

LOVE AMONG THE
HAYSTACKS

AND OTHER STORIES

D. H. LAWRENCE

EDITED BY
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INTRODUCTION

1907-13 Early Short Stories

For a number of reasons, some of Lawrence's early short stories were not published in his lifetime; while others, appearing in newspapers and magazines, were never reprinted or collected in book form. This volume presents the entire body of Lawrence's posthumously published, uncollected or unpublished early short fiction, and offers a cross-section of all the latter's most important periods, styles and concerns. It contains unrevised work dating from 1907, at the very start of his writing career (including his very first published work); it also presents two sketches dating from 1909, a year from which very little of his work survives.¹ Five stories written during his period as a teacher in Croydon are included, throwing considerable light on his writing during and after the period of *The White Peacock*, together with three sketches from early in 1912, written during the composition of the penultimate version of *Sons and Lovers*, two stories written abroad later that year, and one story written at the height of his early maturity in the summer of 1913. This volume thus stands as a companion to the collection *The Prussian Officer and Other Stories* (1914); while deprived of the intensive revision received by most of the contents of that volume in 1914, the stories in this edition include a number of characteristic and extremely important works which missed revision or republication only by chance.

The Introduction to *The Prussian Officer*² recounts the history of the stories collected there, and describes Lawrence's early plans for a book of short stories. A good deal of his writing and revision of stories in 1911 and early 1912, as well as in 1914, was with such a book in mind. But many of the stories which he wrote between 1907 and 1914 failed to get into *The Prussian Officer* simply because, by 1914, they had not been published. When he began to assemble stories for the collection in the summer of

¹ Two half-page fragments of the third version of *The White Peacock* survive (Roberts E43ob and c), but otherwise these two sketches are all we possess of DHL's fiction between the summer of 1908 and the winter of 1909.

² Ed. John Worthen (Cambridge, 1983), pp. xix-xxx.

1914, he seems to have planned to include 'Love Among the Haystacks', 'Once—!' and 'New Eve and Old Adam'; he asked his typist Douglas Clayton to send him copies for revision.³ But, fairly late in the revision of stories for the volume, he decided to make it primarily a collection of published work; only one unpublished story (still not in print after many attempts, and of an awkward length for magazine publication) was included.⁴ As a consequence, a number of stories which we know he considered including could find no place in the volume; as well as the three just mentioned, at least two others ('The Witch à la Mode' and 'The Old Adam'), included in plans for a short story volume early in 1912,⁵ had to be omitted in 1914. Lawrence's major work of revision of his early stories had come in the summer of 1913, when he decided to publish in magazines everything he could: seven of the twelve stories included in *The Prussian Officer* were substantially revised during July 1913.⁶ But seven other stories, equally heavily revised in 1913 but not included in *The Prussian Officer*, are printed here: 'The Fly in the Ointment', 'The Witch à la Mode', 'Love Among the Haystacks', 'Her Turn', 'Strike-Pay', 'Once—!' and 'New Eve and Old Adam'. All except the last of these Lawrence attempted to publish in the summer of 1913: the first, fourth and fifth got into print but not into *The Prussian Officer*.

Another accident also contributed to the fact that a number of stories remained unpublished. After his work on *The Prussian Officer* was finished, in October 1914, Lawrence's writing for the next three years concentrated upon his novels *The Rainbow* and *Women in Love*, his poems and his 'philosophical' work. He only wrote three stories during the whole of that period, and published only two by March 1917.⁷ This meant that stories not in print by 1914 tended to get forgotten; and as some were in the possession of his typist Clayton, his sister Ada Clarke and his friend Edward Garnett, rather than with J. B. Pinker (his agent from 1914), they remained unpublished and in some cases actually lost. A letter Lawrence wrote to Pinker in February 1920, when he was planning his second short story volume (iii. 473), produced none of the old stories he was looking

³ *Letters*, ii. 190; future references in the Introduction to *Letters*, i., ii. and iii. appear in the text in the form (ii. 190).

