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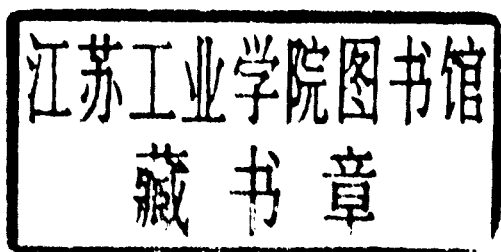
THE TRESPASSER

EDITED BY ELIZABETH MANSFIELD

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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 compositor 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. This gives significant deleted 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.

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 wish to express gratitude for the cooperation of the many individuals and institutions that assisted in the preparation of this edition. In particular, the Bancroft Library, University of California at Berkeley, has loaned a photocopy of *The Trespasser* manuscripts to make the project possible. David Farmer, Director of Special Collections at McFarlin Library, University of Tulsa, allowed me to use an uncatalogued Helen Corke collection so that the edition would not be delayed. Without the late Helen Corke's willingness to release very personal information, the introduction to this volume would have been seriously restricted. Special appreciation is extended to George Lazarus for his generous invitation to view his private collection of D. H. Lawrence manuscripts. Dr Lola Szladits of the Berg Collection was unfailingly resourceful. The following people provided seemingly tireless editorial assistance: Michael Black, Andrew Brown and Lindeth Vasey of the Cambridge University Press; and Carl Baron, James T. Boulton and Warren Roberts of the editorial board.

Colleagues from other institutions who assisted continuously were Professors Phillip L. Marcus, William M. Murphy and Bruce Steele.

I also wish to thank the residents of Eastwood, Nottinghamshire, who generously shared their knowledge of Lawrence's past: Garry Akers, Michael Bennett, Mrs Lanna Coak, Laurence and Jessie Flint, Jesse and Enid Goodband, Thomas and Margaret Needham and Owen V. Watson.

Appreciation is extended to the following individuals: Marshall Best, W. H. Clarke, Keith Cushman, Emile Delavenay, Ellen Dunlap, Donald Eddy, W. Forster, the late David Garnett, D. R. Hale, Mitchell Kennerley Jr, Gerald M. Lacy, Kenneth Lohf, Arthur Mizener, Andrew Robertson, Anthony Rota, Mrs Hilda Mary Snoswell, Kimberly Sparks, John Worthen, Walter Wriggins and the staff of Viking Press.

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Library (University of California at Los Angeles) and Vassar College Library.

Finally, I wish to express appreciation for the technical assistance of Cynthia W. Ketchum, Jean MacFadden and Racemark International.

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>
11 October 1908	To Croydon: teacher at Davidson Road School
Late autumn or winter 1908	Meets Helen Corke
24? April 1909	Walk with Helen Corke on Wimbledon Common
31 July–14 August 1909	Lawrence family holiday at Shanklin, Isle of Wight
31 July 1909	Helen Corke goes to Freshwater, Isle of Wight
1 August 1909	Herbert Baldwin Macartney joins her
7 August 1909	Macartney says goodbye to Helen Corke and commits suicide
6 September 1909	Helen Corke begins diary 'The Letter'
Autumn 1909	Becomes acquainted with Helen Corke's story
c. 11 September 1909	In London to meet Ford Madox Hueffer
November 1909	Sequence of poems, 'A Still Afternoon', in <i>English Review</i>
23 December 1909–9 January 1910	Eastwood for Christmas
February 1910	'Goose Fair' in <i>English Review</i>
11 April 1910	Sends Sydney Pawling 'Nethermere' MS
c. 11 April 1910	Begins 'The Saga of Siegmund'
13–22 May 1910	Whitsuntide holiday
End of July 1910	Jessie Chambers in Croydon, meets Helen Corke
August 1910	Breaks 'betrothal of six years standing' to Jessie Chambers
4 August 1910	Finishes 'The Saga of Siegmund'
22–28 August 1910	At Leicester. Mrs Lawrence seriously ill
October 1910	'Three Poems' in <i>English Review</i>
3 December 1910	To Leicester: becomes engaged to Louie Burrows

