl*
- 30 November 1920 Writes to Mountsier about the ending of 'The Fox'
- 21 January 1921 Writes to Mountsier: 'I'll do the end soon . . . I'll remember about long short stories'
- by 21 January–22 February 1921 Writes *Sea and Sardinia*
- 27 April–10 July 1921 Baden-Baden
- 10 May 1921 *Psychoanalysis and the Unconscious* (New York)
- 1 June 1921 Finishes *Aaron's Rod*; begins *Fantasia of the Unconscious*
- 20 July–25 August 1921 At Villa Alpanse, Thumersbach, Zell am See
- 30 July 1921 Suggests to Seltzer may write a 'Tyrol story'
- 20 August 1921 Intends to go up to the Mooserboden and the glacier
- 25 August–27 September 1921 Florence, Siena, Rome, Capri
- 28 September 1921–20 February 1922 At Fontana Vecchia, Taormina, Sicily
- 24 October 1921 Asks Donald Carswell about the tartan trews worn by Scots regiments
- 6 November 1921 'I have finished "The Captain's Doll"'
- 7 November 1921 Sends MS of 'The Captain's Doll' to Mrs Carmichael in Florence for typing
- 16 November 1921 Finishes 'a long tail to "The Fox"'
- 24 November 1921 Receives TSS of 'The Captain's Doll' from Mrs Carmichael
- 1 December 1921 Receives TSS of 'The Fox' from Mrs Carmichael and sends TSS of 'The Captain's Doll' (possibly sent 24 November) and 'The Fox' to Mountsier
- 3 December 1921 'I have done three long stories', including 'The Ladybird'

- 7-12 December 1921 Sends TSS of 'The Captain's Doll' and 'The Fox' to Curtis Brown; 'The Ladybird' 'nearly ready'
- 12 December 1921 *Sea and Sardinia* (New York)
- 17 December 1921 'The Ladybird' finished and with Mrs Carmichael
- 3 January 1922 Receives TSS of 'The Ladybird' from Mrs Carmichael
- 9 January 1922 Sends TSS of 'The Ladybird' and 'England, My England' to Mountsier and to Curtis Brown, also 'handwritten MSS' of 'Fox' and of 'The Captain's Doll' to Mountsier
- 21 March 1922 Secker tells Curtis Brown that he wants to publish the three novelettes in November
- March-August 1922 In Ceylon and Australia
- 14 April 1922 *Aaron's Rod* (New York)
- May-August 1922 'The Fox' I-IV in *Dial*
- by 22 June 1922 'The Captain's Doll' sold to Hearst's *International* for \$1000
- 25 July 1922 Secker wants to publish the three novelettes before the short stories (*England, My England*) and wants to call the book *The Lady Bird*
- September 1922-March 1923 In New Mexico
- 19 September 1922 Tells Secker that *Ladybird* must not appear in England before USA publication is settled
- 23 October 1922 *Fantasia of the Unconscious* published in New York by Seltzer (in London by Secker, September 1923)
- 24 October 1922 *England, My England* published in New York by Seltzer (in London by Secker, January 1924)
- 7 February 1923 Proofs of 'Captain's Doll' and 'Fox' to Seltzer; asks for proofs of 'Ladybird'
- c. 16/17 February 1923 'Captain's Doll' released by Hearst
- 17 February 1923 Proofs of 'Ladybird' to Seltzer
- by 22 March 1923 *The Ladybird* published in London by Secker (in New York by Seltzer, 11 April 1923, as *The Captain's Doll*)
- March-November 1923 In Mexico and USA
- 21 April 1923 Writes to Curtis Brown: 'I am glad *The Ladybird* is being well received'
- 27 August 1923 *Studies in Classic American Literature* (New York)