⁴ 'Daughters of the Vicar'.

⁵ See Introduction to *The Prussian Officer*, ed. Worthen, p. xxiii, and *Letters*, i. 345.

⁶ 'The Prussian Officer' ['Honour and Arms'], 'The Thorn in the Flesh', 'Daughters of the Vicar', 'The Shadow in the Rose Garden', 'The White Stocking', 'A Sick Collier' and 'The Christening'.

⁷ 'England, My England' (1915; published in the *English Review*, xxi, October 1915, 238–52), 'The Thimble' (1915) and probably 'The Horse-Dealer's Daughter' (1916). 'The Thimble' was published in *Seven Arts*, i (March 1917), 435–8.

for;⁸ he recovered one of them from Edward Garnett in time to include it in *England, My England* (1922),⁹ but the others remained unpublished. Two missing stories (and some sketches) surfaced in January 1930, when Clayton wrote to Lawrence reminding him of the manuscripts left in his possession. Lawrence immediately planned to revise and to publish 'Love Among the Haystacks' and 'Once—!', but Clayton was slow in answering, and it was (anyway) too late in Lawrence's life; he died less than two months later. A full history of all the stories' posthumous publication appears below.

Four appendixes are included, containing an unpublished story fragment ('Two Schools') dating from between 1908 and 1911, the unpublished second half of an early version of 'Delilah and Mr. Bircumshaw', the so-called 'Burns Novel' of December 1912, and a guide to the real-life locations of a number of the stories.

1907 'A Prelude'

The earliest story printed here was never revised, and in that respect is unique among Lawrence's surviving short fiction. 'A Prelude' was written between 20 October and 9 November 1907.¹⁰ As a Nottingham college student, Lawrence entered the *Nottinghamshire Guardian* 1907 Christmas short story competition; 'Alan and J[essie] asked me why I didn't, and so put me upon doing it to show I could.'¹¹ He wanted to enter all three competition categories, but as the rules stated 'No Competitor will be awarded more than one prize',¹² and as he himself wished to enter the early version of 'A Fragment of Stained Glass', he asked two friends to enter stories on his behalf. Louie Burrows entered 'The White Stocking', and Jessie Chambers 'A Prelude' in the section 'the MOST ENJOYABLE

⁸ 'The Witch à la Mode', 'Love Among the Haystacks', 'Once—!' and 'The Primrose Path'.

⁹ Letter to Edward Garnett, 10 November 1921; Tedlock, *Lawrence MSS* 94; the story was 'The Primrose Path'.

¹⁰ On 20 October 'The White Stocking' was finished and 'A Legend' ('A Fragment of Stained Glass') drafted: 'I may write a third' (*Letters*, i. 38). The closing date for competition entries was Saturday 9 November.

¹¹ *Letters*, i. 38. Alan and Jessie Chambers belonged to the Haggis Farm family at Underwood; Jessie (1887–1944) was responsible for sending some of DHL's poetry manuscripts to Ford Madox Hueffer in 1909, and thus for his first significant publications. See Explanatory note on 5:1.

¹² *Nottinghamshire Guardian*, 10 August 1907, p. 1; see Introduction to *The Prussian Officer*, ed. Worthen, pp. xix–xx.

CHRISTMAS the writer remembers or has ever heard of';¹³ it won, and was published under her name.¹⁴ Lawrence made some attempt to deny his authorship; Jessie's sister May asked him for the truth, and received the following letter:

The tale is Jessie's; do not accept any such reports. Whoever can have promulgated it? The miserable cacklers in Eastwood are always so ready to jump to conclusions and bandy names.