- 9 December 1910 Mrs Lawrence dies
 19 January 1911 *The White Peacock* published in New York
 (20 January in London)
 13 March 1911 Has begun 'Paul Morel' again
 26 April 1911 Decides to suppress 'The Saga'
 June 1911 'Odour of Chrysanthemums', in *English Review*
 September 1911 'A Fragment of Stained Glass', in *English Review*
 4 October 1911 Meets Edward Garnett
 13-15 October 1911 First visit to Edward Garnett at The Cearne,
 Edenbridge, Kent
 4 November 1911 Two poems in *Nation*
 19 November 1911-4 January 1912 Ill with pneumonia in Croydon
 4 December 1911 Has sent Garnett 'The Saga' manuscript
 30 December 1911 Tells Garnett he will begin rewriting 'The Saga'
 3 January 1912 Finished first chapter of revision
 6 January 1912 Arrives in Bournemouth
 10 January 1912 Revision going slowly
 19 January 1912 Has 'rewritten' first 135 pages
 21 January 1912 180 or 190 pages of revision done
 29 January 1912 300 pages of revision done
 February 1912 'Second Best' in *English Review*
 3 February 1912 Last meeting with Helen Corke
 3-9 February 1912 The Cearne
 4 February 1912 Breaks engagement to Louie Burrows
 28 February 1912 Resignation from teaching post
 8 March 1912 Receives offer from Duckworth to publish
The Trespasser
 16 March 1912 'The Miner at Home' in *Nation*
 17? March 1912 Meets Frieda Weekley
 4 April 1912 First batch of proofs arrives
 27-28 April 1912 The Cearne with Frieda
 3 May 1912 Leaves England with Frieda
 11 May 1912 First three of eight 'Schoolmaster' poems
 in *Saturday Westminster Gazette*, 11 May -
 1 June
 23 May 1912 *The Trespasser*
 September 1912-March 1913 At Gargnano, Lago di Garda, Italy
 February 1913 *Love Poems and Others*
 29 May 1913 *Sons and Lovers*
 June-August 1913 In England
 August 1913-June 1914 In Germany, Switzerland and Italy
 13 July 1914 Marries Frieda Weekley in London

July 1914–December 1915	In London, Buckinghamshire and Sussex
26 November 1914	<i>The Prussian Officer</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
October 1917–November 1919	In London, Berkshire and Derbyshire
December 1917	<i>Look! We Have Come Through!</i>
October 1918	<i>New Poems</i>
November 1919–February 1922	To Italy, then Capri and Sicily
20 November 1919	<i>Bay</i>
November 1920	Private publication of <i>Women in Love</i> (New York), <i>The Lost Girl</i>
10 May 1921	<i>Psychoanalysis and the Unconscious</i> (New York)
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)
March 1923	<i>The Ladybird, The Fox, The Captain's Doll</i>
March–November 1923	In Mexico and U.S.A.
27 August 1923	<i>Studies in Classic American Literature</i> (New York)
September 1923	<i>Kangaroo</i>
9 October 1923	<i>Birds, Beasts and Flowers</i> (New York)
December 1923–March 1924	In England, France and Germany
March 1924–September 1925	In New Mexico and Mexico
August 1924	<i>The Boy in the Bush</i> (with Mollie Skinner)
10 September 1924	Death of his father, John Arthur Lawrence
14 May 1925	<i>St Mawr together with The Princess</i>
September 1925–June 1928	In England and mainly Italy
7 December 1925	<i>Reflections on the Death of a Porcupine</i> (Philadelphia)
January 1926	<i>The Plumed Serpent</i>
June 1927	<i>Mornings in Mexico</i>
24 May 1928	<i>The Woman Who Rode Away and Other Stories</i>
June 1928–March 1930	In Switzerland and, principally, in France
July 1928	<i>Lady Chatterley's Lover</i> privately published (Florence)

September 1928

July 1929

September 1929

2 March 1930

Collected Poems

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

The Escaped Cock (Paris)

Dies at Vence, Alpes Maritimes, France

CUE-TITLES

(The place of publication is London unless otherwise stated.)

