

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



SONS AND LOVERS

EDITED BY HELEN BARON  
AND CARL BARON

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# 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 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 may be 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 or a dialect glossary is 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

The first debt of gratitude, which we gladly acknowledge, is to Warren Roberts for his support and advice: we esteem him not only as a friend but also as the one who set the standard for serious modern scholarship on D. H. Lawrence.

We are indebted also to the rest of the editorial board, Michael Black, James Boulton, Lindeth Vasey and John Worthen, who have fulfilled their function over and above the call of duty. We gratefully acknowledge hospitality and guidance from David and Carole Farmer, Elizabeth Mansfield and Pat Roberts. The work could not have been done without the help of many academic institutions: the Bancroft Library at the University of California at Berkeley; the Harry Ransom Humanities Research Center at the University of Texas at Austin; Cambridge University Library, especially its map room; Nottingham University Library; Nottingham County Libraries; the Library and the Department of Metalwork at the Victoria and Albert Museum; Laurence Pollinger Limited; the Records Department of Liberty Retail Limited; New York Public Library; the Newspaper Department of the British Library; the Department of Special Collections at the University of California at Los Angeles; the Manuscripts Department at the University of Indiana.

We have been much encouraged along the way by help towards publishing some of the research material, from Fredson Bowers, Andrew Cooper and Dieter Mehl.

We have also been grateful to be able to approach a number of experts for information and corrections: George Lazarus, George Hardy, Alan Griffin, Keith Sagar, Philip Gaskell, Barry Supple, Marie and Richard Axton, David Newmarch, David Kelley, Mara Kalnins, Anthony Rota, Andrew Robertson, Guy Collings, Paul Eggert, Andrew Brown.

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Worstead, Mark Kinkead-Weekes, Stephen Parkin, Patrizia Fusella, Dorothy Armstrong, Angela Brewer, Annick and Michel Degrez, David Johnson-Davies, Allison Melville, Mary McCarthy.

*January 1991*

H. B.

C. B.

## CHRONOLOGY

11 September 1885 1891/2	Born in Eastwood, Nottinghamshire Aged 6 moved from 57 The Breach to 3 Walker Street
September 1898–July 1901 c. October–December 1901	Pupil at Nottingham High School Clerk at J. H. Haywood Ltd for c. three months
11 October 1901 Winter 1901–2 April 1902 October 1902–1908	Death of his brother William Ernest First attack of pneumonia A month's convalescence at Skegness Pupil teacher; student at University College, Nottingham
August 1906	Lawrence family and friends on two-week holiday in Mablethorpe
7 December 1907	First publication: 'A Prelude', in <i>Nottinghamshire Guardian</i>
October 1908	Appointed as teacher at Davidson Road School, Croydon
November 1909 before July 1910 18 October 1910	Publishes five poems in <i>English Review</i> Writes and abandons 'Matilda' Decides not to publish 'The Saga of Siegmund'; 'Paul Morel' 'plotted out'
c. October–November/ December 1910 3 December 1910 9 December 1910 19 January 1911	'Paul Morel' I – only 100 pages written  Becomes engaged to Louie Burrows Death of his mother, Lydia Lawrence <i>The White Peacock</i> published in New York (20 January in London)
c. 13 March–mid-July 1911  4 October 1911 5, 20 October 1911 7 October 1911	'Paul Morel' II – abandoned after c. 355 pages  Meets Edward Garnett Meetings with Heinemann Renews contact with Jessie Chambers; soon after sends her 'Paul Morel' II

3–15 November 1911	Receives Jessie Chambers's advice and begins 'Paul Morel' III – writes 7 pages, begins again and writes 74 pages
19 November 1911	Ill with pneumonia in Croydon
6 January–3 February 1912	In Bournemouth for convalescence, rewrites 'The Saga of Siegmund' as <i>The Trespasser</i>
by 12 January 1912	Invited to Germany by relatives, Hannah and Karl Krenkow
4 February 1912	Ends engagement to Louie Burrows
9 February 1912	To Eastwood
14 February 1912	Has decided to go to Germany in May
mid-February 1912	Collects Jessie Chambers's notes, takes up 'Paul Morel' III again and delivers completed pages to Jessie
28 February 1912	Resigns from teaching post
early March 1912	Meets Frieda Weekley
3–8 March 1912	Visits Alice and Henry Dax in Shirebrook
6 March 1912	Has written 'two thirds or more' of 'Paul Morel' III
25–31 March 1912	Delivers last pages of 'Paul Morel' III to Jessie Chambers before visit to G. H. Neville in Bradnop
1 April 1912	Jessie Chambers hands 'Paul Morel' III back with 'notes'
11 April 1912	Offers 'Paul Morel' III to Walter de la Mare but 'parts I want to change'
3 May 1912	To Metz with Frieda Weekley
11–24 May 1912	Stays with Krenkows in Waldbröl, near Cologne
by 16 May 1912	Begins revising 'Paul Morel' III
23 May 1912	<i>The Trespasser</i>
1 June–5 August 1912	With Frieda Weekley in Icking, near Munich
9 June 1912	Sends 'Paul Morel' III to Heinemann
3 July 1912	Receives Heinemann's rejection
4 July 1912	Sends 'Paul Morel' III to Garnett at his request
by 18 July 1912	Receives Garnett's notes on 'Paul Morel' III