Do not say anything to those at the Hags [i.e. Jessie's parents and other brothers and sister], it would make them feel so uncomfortable, perhaps vexed — (i. 41)

But Jessie Chambers later confirmed that the story was indeed Lawrence's, and her family too seems to have been allowed into the secret; when the prize money of £3 arrived, 'my father cashed Lawrence's first cheque. As he gave the money to him, father remarked: "Well Bert, it's the first, but I hope it won't be the last."¹⁵ Given the nature of the competition, Lawrence must have written 'A Prelude' specifically for it; he made no subsequent attempts to revise it or even to recover it, though the terms of the competition allowed him to reprint it 'with acknowledgement as from the "Nottinghamshire Guardian" three months after its publication in the Christmas number';¹⁶ he did revise, and later published, both his other entries.¹⁷ In 1924 he admitted to his bibliographer E. D. McDonald the existence of 'a youthful story in the bad grey print of a provincial newspaper—under a nom de plume. But thank God that has gone to glory in the absolute sense.'¹⁸ P. Beaumont Wadsworth rediscovered it, and published it in a limited edition in 1949;¹⁹ however, a typescript survives at the University of Texas (Roberts E322.2) of the 1907 newspaper text with a note on the first page in Frieda Lawrence's hand: 'I had this by me for several years before it became an ugly little book'. This suggests that the story became known to McDonald (the typescript resembling a number he had made) at some date between 1936 and 1949; if he had known of it before 1936, he would probably have included it in *Phoenix*. Emile Delavenay, too, saw a copy of the 1907 newspaper text 'dans l'exemplaire de Jessie Chambers',²⁰ probably when he visited her in July 1934.

¹³ *Nottinghamshire Guardian*, 10 August 1907, p. 1. For Louie Burrows, see *Letters*, i. 29 n. 3.

¹⁴ *Nottinghamshire Guardian*, 7 December 1907, p. 17. ¹⁵ E.T. 113.

¹⁶ *Nottinghamshire Guardian*, 10 August 1907, p. 1.

¹⁷ See Introduction to *The Prussian Officer*, ed. Worthen, pp. xli–ii, xlvii.

¹⁸ Letter to E. D. McDonald, 31 July 1924.

¹⁹ *A Prelude*, by D. H. Lawrence (Merle Press, Thames Ditton, 1949); reprinted in the *Nottinghamshire Guardian*, 10 December 1949, pp. 9, 12.

²⁰ Delavenay, i. 122.

It is possible that Jessie Chambers altered Lawrence's story before she submitted it; he asked Louie Burrows to write out the story she entered for him 'in your style, because mine would be recognised' (i. 38). But the only original text of 'A Prelude' is that of the 1907 *Nottinghamshire Guardian*, which has been adopted as base-text here. The original cross-headings have, however, been removed from the text; they are printed in the Textual apparatus.²¹

1909 'A Lesson on a Tortoise', 'Lessford's Rabbits'

In October 1908, Lawrence left the Midlands to teach at the Davidson Road School in Croydon, and sometime during his first two years there he wrote two short stories of school life. They suggest his developing talent for a realistic reporting of daily events, as well as for the ironical presentation of himself as a teacher. There are numerous parallels between the description of free school breakfasts in 'Lessford's Rabbits', and an account in a letter to May Holbrook (née Chambers) of 2 December 1908 (i. 97); there are also parallels between the descriptions of the boys in the letter and in both stories. A letter to Louie Burrows of 28 March 1909 (i. 124), however, reproduces some of the same details of the free breakfasts, and includes a detail of youngsters 'crippled with broken boots' which appears in 'A Lesson on a Tortoise' but not in the May Holbrook letter. Another detail in the story—children going to school on 'snowy days'—would have been most unlikely in November or December 1908 ('November' is the setting of 'A Lesson on a Tortoise'), but not in March or November 1909.²² The class described, however (Standard VI) corresponds to the class Lawrence was teaching in the winter term of 1909: and paper in both manuscripts (pp. 1–6 in Roberts E196.4a and pp. 1–8 in Roberts E196.5a) is identical with paper Lawrence was using in December 1909.²³ It seems probable, then, that Lawrence wrote or (just possibly) revised the stories in the winter of 1909, probably after finishing

²¹ The 1949 *Nottinghamshire Guardian* reprint reproduced the 1907 text's illustrations (reduced in size), but provided new and different cross-headings. No short story manuscript or typescript from the whole of DHL's career bears any indication of cross-headings which he inserted.