- | | |
|----------------------------|---|
| BBC interview | 'D. H. Lawrence and the Dreaming Woman', transcript of BBC television interview of Helen Corke by Malcolm Muggeridge (July 1967) (summary published in <i>The Listener</i> , 25 July 1968). |
| <i>Complete Poems</i> | Vivian de Sola Pinto and Warren Roberts, eds. <i>The Complete Poems of D. H. Lawrence</i> . 2 volumes. Heinemann, 1964. |
| Corke, <i>As I Saw Him</i> | Helen Corke, 'D. H. Lawrence As I Saw Him', <i>Renaissance and Modern Studies</i> , iv (1960), 5-13. |
| Corke, <i>Portrait</i> | Helen Corke, 'Portrait of D. H. Lawrence, 1909-10', <i>The Texas Quarterly</i> , v (Spring 1962), 168-77. |
| Corke, <i>Early Stage</i> | Helen Corke, 'D. H. Lawrence: the Early Stage', <i>D. H. Lawrence Review</i> , iv (Summer 1971), 111-21. |
| Corke, <i>Trespasser</i> | Helen Corke, 'The Writing of <i>The Trespasser</i> ', <i>D. H. Lawrence Review</i> , vii (Fall 1974), 227-39. |
| Corke, <i>Infancy</i> | Helen Corke. <i>In Our Infancy</i> . Cambridge: Cambridge University Press, 1975. |
| Draper | R. P. Draper, ed. <i>D. H. Lawrence: The Critical Heritage</i> . Routledge and Kegan Paul, 1970. |
| E.T. [Jessie Wood]. | <i>D.H. Lawrence: A Personal Record</i> . Jonathan Cape, 1935; reprinted Cambridge University Press, 1980. |
| <i>Letters</i> | James T. Boulton, ed. <i>The Letters of D. H. Lawrence</i> . Volume 1. Cambridge: Cambridge University Press, 1979. |
| <i>Phoenix II</i> | Warren Roberts and Harry T. Moore, eds. <i>Phoenix II: Uncollected, Unpublished and other Prose Works by D. H. Lawrence</i> . Heinemann, 1968. |

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INTRODUCTION

INTRODUCTION

'Here am I a stranger in a strange land', wrote D. H. Lawrence on 15 October 1908, soon after he left his home in Eastwood to become a teacher at the Davidson Road Elementary School in Croydon.¹ That winter he met the woman whose story provides the basis of *The Trespasser*: Helen Corke.

It is difficult to trace Lawrence's experiences in Croydon through his testimony alone, but the various accounts by Helen Corke provide a detailed, if sometimes confusing, record. Four of her extant accounts appear to have been contemporary records of the events that inspired the novel: 'The Letter', a retrospective diary of August 1909 started in September of that year; 'The Freshwater Diary', a diary of 1909-10; 'The Way of Silence', a play dated winter 1909-10; and 'The Cornwall Writing' of 1911-12, another retrospective diary.² Her later accounts include a novel, *Neutral Ground* (dated 1918 but not published until 1933); interviews, lectures, articles and correspondence from 1950 to 1978; and *In Our Infancy*, part of an autobiography, written in the 1930s but not published until 1975.³ Because of the painful involvement of the narrator in the story she relates, her

¹ *Letters*, i. 82.

² For 'The Letter', 'The Freshwater Diary', and 'The Cornwall Writing' see pp. 281, 293, 302, 318, below.