- September 1923 *Kangaroo*  
 9 October 1923 *Birds, Beasts and Flowers* (New York)  
 December 1923–March 1924 In England, France and Germany  
 March 1924–September 1925 *In New Mexico and Mexico*  
 August 1924 *The Boy in the Bush* (with Mollie Skinner)  
 10 September 1924 Death of his father, John Arthur Lawrence  
 14 May 1925 *St. Mawr together with The Princess*  
 September 1925–June 1928 In England and, mainly, in Italy  
 7 December 1925 *Reflections on the Death of a Porcupine* (Philadelphia)  
 January 1926 *The Plumed Serpent*  
 25 March 1926 *David*  
 June 1927 *Mornings in Mexico*  
 24 May 1928 *The Woman Who Rode Away and Other Stories*  
 June 1928–March 1930 In Switzerland and, principally, in France  
 July 1928 *Lady Chatterley's Lover* privately published (Florence)  
 September 1928 *Collected Poems*  
 July 1929 Exhibition of paintings in London raided by police. *Pansies* (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

|         |  |
|---------|--|
| BucU    | Bucknell University                        |
| Lazarus | George Lazarus                             |
| NYPL    | New York Public Library                    |
| UAlb    | University of Alberta, Edmonton            |
| UIll    | University of Illinois at Urbana-Champaign |
| UT      | University of Texas at Austin              |
| UTul    | University of Tulsa                        |
| YU      | Yale University                            |

### B. Printed works

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

|                            |   |
|----------------------------|---|
| Beauman, <i>Asquith</i>    | Nicola Beauman. <i>Cynthia Asquith</i> . Hamish Hamilton, 1987.   |
| <i>England, My England</i> | D. H. Lawrence. <i>England, My England and Other Stories</i> . Ed. Bruce Steele. Cambridge: Cambridge University Press, 1990.                                 |
| <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, 1982.                   |
| <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.                   |
| <i>Letters</i> , iv.       | Warren Roberts, James T. Boulton and Elizabeth Mansfield, eds. <i>The Letters of D. H. Lawrence</i> . Volume IV. Cambridge: Cambridge University Press, 1987. |
| <i>Mr Noon</i>             | D. H. Lawrence. <i>Mr Noon</i> . Ed. Lindeth Vasey. Cambridge: Cambridge University Press, 1984.  |
| <i>Movements</i>           | D. H. Lawrence. <i>Movements in European History</i> . Ed. Philip Crumpton. Cambridge: Cambridge University Press, 1989.                                      |
| <i>Reflections</i>         | D. H. Lawrence. <i>Reflections on the Death of a Porcupine and Other Essays</i> . Ed. Michael Herbert. Cambridge: Cambridge University Press, 1988.           |

- Roberts Warren Roberts. *A Bibliography of D. H. Lawrence*. 2nd edn. Cambridge: Cambridge University Press, 1982.
- Tedlock, *Lawrence MSS* E. W. Tedlock. *The Frieda Lawrence Collection of D. H. Lawrence Manuscripts: A Descriptive Bibliography*. Albuquerque: University of New Mexico, 1948.
- Women in Love* D. H. Lawrence. *Women in Love*. Ed. David Farmer, Lindeth Vasey and John Worthen. Cambridge: Cambridge University Press, 1987.

## INTRODUCTION

Between October and December 1921, shortly before setting off on his long journey to Ceylon, Australia and America, D. H. Lawrence revised a number of short stories for a collected volume (*England, My England*) and wrote three long tales which he called his 'novelettes': 'The Captain's Doll', 'The Fox' and 'The Ladybird'.<sup>1</sup> Even before he had completed the last of them, he expressed a wish that they should appear in a volume by themselves (iv. 134). They were all based, to some extent, on earlier stories whose manuscripts had been returned to Lawrence by his former agent J. B. Pinker in May 1920,<sup>2</sup> but only in the case of 'The Fox' (first written in 1918) did Lawrence actually incorporate any of the text of the early version. 'The Captain's Doll' is only very loosely connected with 'The Mortal Coil' (first written in 1913); the third story, first written in 1915 and still called 'The Thimble' by Lawrence when he began rewriting it (1 December 1921), was retitled 'The Ladybird' two days later (iv. 139) and described by him as 'quite new' when he sent the manuscript to his English agent Curtis Brown on 9 January 1922 (iv. 159). Lawrence himself never suggested a title for the volume. The three novellas were published in London by Martin Secker in March 1923 under the title *The Ladybird* and in New York by Thomas Seltzer as *The Captain's Doll* the following month.<sup>3</sup>

### 'The Fox': first version, 1918-20

The first explicit reference by Lawrence to 'The Fox' is in a letter to Katherine Mansfield of 5 December 1918, where he told her: 'I've not done "The Fox" yet - but I've done "The Blind Man" - the end queer and ironical. -' (iii. 302-3). Five days later he wrote to her again, 'I wrote the

<sup>1</sup> See *Letters*, iv. 143. (Subsequent references to *Letters*, ii., iii. and iv. are given in the text with volume and page numbers.)