²² According to the records of the Croydon Natural History and Scientific Society (*Rainfall of the Croydon District 1905–22*), there was no snowfall in Croydon until 27 December 1908 (after school term ended). There was, however, a good deal of snow in late February and early March 1909; and again in November 1909 (see *Letters*, i. 143).

²³ For DHL's class teaching, see Nehls, i. 150. DHL used the paper (watermarked MINNESOTA MILL/FINE) on 15 December 1909, when he copied out Ford Madox Hueffer's letter praising *The White Peacock* (MS Lazarus).

The White Peacock at the end of October; they may both have been written for Ford Madox Hueffer and the *English Review*. The manuscripts of both stories have Lawrence's 1911–12 address added at the top of the first page in his later hand; the fact that they survived until 1986 in the possession of his publisher William Heinemann suggests that Lawrence may have shown them to someone in the firm, perhaps to their reader the poet Walter de la Mare, with whom he became friendly early in 1912 and who helped him place several of his short stories in magazines. Lawrence asked him on 11 April 1912: 'is there any news of any of my articles?' (i. 383), and he may have been thinking of these school stories as well as of his recent pieces on the miners' strike (see below). The surviving 1909 manuscripts (now in the Lazarus collection) have been adopted as base-texts for this edition.

1909–10 'A Modern Lover', 'The Fly in the Ointment', 'Two Schools'

The real-life events upon which 'A Modern Lover' drew can be accurately dated to the period between December 1909 and the spring of 1910 (see the first Explanatory note to the story). Jessie Chambers said that she saw 'the first and quite different version' of the story—'Le personnage de Tom Vickers, inventé, ne figurait pas dans la première version'²⁴—before Christmas 1909. If she is right, Lawrence must have written the version surviving in manuscript (Roberts E240.7, originally entitled 'The Virtuous') shortly afterwards. At some stage he revised it extensively, and supplied five new manuscript pages, all in the section about Tom Vickers;²⁵ it is possible that this was the addition which Jessie Chambers misremembered. The revision cannot, at any rate, have been long after the original composition; by December 1911 Lawrence had apparently forgotten the story's existence, as he then wrote 'The Right Thing to Do', the first version of 'The Shades of Spring' (published 1913 and included in *The Prussian Officer*), on almost exactly the same theme. He only realised the coincidence when he came across the earlier story in Eastwood in March 1912, while revising the later one. He sent 'A Modern Lover' to Garnett as 'a story I wrote three years back, and had forgotten . . . before it was ever submitted to a publisher, I would like thoroughly to revise it'

²⁴ 'The character of Tom Vickers, invented, did not appear in the first version' (Delavenay, ii. 694, 708): Delavenay's summary of a manuscript written by Jessie Chambers, later destroyed by her.

²⁵ Pp. [37], [38] (the end of section 4), [42], [43], [44].

(i. 372–3). But he probably never worked at it again, and the manuscript remained in Garnett's possession for the next twenty-one years. It was first published in 1933 in *Life and Letters*, from a typescript (no longer extant) made for the literary agency Curtis Brown from the original manuscript. The magazine stated that the story 'came to light during the recent exhibition of D. H. Lawrence's manuscripts at Messrs. J. & G. Bumpus's bookshop'; on 6 April 1933, Curtis Brown had asked Garnett for permission 'to have typewritten copies made of all the unpublished material that you have so kindly loaned to the Exhibition at Bumpus.'²⁶ The base-text adopted for this edition is the manuscript.