³ The following list of accounts is not complete, since Helen Corke also gave unrecorded lectures on the subject. *Neutral Ground* (1933); *D. H. Lawrence and 'Apocalypse'* (1933); *D. H. Lawrence's 'Princess': A Memory of Jessie Chambers* (1951); 'Concerning *The White Peacock*', *The Texas Quarterly*, ii (Winter 1959), 186-90; 'D. H. Lawrence As I Saw Him', *Renaissance and Modern Studies*, iv (1960), 5-13; *Songs of Autumn and Other Poems* (Austin, 1960); 'Portrait of D. H. Lawrence, 1909-10', *The Texas Quarterly*, v (Spring 1962), 168-77; 'D. H. Lawrence and the Dreaming Woman', transcript of BBC television interview of Helen Corke by Malcolm Muggeridge (July 1967) (summary published in *The Listener*, 25 July 1968); 'D. H. Lawrence: the Early Stage', *D. H. Lawrence Review*, iv (Summer 1971), 111-21; 'The Writing of *The Trespasser*', *D. H. Lawrence Review*, vii (Fall 1974), 227-39; *In Our Infancy: an Autobiography, Part I: 1882-1912* (Cambridge, 1975); 'D. H. Lawrence - the young schoolmaster, as I knew him', lecture to the DHL Society, Eastwood, 14 July 1976.

Edward Nehls, ed. *D. H. Lawrence: A Composite Biography*, i (Madison, Wisconsin, 1957) draws upon conversations and correspondence with Helen Corke in 1952 and 1954. He quotes excerpts from 'Lawrence As I Knew Him', a lecture given to the Colchester Literary Society (18 September 1950), and from the BBC radio Third Programme's 'Son and Lover' (8 May 1955).

accounts are a questionable source of information. They display the intentions of a patient undergoing self-therapy, rather than those of an objective chronicler; Helen Corke had reasons for concealing some things and placing others in a particular light. In her middle age she interpreted the actions of her youth in a way that was impossible when they occurred; and though in her old age her memory became unreliable, she continued to place confidence in it. Nonetheless, it seems essential to summarise the impressions of the person who was most closely connected with Lawrence at the time he began to write *The Trespasser*, and to add evidence from other sources – particularly his own writings – whenever possible.

Helen Corke met David Lawrence (as he was known to his Croydon friends)⁴ for the first time during the winter of 1908–9.⁵ She was a teacher at another school in Croydon, but Agnes Mason, her intimate friend who taught at the Davidson Road School, perceived the difficulties Lawrence was encountering in the classroom, as well as his loneliness, and she befriended him.⁶ She invited Lawrence to her home one evening. Helen Corke, who was also invited, arrived late and stayed very briefly, but long enough for Agnes Mason's new friend to make a strong impression on her.⁷ After this first meeting, however, Helen Corke saw Lawrence rarely until the autumn of 1909.

One occasion that she recalled was a Saturday in April, probably 24 April, when she joined Lawrence and Agnes Mason for a walk on Wimbledon Common.⁸ Helen Corke had a particular reason for remembering that day. She had been involved for some time in a passionate relationship with her music master, Herbert Baldwin Macartney. 'H.B.M.' (as she always referred to him in her non-fictional accounts) was a married man whose warm feelings for his student had grown to love, and to a need for physical fulfilment. On

⁴ At home, in Eastwood, DHL was called 'Bert'. Although Jessie Chambers, his childhood sweetheart, would have used that name originally, when she met Helen Corke she began to refer to him as 'David', as shown in her letters to Helen Corke and Helen Corke's testimony. The letters have been published in 'The Collected Letters of Jessie Chambers' edited and with an introduction by George J. Zytaruk in a special issue of *D. H. Lawrence Review*, xii (Spring and Summer 1979), vii–238.

⁵ Corke, *As I Saw Him* 5. In no account is Helen Corke more specific about this date.

⁶ See the letters and poems DHL wrote at this time, especially *Letters*, i. 82, 85, 97 and 'The Schoolmaster' poems in *Complete Poems* 897–903.

⁷ See Nehls, *D. H. Lawrence: A Composite Biography*, i. 95. This account concurs with the others, except for Corke, *Trespasser*, where Helen Corke describes their first meeting 'at a Mason musical evening, when she had played violin solos to Agnes's accompaniment' (227).

⁸ In her 1976 talk to the Eastwood DHL Society, Helen Corke noted that Swinburne had died 'about a fortnight before' this meeting. He died on 10 April 1909, and since Lawrence was in Eastwood for the Easter holidays from 8 to 18 April, 24 April is the most likely date.