

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



LATE ESSAYS AND  
ARTICLES

EDITED BY  
JAMES T. BOULTON

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D. H. LAWRENCE

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THE  
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THE LETTERS AND WORKS OF  
D. H. LAWRENCE



# THE WORKS OF D. H. LAWRENCE

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## GENERAL EDITOR'S 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 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.

## ACKNOWLEDGEMENTS

The editor of diverse material such as is collected in this volume incurs many debts to generous individuals and university libraries for copies of manuscripts, typescripts and publications, information and general or particularised guidance. The names of institutions will be found in the list of cue-titles below. Individuals to whom I am indebted include: Harry Barnwell, Anthony Bliss, Derek Britton, Michael Butler, the staff of the Eastwood Public Library, David Ellis, Gillian M. Evans, Ron Faulkes, Meraud Grant Ferguson, J. E. A. Field, Michel Fuchs, Vincent Giroud, James Hamilton, Cathy Henderson, Rosemary Howard, Christa Jansohn, Dorothy Johnston, David Kessler, David Kohl, Joan Leake, Ian Ledsham, John Martin, Dieter Mehl, Bernadette Paton, Emma Peers, Gerald Pollinger, Paul Poplawski, Barbara Smith-Laborde, Aidan Turner-Bishop, Richard Verdi, Richard Watson, the Wilcox family, the late David Wishart, Frances Young. I am grateful to Leigh Mueller for her rigorous sub-editing of my text. Andrew Brown and Linda Bree at Cambridge University Press have been an unfailing source of support and encouragement; Michael Black, the late Warren Roberts, Lindeth Vasey and John Worthen deserve special gratitude for sustained friendship and scholarly assistance during the preparation of this volume in particular and throughout the Lawrentian enterprise.



## PREFATORY NOTE

The purpose of *Late Essays and Articles* is to bring together Lawrence's major essays such as the 'Introduction to These Paintings', *Pornography and Obscenity*, and his autobiographical pieces (two of which were hitherto unpublished) with the contents of the posthumous volume, *Assorted Articles* (except for 'On Being a Man' and 'On Human Destiny' collected elsewhere). The essays and articles – written during the period 1926–9 – are ordered chronologically according to the dates of composition which are either confidently known or reliably conjectured. Each is preceded by an account of the circumstances in which it was written and published.

Many of the articles which were published in newspapers or magazines appeared under titles manufactured by editors invariably without reference to Lawrence himself. The titles used here are exclusively those found on his manuscripts or implicitly accepted by him at a later (usually typescript or proof) stage. The alternative title invented editorially is shown in round brackets after Lawrence's own, in the list of 'Contents'; when an article was published under more than one alternative title, the one first used is given. Where Lawrence provided no title, the one generally accepted appears in square brackets.

J. T. B.

## CHRONOLOGY

11 September 1885	DHL 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	DHL ill with pneumonia; resigns his teaching post on 28 February 1912
March 1912	Meets Frieda Weekley; they leave for 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	DHL in England
August 1913–June 1914	In Germany, Switzerland and Italy
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, DHL 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  
 20 November 1919  
 9 November 1920  
 25 November 1920  
 10 May 1921  
 12 December 1921  
 March–August 1922  
 14 April 1922  
 September 1922–March 1923  
 23 October 1922  
 24 October 1922  
 March 1923  
 March–November 1923  
 27 August 1923  
 September 1923  
 9 October 1923  
 December 1923–March 1924  
 March 1924–September 1925  
 28 August 1924  
 10 September 1924  
 14 May 1925  
 September 1925–April 1926  
 7 December 1925  
 21 January 1926  
 30 April 1926  
 6 May 1926–10 June 1928  
 13–29 July 1926  
 c. 29 July 1926  
 14–16 September 1926  
 mid-late October 1926  
 19 November 1926  
 25–30 November 1926  
 c. 1 December 1926–25  
     February 1927  
 c. 5–8 January 1927  
 mid-April 1927  
 26 April 1927  
 June 1927
- To Italy, then Capri and Sicily  
*Bay*  
 Private publication of *Women in Love*  
 (New York)  
*The Lost Girl*  
*Psychoanalysis and the Unconscious* (New York)  
*Sea and Sardinia* (New York)  
 DHL in Ceylon and Australia  
*Aaron's Rod* (New York)  
 In New Mexico  
*Fantasia of the Unconscious* (New York)  
*England, My England* (New York)  
*The Ladybird, The Fox, The Captain's Doll*  
 In Mexico and USA  
*Studies in Classic American Literature*  
 (New York)  
*Kangaroo*  
*Birds, Beasts and Flowers* (New York)  
 DHL in England, France and Germany  
 In New Mexico and Mexico  
*The Boy in the Bush* (with Mollie Skinner)  
 Death of his father, Arthur John Lawrence  
*St. Mawr together with The Princess*  
 DHL in England and, mainly, in Italy  
*Reflections on the Death of a Porcupine*  
 (Philadelphia)  
*The Plumed Serpent*  
 Coal strike begins  
 The Lawrences' home is Villa Mirenda, San  
 Paolo, near Florence  
 DHL visits Frieda's mother in Baden-Baden  
 Writes 'Mercury'  
 Stays with sister Ada in Ripley, Derbyshire,  
 and makes final visit to Eastwood  
 Writes '[Return to Bestwood]'  
 Coal strike ends  
 DHL finishes first version of *Lady Chatterley's*  
*Lover*  
 Writing second version of *Lady Chatterley's*  
*Lover*  
 Writes 'Getting On'  
 Writes 'Which Class I Belong To'  
 Sends 'Making Love to Music' to Nancy Pearn  
*Mornings in Mexico* published by Secker in  
 London (5 August in USA)

