

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



THE
PRUSSIAN OFFICER
AND OTHER STORIES

EDITED BY JOHN WORTHEN

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



THE WORKS OF 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 or an occasional explanatory note. These give 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

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I am grateful to the following for access to manuscript materials: the manuscripts and typescript of 'The Witch à la Mode', Ellen Clarke Bertrand Library, Bucknell University; the manuscripts of 'The White Stocking' and 'A Fragment of Stained Glass' and the proofs of 'A Sick Collier', W. H. Clarke; proofs of *The Prussian Officer*, Nottinghamshire County Libraries; the manuscript of 'The Shades of Spring', Houghton Library, Harvard University; the manuscripts of 'Two Marriages', 'Daughters of the Vicar' and 'A Sick Collier', George Lazarus, to whom I also owe thanks for permission to include the unpublished manuscript of 'Two Marriages' which appears as Appendix II; the typescript of 'The Shades of Spring', Berg Collection, New York Public Library; the manuscripts of 'A Fragment of Stained Glass', 'Second-Best' and 'Goose Fair', and the proofs of 'Odour of Chrysanthemums', University of Nottingham Library; the typescripts of 'A Fragment of Stained Glass' and 'Two Marriages', Bancroft Library, University of California at Berkeley; the typescript of 'A Fragment of Stained Glass', the University of New Mexico; and the manuscripts of 'Honour and Arms', 'The Shadow in the Rose Garden', 'A Fragment of Stained Glass', 'The Christening' and 'Odour of Chrysanthemums', the Humanities Research Center, University of Texas at Austin, which also kindly made available the unpublished manuscript fragment of 'Odour of Chrysanthemums' which appears as Appendix I.

I must also thank the following for their particular contributions: P. Ammundsen and Gallaher Ltd, Carl and Helen Baron, Michael Bennett, Moina and Tom Brown, Bridget P. Carr, Lannah Coak, David Farmer, Brian Finney, W. Forster, P. Furbank, Enid Goodband, Ronald Gray, Paul

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December 1982

J. W.

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
Autumn 1907	Writes 'A Prelude', 'The White Stocking' and 'Ruby-Glass' ('A Fragment of Stained Glass') for the <i>Nottinghamshire Guardian</i> Christmas competition
Late 1907	Writes 'The Vicar's Garden' ('The Shadow in the Rose Garden')
7 December 1907	First publication: 'A Prelude', in <i>Nottinghamshire Guardian</i>
October 1908	Appointed as teacher at Davidson Road School, Croydon
July–November 1909	Collaborates with Louie Burrows in writing 'Goose Fair'
?Autumn 1909	Writes 'Odour of Chrysanthemums'
November 1909	Publishes five poems in <i>English Review</i>
9 December 1909	Submits 'Goose Fair' and 'Odour of Chrysanthemums' to Ford Madox Hueffer at <i>English Review</i>
February 1910	'Goose Fair' in <i>English Review</i>
March 1910	'Odour of Chrysanthemums' in proof for <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)
Late March 1911	Austin Harrison requests stories for <i>English Review</i>
March–April 1911	Revises 'Odour of Chrysanthemums' and Louie Burrows makes a fair copy; revises 'Ruby-Glass' as 'A Fragment of Stained Glass'; revises 'The White Stocking'
June 1911	'Odour of Chrysanthemums' in <i>English Review</i>
2 June 1911	Martin Secker requests short-story volume
15–16 July 1911	Writes 'Two Marriages' ('Daughters of the Vicar')