<sup>2</sup> See *Letters*, iii. 472 and n. 2, 529, and Tedlock, *Lawrence MSS* 89, for the list of stories DHL believed to be with Pinker; DHL had asked for his manuscripts 'named in your list' back on 8 February 1920.

<sup>3</sup> Secker's title page includes all three titles; Seltzer's has *The Captain's Doll: Three Novelettes*. On this change see Explanatory note on 157:1.

fox story – rather odd and amusing’, and he offered to send it to her, together with his essays on education, via his wife Frieda (iii. 307). This he seems to have done, because on 20 December he enquired whether she had passed the stories on to his agent Pinker and in a letter of 9 January 1919 he assumed that Pinker had received the manuscripts of ‘The Fox’ and ‘John Thomas’ (iii. 309, 319). There is, however, an earlier reference to his having written ‘three short stories which ought to sell: two are very good’ in a letter to Pinker of 23 November 1918; it is very likely that the three stories are ‘The Fox’, ‘The Blind Man’ and ‘John Thomas’.<sup>4</sup> Perhaps it was ‘The Fox’ that was not considered ‘very good’, and when Lawrence told Katherine Mansfield on 5 December he had ‘not done’ the story he probably meant that he had not got it into its final shape ready to send off, but that he had at least drafted it by 23 November. The references, early in the story, to November (12: 34–5) and to the end of the War (17: 24) strongly suggest a date shortly after the Armistice (11 November).

It appears, then, from the correspondence that ‘The Fox’ was begun in November 1918 while the Lawrences were staying at Hermitage, Berkshire, where they had fled from London on 22 October because Frieda was ill with a bad cold and needed a change of air. They were now again using the cottage they had occupied between December 1917 and May 1918, after their expulsion from Cornwall. They returned to it more than once in 1918 and 1919 and stayed there intermittently between April 1919 and their departures from England in October (Frieda) and November (Lawrence) of that year.

Lawrence was particularly fond of Hermitage and its surroundings which reminded him of Hardy’s *Woodlanders*, though at the same time he seems to have felt a kind of panic there, fearing he might ‘go into a soft sort of Hardy-sleep’ (iii. 224). This is why he soon abandoned the idea of settling there permanently after he had looked at one or two available cottages. He liked walking in the woods and he enjoyed the view from his window, especially when he was laid up with the flu and unable to work.

By his own standards, 1918 had not been a particularly productive year. During the first part he was working mainly on the essays that eventually became *Studies in Classic American Literature* (1923), had completed the collection of poems for *Bay* and had put together the little volume of *New Poems*, published by Martin Secker in October 1918. He had also, in July

<sup>4</sup> *Letters*, iii. 299. ‘The Blind Man’ was published in *English Review* (July 1920); ‘John Thomas’ was published as ‘Tickets, Please’ in *Strand* (April 1919); both stories were included in *England, My England*. See Cambridge edition of *England, My England* xxxiv.

1918, begun *Movements in European History*, mainly because it offered a prospect of immediate financial reward, but also partly because he was inspired by his reading of Gibbon's *Decline and Fall of the Roman Empire*, which fitted in with his mood of thorough disillusionment during this last phase of the war. The 'biographical details' he sent to the poet Robert Nichols on his thirty-third birthday, 11 September 1918, succinctly sum up his situation and temper at the time: 'always lived with no money – always shall – very sick of the world, like to die with the nausea of it' (iii. 282).

It is clear that the first version of 'The Fox' was written almost concurrently with 'The Blind Man' and 'John Thomas', but finished at Middleton-by-Wirksworth where Lawrence returned on 28 November 1918 to the small house they occupied between May 1918 and April 1919; his letters suggest that he felt he could work better there than at Hermitage (iii. 298). On 15 January 1919, he sent another story to Pinker ('Wintry Peacock'), at the same time acknowledging the return of the manuscripts of the other stories which Pinker had had typed (iii. 320). These stories were yet another attempt to mend his desperate financial situation; Pinker succeeded in placing all of them within the next year or two and they were published in various magazines between 1919 and 1921. At the time Lawrence felt that he was only writing to keep body and soul together. On 22 December 1918 he told Lady Cynthia Asquith: 'Ah, what a happy day it will be, when I need not write any more – except a letter occasionally. I am tired of writing', and, hoping for a small legacy from Germany, he continued: 'Oh my dear sweet Jesus, if I had even £100 a year I would never write another stroke for the public' (iii. 311).