- 8 June 1927 DHL visits the Uffizi with Christine and Mary Christine Hughes
- 5–30 August 1927 In Villach, Austria
- 31 August–4 October 1927 At Villa Jaffe, Irschenhausen
- ante 26 September 1927 Nancy Pearn and friend stay two days at Villa Mirenda
- 4–18 October 1927 DHL at Baden-Baden, Milan and Mirenda
- c. 26–30 October 1927 Writes '[Autobiographical Fragment]' probably intended for Guisepppe Orioli's *Intimate Series*
- 8 December 1927–January 1928 Writing third version of *Lady Chatterley's Lover*
- 20 January–6 March 1928 At Chateau Beau Site, Les Diablerets, Switzerland
- February 1928 *Cavalleria Rusticana and Other Stories* published in England; *The Escaped Cock* in *Forum* (USA)
- 27 March 1928 Negotiations begin with Dorothy Warren which lead to exhibition of paintings in 1929
- 25 April 1928 DHL invited to write for London *Evening News*
- 8 May 1928 'The "Jeune Fille" Wants to Know' in *Evening News* as 'When She Asks Why'
- 24 May 1928 *The Woman Who Rode Away* published by Secker (on 25 May in USA)
- June? 1928 Writes 'Thinking About Oneself'
- 11–15 June 1928 DHL in France
- 17 June–6 July 1928 At Grand Hotel, Chexbres, Switzerland
- July 1928 *Lady Chatterley's Lover* published by Orioli in Florence
- 7 July 1928 'Laura Philippine' in *T. P.'s and Cassell's Weekly*
- 9 July–18 September 1928 DHL in chalet, Kesselmatte, near Gsteig, Switzerland
- ante 12 July 1928 Writes 'Ownership'
- 12 July 1928 'Insouciance' in *Evening News*, entitled 'Over-Earnest Ladies'
- 18 July 1928 DHL writes 'Autobiography' for French publisher
- 2 August 1928 'Master in his Own House' in *Evening News*
- c. 11–16 August 1928 DHL writes 'Women Are So Cocksure'
- September 1928 *Collected Poems* (London; July 1929 in USA)
- 3 September 1928 'Why I don't Like Living in London' in *Evening News* as 'Dull London!'
- 18 September–1 October 1928 DHL in Lichtental, Baden-Baden