- August 1911 Edward Garnett requests stories for *Century*
 ?Late August 1911 Sends Harrison 'Second-Best'
 September 1911 'A Fragment of Stained Glass' in *English Review*
 25 September 1911 Sends Garnett 'Two Marriages'
 2-5 October 1911 Revises 'Two Marriages' for typing
 19 November 1911 Ill with pneumonia; resigns his teaching post on
 28 February 1912
 21 November 1911 Typescript of 'Two Marriages' sent to Garnett
 c. 23 December 1911 Writes 'The Right Thing to Do' ('The Shades of
 Spring')
 January 1912 Plans volume for Secker
 by 10 January 1912 Harrison rejects 'The White Stocking'
 February 1912 'Second-Best' in *English Review*
 March 1912 Meets Frieda Weekley; they elope to Germany on
 3 May
 by 8 March 1912 Revises 'The Right Thing to Do' as 'The Soiled
 Rose', which is accepted by *Forum*
 c. 16 March 1912 Writes 'A Sick Collier'
 mid-March 1912 Garnett sends 'The Soiled Rose' to Harrison;
 rejected in April
 23 May 1912 *The Trespasser*
 June 1912 Writes 'A Bag of Cakes' ('The Christening')
 4 August 1912 In 'no hurry' about short-story volume for Secker
 September 1912-March 1913 At Gargnano, Lago di Garda, Italy
 January 1913 Katherine Mansfield requests stories for *Rhythm*
 (later *Blue Review*)
 February 1913 *Love Poems and Others*
 March 1913 'The Soiled Rose' in *Forum* (May 1913 in *Blue
 Review*)
 May-June 1913 Writes 'Honour and Arms' ('The Prussian
 Officer') and 'Vin Ordinaire' ('The Thorn in the
 Flesh')
 29 May 1913 *Sons and Lovers*
 June-August 1913 In England
 21 June 1913 Plans revision of stories for magazine publication
 Early July 1913 Revises (for typing by Douglas Clayton) 'A Bag of
 Cakes' as 'The Christening', 'A Sick Collier',
 'The Shadow in the Rose Garden' and other
 stories
 by 20 July 1913 Sends 'A Sick Collier' and 'The Christening' to
 Northern Newspaper Syndicate (both rejected)
 20 July 1913 Sends 'Two Marriages', revised as 'Daughters of
 the Vicar', to Clayton and 'Honour and Arms' and
 'Vin Ordinaire' to Garnett
 23 July 1913 Garnett sends 'Honour and Arms' to J. B. Pinker
 and 'Vin Ordinaire' to *English Review* (accepted)
 August 1913-June 1914 In Germany, Switzerland and Italy

mid-August 1913	'A Sick Collier' sent to <i>New Statesman</i> (accepted); 'The Christening' and 'The Shadow in the Rose Garden' sent to Ezra Pound for <i>Smart Set</i> (accepted)
?August 1913	'Daughters of the Vicar' sent to Pinker; Pinker sends 'Honour and Arms' to <i>English Review</i> (accepted)
?September 1913	Pinker sends 'Daughters of the Vicar' to Northern Newspaper Syndicate (rejected)
13 September 1913	'A Sick Collier' in <i>New Statesman</i>
?Autumn 1913	Pinker sends 'Daughters of the Vicar' (rejected) and 'The White Stocking' (accepted) to <i>Smart Set</i>
February 1914	'The Christening' in <i>Smart Set</i>
March 1914	'The Shadow in the Rose Garden' in <i>Smart Set</i>
June 1914	'Vin Ordinaire' in <i>English Review</i>
26 June 1914	Begins to gather published stories for volume publication
27 June 1914	Duckworth agrees to publish short-story volume in place of a novel
Late June–mid-July 1914	Revises stories extensively; Clayton returns 1913 manuscripts, re-types 'A Sick Collier'
July 1914–December 1915	In London, Buckinghamshire and Sussex
9 July 1914	Sends first batch of stories to Duckworth
13 July 1914	Marries Frieda Weekley in London
14 July 1914	Sends second batch of stories to Garnett; suggests 'Goose Fair' as volume title
14–17 July 1914	Revises 'Vin Ordinaire' as 'The Thorn in the Flesh' and suggests this as volume title
August 1914	'Honour and Arms' in <i>English Review</i> (November 1914 in <i>Metropolitan</i>)
October 1914	'The White Stocking' in <i>Smart Set</i>
c. 3–20 October 1914	Revises page proofs of short-story volume extensively
13 October 1914	Suggests 'The Fighting Line' as volume title
c. 15 October 1914	Garnett changes title of 'Honour and Arms' to 'The Prussian Officer', alters order of stories and calls the volume <i>The Prussian Officer and Other Stories</i>
26 November 1914	<i>The Prussian Officer and Other Stories</i> published in London by Duckworth (1916 in New York by B. W. Huebsch)
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 *Look! We Have Come Through!*
 October 1918 *New Poems*
 November 1919–February 1922 To Italy, then Capri and Sicily
 20 November 1919 *Bay*
 November 1920 Private publication of *Women in Love* (New York),
The Lost Girl
Psychoanalysis and the Unconscious (New York)
 10 May 1921 *Sea and Sardinia* (New York)
 12 December 1921 In Ceylon and Australia
 March–August 1922 *Aaron's Rod* (New York)
 14 April 1922 In New Mexico
 September 1922–March 1923 *Fantasia of the Unconscious* (New York)
 23 October 1922 *England, My England* (New York)
 24 October 1922 *The Ladybird, The Fox, The Captain's Doll*
 March 1923 In Mexico and USA
 March–November 1923 *Studies in Classic American Literature* (New York)
 27 August 1923 *Kangaroo*
 September 1923 *Birds, Beasts and Flowers* (New York)
 9 October 1923 In England, France and Germany
 December 1923–March 1924 In New Mexico and Mexico
 March 1924–September 1925 *The Boy in the Bush* (with Mollie Skinner)
 August 1924 Death of his father, John Arthur Lawrence
 10 September 1924 *St. Mawr together with The Princess*
 14 May 1925 In England and mainly Italy
 September 1925–June 1928 *Reflections on the Death of a Porcupine*
 7 December 1925 (Philadelphia)
 January 1926 *The Plumed Serpent*
 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