- 4 August 1912 Has decided to rewrite 'Paul Morel' III; has probably revised pp. 1-85
- 5 August-c. 5 September 1912 Walks to Riva, Italy
- 11 September 1912 'working like Hell' at 'Paul Morel'
- 17 September 1912-30 March 1913 At Villa di Gargnano, Lago di Garda, Italy
- 15 October 1912 Renames novel *Sons and Lovers*, has written three-fifths
- 30 October 1912 Has written 400 pages: 'heaps better' but 'I funk' the last 100 pages
- 18 November 1912 Sends *Sons and Lovers* MS to Duckworth
- 1 December 1912 Learns Garnett will shorten the novel
- 20 January 1913 Sends Garnett 'Foreword' to *Sons and Lovers*
- February 1913 *Love Poems and Others*
- 5 February-3 March 1913 Revises galley proofs of *Sons and Lovers*
- 3 March 1913 'coming to the end of my cash'
- 11 March 1913 'don't mind if Duckworth crosses out a hundred shady pages'
- 22 March 1913 Receives contract for *Sons and Lovers* and £50 advance
- 22 March-by 10 April 1913 Revises page proofs of *Sons and Lovers*
- 19 April-17 June 1913 At Irschenhausen, near Munich
- mid-May 1913 Reads Jessie Chambers's novel
- 29 May 1913 *Sons and Lovers* published in London by Gerald Duckworth
- 19 June-6 August 1913 In England
- 7 August 1913-June 1914 In Germany, Switzerland and Italy
- 17 September 1913 *Sons and Lovers* published in USA by Mitchell Kennerley
- 1 April 1914 *The Widowing of Mrs. Holroyd* (New York)
- before May 1914 Receives faulty £10 cheque from Kennerley 'making up *Sons and Lovers* accounts'
- July 1914-December 1915 In London, Buckinghamshire and Sussex
- 13 July 1914 Marries Frieda Weekley in London
- 26 November 1914 *The Prussian Officer and Other Stories*
- December 1914 Learns Kennerley refuses to pay outstanding *Sons and Lovers* royalties

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
26 November 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>
May 1920	<i>Touch and Go</i>
9 November 1920	Private publication of <i>Women in Love</i> (New York)
25 November 1920	<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)
February 1923	Begins lawsuit against Kennerley
March 1923	<i>The Ladybird, The Fox, The Captain's Doll</i>
March–November 1923	In Mexico and USA
April 1923	Kennerley yields rights and plates of <i>Sons and Lovers</i>
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, in Italy
7 December 1925	<i>Reflections on the Death of a Porcupine</i> (Philadelphia)
21 January 1926	<i>The Plumed Serpent</i>
25 March 1926	<i>David</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	<i>Collected Poems</i>
July 1929	Exhibition of paintings in London raided by police; <i>Pansies</i> (manuscript earlier seized in the mail)
September 1929	<i>The Escaped Cock</i> (Paris)
2 March 1930	Dies at Vence, Alpes Maritimes, France

## CUE-TITLES

### A. Manuscript locations

ColU	Columbia University
NYPL	New York Public Library
UCB	University of California at Berkeley
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.)

- Delavenay     Emile Delavenay. *D. H. Lawrence: L'Homme et la Genèse de son Œuvre*. 2 volumes. Paris: Librairie C. Klincksieck, 1969.
- E.T.           E. T. [Jessie Wood]. *D. H. Lawrence: A Personal Record*. Jonathan Cape, 1935; reprinted Cambridge: Cambridge University Press, 1980.
- Griffin        A. R. Griffin. *Mining in the East Midlands 1550-1947*. Frank Cass, 1971.
- ILFL           Richard Garnett, ed. *The International Library of Famous Literature*. 20 volumes. Edward Lloyd, 1899.
- Letters, i.     James T. Boulton, ed. *The Letters of D. H. Lawrence*. Volume I. Cambridge: Cambridge University Press, 1979.
- Letters, ii.    George J. Zytaruk and James T. Boulton, eds. *The Letters of D. H. Lawrence*. Volume II. Cambridge: Cambridge University Press, 1982.
- Letters, iii.   James T. Boulton and Andrew Robertson, eds. *The Letters of D. H. Lawrence*. Volume III. Cambridge: Cambridge University Press, 1984.
- Letters, iv.    Warren Roberts, James T. Boulton and Elizabeth Mansfield, eds. *The Letters of D. H. Lawrence*. Volume IV. Cambridge: Cambridge University Press, 1987.

- OED* Sir James A. H. Murray and others, eds. *A New English Dictionary on Historical Principles*. 10 volumes. Oxford: Oxford University Press, 1884–1928.
- OED Supplement* R. W. Burchfield, ed. *A Supplement to the Oxford English Dictionary*. Oxford: Oxford University Press, 1972.
- Roberts Warren Roberts. *A Bibliography of D. H. Lawrence*. 2nd edn. Cambridge: Cambridge University Press, 1982.

## INTRODUCTION