- 27 September 1928 'Red Trousers' in *Evening News* as 'Oh! for a New Crusade'
- 2–15 October 1928 DHL at Grand Hotel, Le Lavandou, France
- 5 October 1928 'Matriarchy' in *Evening News* as '—And If Women Were Supreme . . .'
- 13 October 1928 'Hymns in a Man's Life' in *Evening News*
- 15 October–17 November 1928 DHL at Le Vigie, Ile de Port-Cros
- 17 November 1928–11 March 1929 At Hotel Beau Rivage, Bandol
- 25 November 1928 'Sex Appeal' in *Sunday Dispatch* as 'Sex Locked Out'
- 29 November 1928 'Is England Still *A Man's Country?*' in *Daily Express*; 'That Women Know Best' in *Daily Chronicle* as 'Women Always Know Best'
- 14–21 December 1928 DHL writes 'Introduction to Pictures'
- January 1929 'Cocksure Women and Hen-sure Men' in *Forum*
- 18 January 1929 Police seize copies of *Lady Chatterley's Lover*; *Pansies* typescript seized on 23 January
- 17 February 1929 'Myself Revealed' in *Sunday Dispatch*
- ante 23 February 1929 DHL writes 'The State of Funk'
- 12 March–7 April 1929 In Paris and environs
- 7–13? April 1929 Travels to Barcelona
- 17 April–18 June 1929 In Mallorca
- 28 April 1929 'Do Women Change' in *Sunday Dispatch* as 'Women Don't Change'
- May 1929 'Give Her a Pattern' in *Vanity Fair* (New York) as 'Woman in Man's Image'
- June 1929 *The Paintings of D. H. Lawrence* published with 'Introduction to These Paintings'
- 22 June 1929 DHL at Forte dei Marmi, Italy; then to Florence, 6–16 July
- July 1929 'Making Pictures' in *Studio*, and in *Creative Art* (USA); Secker publishes *Pansies*
- 5 July 1929 Police raid Warren Gallery exhibition of DHL's paintings
- 16 July–25 August 1929 DHL in Baden-Baden and nearby
- 11 August 1929 Celebration of Frieda's fiftieth birthday
- 26 August–18 September 1929 DHL at Rottach in Austria
- 23 September 1929–6 February 1930 At Hotel Beau Rivage, then Villa Beau Soleil, in Bandol
- September 1929 'Pornography and Obscenity' in July–September issue of *This Quarter* (Paris); 'Enslaved by Civilisation' in *Vanity Fair* (New York) as 'The Manufacture of Good Little Boys'

3 October 1929	'The Risen Lord' in <i>Everyman</i>
November 1929	'Men Must Work and Women as Well' in <i>Star Review</i> as 'Men and Women'
14 November 1929	<i>Pornography and Obscenity</i> in <i>Criterion Miscellany</i>
December 1929	'Pictures on the Wall' as 'dead pictures on the walls' in <i>Vanity Fair</i> (New York)
c. 28 December 1929	DHL sends text for <i>Assorted Articles</i> to Pollinger
6 February–1 March 1930	In sanatorium, 'Ad Astra', Venice
2 March 1930	Lawrence dies in Villa Robermond, Venice
April 1930	<i>Assorted Articles</i> published in London (11 April in USA)
May 1930	'We Need One Another' in <i>Scribner's Magazine</i> (USA)
June 1930	'The Real Thing' in <i>Scribner's Magazine</i>
June–August 1930	'Nottingham and the Mining Countryside' in <i>New Adelphi</i>
July 1930	'Nobody Loves Me' in <i>Life and Letters</i>
19 October 1936	<i>Phoenix</i> published in USA (November 1936 in England)

## CUE-TITLES

### A. Manuscript and typescript locations

HU	Harvard University
StaU	Stanford University
UCB	University of California at Berkeley
UCin	University of Cincinnati
UCLA	University of California at Los Angeles
UN	University of Nottingham
UT	University of Texas at Austin
YU	Yale University, Beinecke Rare Book and Manuscript Library

### B. Printed Works

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

Brewster	Earl and Achsah Brewster. <i>D. H. Lawrence: Reminiscences and Correspondence</i> . Secker, 1934.
Draper	R. P. Draper, ed. <i>D. H. Lawrence: The Critical Heritage</i> . Routledge & Kegan Paul, 1970.
<i>Early Years</i>	John Worthen. <i>D. H. Lawrence: The Early Years, 1885–1912</i> . Cambridge: Cambridge University Press, 1991.
<i>Letters</i> , ii.	George J. Zytaruk and James T. Boulton, eds. <i>The Letters of D. H. Lawrence</i> . Volume II, June 1913–October 1916. Cambridge: Cambridge University Press, 1981.
<i>Letters</i> , v.	James T. Boulton and Lindeth Vasey, eds. <i>The Letters of D. H. Lawrence</i> . Volume V, March 1924–March 1927. Cambridge: Cambridge University Press, 1989.
<i>Letters</i> , vi.	James T. Boulton and Margaret H. Boulton, with Gerald M. Lacy, eds. <i>The Letters of D. H. Lawrence</i> . Volume VI, March 1927–November 1928. Cambridge: Cambridge University Press, 1991.