Clarke	Mr W. H. Clarke
HU	Harvard University
Lazarus	Mr George Lazarus
NCL	Nottinghamshire County Libraries
NYPL	New York Public Library
UN	University of Nottingham
UT	University of Texas at Austin

B. Printed works

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

E.T.	E.T.[Jessie Wood]. <i>D. H. Lawrence: A Personal Record</i> . Jonathan Cape, 1935; reprinted Cambridge: Cambridge University Press, 1980.
<i>Letters</i> , i.	James T. Boulton, ed. <i>The Letters of D. H. Lawrence</i> . Volume 1. Cambridge: Cambridge University Press, 1979.
<i>Letters</i> , ii.	George J. Zytaruk and James T. Boulton, eds. <i>The Letters of D. H. Lawrence</i> . Volume II. Cambridge: Cambridge University Press, 1982.
Nehls	Edward Nehls, ed. <i>D. H. Lawrence: A Composite Biography</i> . 3 volumes. Madison: University of Wisconsin Press, 1957-9.
OED	Sir James A. H. Murray and others, eds. <i>A New English Dictionary on Historical Principles</i> . 10 volumes. Oxford University Press, 1884-1928.
Phoenix	Edward D. McDonald, ed. <i>Phoenix: The Posthumous Papers of D. H. Lawrence</i> . Heinemann, 1936.
Roberts-Vasey	Lindeth Vasey, ed. 'A Checklist of the Manuscripts of D. H. Lawrence', Section E of Warren Roberts's <i>A Bibliography of D. H. Lawrence</i> . 2nd edn, Cambridge: Cambridge University Press, 1982.
von Hube	Rodolph Baron von Hube. <i>Griseleia in Snotinghscire</i> . Nottingham: Murray's Nottingham Book Co., 1901.

INTRODUCTION

INTRODUCTION

1907-13 Early short stories

The Prussian Officer and Other Stories was published in November 1914.¹ Lawrence's first book of short stories, and his sixth published volume, it contained work begun at the very start of his writing career; yet it was also one of the works of his maturity. More, even, than his novels, Lawrence's short stories allow us to see him revising, transforming and frequently transcending his early work; the history of the stories of the *Prussian Officer* collection is also the history of Lawrence's remarkable development as a writer between 1907 and 1914.