In this mood any transaction by Pinker was some relief, and on 18 June 1919 Lawrence was able to write to him, 'I'm glad you sold "The Fox". I suppose they won't pay the £30. until they print – worse luck.'<sup>5</sup> *Hutchinson's Story Magazine*, which eventually published the story, had only just

<sup>5</sup> *Letters*, iii. 364. On 17 June 1919 Vivian Carter, on behalf of 'The Periodical Publishing Company Ltd', wrote to Pinker: 'I have read Lawrence's story and though it is very long – about 7,000 words in length – I like it personally and think we could publish it. Please let me know what his price would be. Would he accept £30?', and on 23 June, in reply to a letter from Pinker of 18 June, he wrote: 'I note acceptance of my offer of £30. for Mr. D. H. Lawrence's story "The Fox"' (TMSS NYPL). It appears, then, that Carter bought the story for *Hutchinson's Story Magazine*.

Pinker had also sent the story to *Everybody's Magazine* in New York, whence it was returned with a letter dated 5 August 1919 with the following comment: 'I am sending back with our sincere regret D. H. Lawrence's story, "The Fox". It seemed to us rather too unpleasant in theme and conception, though of course it is a striking piece of work. I fear its appeal would have a rather limited audience' (TMS NYPL).

begun to appear. It was a rather popular publication, featuring mainly short stories, some longer tales in instalments, poems and 'humour', as well as 'Children's pages'. Among the regular contributors were Max Beerbohm, Gilbert Frankau, Cosmo Hamilton, Frank Swinnerton, Hugh Walpole and Mrs Humphry Ward. Lawrence, who had not heard of the magazine, repeatedly got its name wrong, confusing it with *Strand* magazine and with *Nash's Magazine*.<sup>6</sup>

From a letter to Pinker of 8 July 1919 it appears that the editor had asked for an abridgement: 'I have never received from you any suggestion concerning the cutting of "The Fox"'. If the editor wants to cut it down, however, let him send me the MS. and I will do it.<sup>7</sup> He received the suggestions in question, together with the story, two days later and sent Pinker the shortened version by return: 'I wish I could have cut more – but I simply can't, without mutilating the story' (iii. 374). Evidently, Pinker sent the typescript (ribbon copy)<sup>8</sup> Lawrence had asked for and this was returned with the alterations and cuts. He cut only some 580 words (out of about 8,400) and made a number of other small alterations. He was back in Hermitage at the time and might have included some more vivid impressions of the place and of the people he had described, but the changes were made in such a hurry that the *Hutchinson* version can hardly be called a deliberate revision, and Lawrence ignored it completely when he expanded the story more than two years later.<sup>9</sup>

It was some time before Lawrence heard any more about 'The Fox'. On 16 September 1920 he received proofs, apparently for the second time, and his reaction shows some impatience with the delay: 'Damn *Nash's*. They have been hanging fire with this story ever so long. I thought they'd printed it – have had proofs before' (iii. 596–7). The story was published in the November 1920 issue of *Hutchinson's Story Magazine* (iii. 17, 477–90), with five black-and-white anonymous illustrations and with the initial description, characteristic of the magazine's general tone: 'A fine

<sup>6</sup> See *Letters*, iv. 134 and 143; iii. 597 and n. 1. For *Strand* see footnote 4. As far as is known there were no negotiations with *Nash's Magazine*, but see *Letters*, iii. 576, where DHL refers to it. See also Judith G. Ruderman, 'Tracking Lawrence's *Fox*: An Account of its Composition, Evolution, and Publication', *Studies in Bibliography*, xxxiii (1980), 206–21, for details of *Hutchinson's Story Magazine*.

<sup>7</sup> *Letters*, iii. 371 and n. 2. The deletion in the letter ('let him do it') suggests that DHL's first thought was to let the editor abridge the story; then decided to do it himself. It was presumably Carter who asked for the abridgement. See *Letters*, iii. 373.

<sup>8</sup> See 'Texts', below.

<sup>9</sup> See Ruderman, 'Tracking Lawrence's *Fox*', 207–9. Her account of the *Hutchinson* version attaches more significance to DHL's hasty changes than seems warranted by the circumstances.