- Letters*, vii. Keith Sagar and James T. Boulton, eds. *The Letters of D. H. Lawrence*. Volume VII, November 1928–February 1930. Cambridge: Cambridge University Press, 1993.
- Letters*, viii. James T. Boulton, ed. *The Letters of D. H. Lawrence*. Volume VIII, Uncollected Letters and General Index. Cambridge: Cambridge University Press, 2000.
- Nehls Edward Nehls, ed. *D. H. Lawrence: A Composite Biography*. 3 volumes. Madison: University of Wisconsin Press, 1957–9.
- OED*<sub>2</sub> J. A. Simpson and E. S. C. Weiner, eds. *The Oxford English Dictionary*. 2nd edn. Oxford: Clarendon Press, 1989.
- Paintings* *The Paintings of D. H. Lawrence*. Mandrake Press, 1929.
- Phoenix* Edward McDonald, ed. *Phoenix: The Posthumous Papers of D. H. Lawrence*. Heinemann, 1936.
- Phoenix II* Warren Roberts and Harry T. Moore, eds. *Phoenix II: Uncollected, Unpublished and Other Prose Works by D. H. Lawrence*. Heinemann, 1968.
- Powell *The Manuscripts of D. H. Lawrence*. Los Angeles: The Public Library, 1937.
- Roberts Warren Roberts and Paul Poplawski. *A Bibliography of D. H. Lawrence*. 3rd edn. Cambridge: Cambridge University Press, 2001.
- Sons and Lovers* D. H. Lawrence. *Sons and Lovers*. Ed. Helen Baron and Carl Baron. Cambridge: Cambridge University Press, 1992.
- Tedlock E. W. Tedlock. *The Frieda Lawrence Collection of D. H. Lawrence Manuscripts: A Descriptive Bibliography*. Albuquerque: University of New Mexico, 1948.



## INTRODUCTION

### Lawrence: journalist and essayist

Lawrence's relationship with 'journalism' was always problematic. In 1916 he had insisted that Hardy 'is our last great writer. Bennett is only a journalist in comparison . . . he is really a journalist, a time-server' (*Letters*, viii. 18-19). Though Lawrence was repeatedly censorious about the novelist Arnold Bennett, despising what he regarded as his 'resignation' in the face of human misery (i. 459), describing him as a 'pig in clover' (vi. 342) and 'a cad' (viii. 41), the derogatory application of the words 'journalist' and 'journalism' to indicate a non-creative form of literary activity was not confined to Bennett. Lawrence dismissed Gilbert Cannan's novel *Mendel*, for example, as 'journalism: statement without creation', 'a piece of journalism, absolutely without spark of creative fire' (iii. 35, 50). A fledgeling American novelist, Kyle Crichton, was told in 1925 that he was 'too journalistic, too much concerned with facts' and failing to explore 'the *human inside*' of his characters (v. 293). Furthermore Lawrence attacked Crichton's native land as generally responsible for what had gone wrong:

it sees no value in the really creative effort, whereas it esteems, more highly than any other country, the journalistic effort: it loves a thrill or a sensation, but loathes to be in any way *moved*, inwardly affected so that a new vital adjustment is necessary . . . it seems to me impossible almost, to be a purely creative writer in America: everybody compromises with journalism and commerce. (v. 307-8)

So – uncreative, concerned almost exclusively with facts and the external appearance of diurnal existence, devoted to arousing a transient superficial excitement but no permanent enlargement of the human consciousness, and having a close association with financial reward: these presumptions about journalism habitually underpinned Lawrence's observations about other writers. As he embarked on his own late career as a writer for the public press he may have remembered his envy in 1916 of the ease with which John Middleton Murry seemed to 'make quite a lot by his journalism' when, in 1928, he told Martin Secker that writing 'little articles for the newspapers . . . seems *far* the best way of making money' (ii. 539, vii. 41). And, in view of the opening quotation, perhaps the final irony is to find Arnold Bennett reviewing Lawrence's