Short stories had been among his earliest writings. As a Nottingham college student set on becoming a writer – who had as yet published nothing – in 1907 he entered the annual Christmas short-story competition run by the *Nottinghamshire Guardian*: 'Alan and J[essie] asked me why I didn't, and so put me upon doing it to show I could.'² He submitted 'Ruby-Glass' (an early version of 'A Fragment of Stained Glass'), a story he thought likely to win, in the 'Best Legend' section. But he also enlisted friends to help him enter the other two sections of the competition: Louie Burrows, a fellow student,³

¹ It included twelve stories (their earlier titles are given in parentheses):

'The Prussian Officer' ('Honour and Arms')

'The Thorn in the Flesh' ('Vin Ordinaire')

'Daughters of the Vicar' ('Two Marriages')

'A Fragment of Stained Glass' ('Ruby-Glass', 'A Page from the Annals of Gresleia', 'The Hole in the Window')

'The Shades of Spring' ('The Harassed Angel', 'The Right Thing to Do/The Only Thing to be Done', 'The Soiled Rose', 'The Dead Rose')

'Second-Best'

'The Shadow in the Rose Garden' ('The Vicar's Garden')

'Goose Fair'

'The White Stocking'

'A Sick Collier'

'The Christening' ('A Bag of Cakes', 'Pat-a-Cake, Pat-a-Cake, Baker's Man')

'Odour of Chrysanthemums'

² *Letters*, i. 38. Alan and Jessie Chambers belonged to the Hags Farm family at Underwood; see explanatory note on 102: 11. Jessie Chambers (1887-1944), the intimate friend of DHL in his early years, was responsible for sending some of his poetry manuscripts to Ford Madox Hueffer in 1909, and thus for his first significant publications.

³ Louisa ('Louie') Burrows (1888-1962) knew DHL from c. 1900, and also attended the Day

entered an early version of 'The White Stocking' in the 'Most Amusing' category, and in the 'Most Enjoyable Christmas' category Jessie Chambers entered 'A Prelude to a Happy Christmas'. The latter won its section, and (under the name of Jessie Chambers) was Lawrence's first published work.⁴ In October 1908 we find him writing to a friend: 'Where could I send short stories such as I write?'⁵ The answer came in the winter of 1909, when Ford Madox Hueffer (editor of the *English Review*) saw the story 'Odour of Chrysanthemums', and was immediately convinced (he later asserted) that Lawrence was a major writer.⁶ Yet another story which Hueffer saw, 'Goose Fair' (first written by Louie Burrows, but re-written by Lawrence), was to be Lawrence's first prose work published in Hueffer's important review.

Since 1906 he had been working at his first novel, *The White Peacock*. In January 1911, the novel was at last published; in April, Austin Harrison (who had taken over the *English Review*), with his interest in Lawrence perhaps re-kindled by the reception of *The White Peacock*, asked to see some short stories, including 'Odour of Chrysanthemums' (still with the *English Review*) revised as he suggested; and Lawrence was stimulated to create new versions of the two unsuccessful stories from the 1907 competition.⁷ His early novels were slow and painful in their progress into print; his short stories offered the stimulus which sharpened his resolve to become a professional writer, as he struggled towards the end of his school-teaching career in the autumn of 1911.

He was particularly encouraged in June 1911 by the publisher Martin Secker, who offered to take a complete book of short stories.⁸ Secker had liked *The White Peacock*, but it had been his admiration for 'Odour of Chrysanthemums', published in June 1911, which provoked him to make his offer. Lawrence was pleased and flattered, but his initial response had been to 'sit in doubt and wonder because of it'. He explained (not quite accurately) that 'because nobody wanted the things, I have not troubled to write any'. Even the story which had so impressed Hueffer – and now Secker – 'Odour of Chrysanthemums', had taken eighteen months to get into print. All he had were

Training College of University College, Nottingham, 1906–8. She was his fiancée from December 1910 to February 1912.

⁴ See *Letters*, i. 38 n. 2 and 41 n. 1. Published as 'A Prelude'; it is reprinted in *Phoenix II: Uncollected, Unpublished, and other Prose Works by D. H. Lawrence*, ed. Warren Roberts and Harry T. Moore (1968), pp. 3–12. ⁵ *Letters*, i. 81.

⁶ See Nehls, i. 106–7. Hueffer (later Ford) (1873–1939), saw the story by 11 December 1909 (*Letters*, i. 147).

⁷ *Letters*, i. 245–6. Harrison (1873–1928) followed Hueffer as editor of the *English Review*, 1910 to 1923. ⁸ *Letters*, i. 275 n. 2.