'The Fly in the Ointment' was also first written early in 1910, as 'A Blot': the original title is deleted on the surviving autograph manuscript (Roberts E135.5a) which, however, probably dates from 1912. Helen Corke remembered seeing the story in the summer of 1910 as 'just written';²⁷ the setting suggests a date some months earlier. Lawrence later revised the story and created the existing manuscript, which closely resembles that of a *Prussian Officer* story, 'The Christening' (Roberts E68.2), written in June 1912; he probably added further revisions to the manuscript in the summer of 1913, before sending it to be typed by Clayton.²⁸ He then revised Clayton's typescript²⁹ to create the corrected typescript (Roberts E135.5b) which he sent to the *New Statesman* on 28 July 1913: 'I offer you the enclosed sketch . . . Since *Sons and Lovers*, my last novel [published 29 May], has quite a considerable success, and the *New Statesman* was kindly disposed to it, I am in hopes that your generosity may wax to printing an occasional sketch of mine' (ii. 52).³⁰ The story must have been accepted immediately; the first page of the typescript bears a note of the date and the *New Statesman's* address: 'Printing Department / 1 Aug 1913 / Fetter Lane E.C.', and the story appeared in the *New Statesman* on 16 August 1913. The differences between the typescript and the *New Statesman* text must have been introduced at the proof stage,

²⁶ P. 286; letter from Laurence Pollinger (of Curtis Brown) to Edward Garnett: UT.

²⁷ Helen Corke, *D. H. Lawrence: The Croydon Years* (Austin, 1965), p. 10. A. W. McLeod (see *Letters*, i. 136 n. 3) also saw it in Croydon (ii. 65).

²⁸ For the 1932 publication of Roberts E135.5a, see 'Other posthumous publication' below.

²⁹ All the pencil corrections in Roberts E135.5b appear to be in DHL's hand, as well as most of the ink corrections; three ink corrections of typing errors (on pp. 6, 7 and 8) were almost certainly made by Clayton. For further information about Clayton's typing habits, see Introduction to *The Prussian Officer*, ed. Worthen, pp. xxxvi–vii; the only texts in this volume he may have influenced in ways not now discoverable are those of 'Her Turn' and 'Strike-Pay'.

³⁰ The review of the novel in the *New Statesman*, i (5 July 1913), 408, was by Hubert Bland. The magazine prepared the typescript of the story as setting-copy: DHL's name was moved to the end, and one misspelling (p. 6) and one mistyped word (p. 3) were corrected.

though probably not by Lawrence. We have no record of his correcting proofs; he was at the address he gave the magazine only until 2 August, and left for Germany on 7 August. 'The Fly in the Ointment' was not included in *The Prussian Officer*;³¹ since it had been published, and since several forms—autograph manuscript, corrected typescript and magazine text—were all theoretically available, Lawrence may have made a deliberate decision to exclude it. The base-text for this edition is the manuscript E135.5a, emended from the revisions he made to the typescript E135.5b.

'Two Schools', the unpublished story fragment in Appendix I, also almost certainly belongs to the period 1909–10; the surviving manuscript (Roberts E396) is on the 'sermon paper' from Boots Cash Chemists and Stationers characteristic of those years,³² and used (for example) throughout the first draft of *The Trespasser* (Roberts E407a and b), written between May and August 1910. The pencil manuscript of 'Two Schools' also bears a strong resemblance to the pencil draft (Roberts E284a) of the last part of the first version of 'Odour of Chrysanthemums', which dates from 1909. It is not known why Lawrence abandoned it.

1911 'The Witch à la Mode', 'The Old Adam', 'Love Among the Haystacks'

Early in 1911, Lawrence's first novel *The White Peacock* was published; and although he was not yet ready to embark on a full-time career as a writer (particularly as his December 1910 engagement to Louie Burrows meant that he felt obliged to maintain his schoolteacher's regular salary), nevertheless during 1911 a number of things happened which made his eventual career possible. It was probably *The White Peacock* which provoked the editor of the *English Review*, Austin Harrison, to solicit stories from him at the end of March (i. 240 and n. 3, 245); and in August he made contact with Edward Garnett, whose literary advice and support for him with the publisher Duckworth were crucial for the next two years. 'The Witch à la Mode' was written at the latest by 10 September, when Lawrence sent it (almost certainly in the form of the earliest surviving autograph manuscript, entitled 'Intimacy', Roberts E438a) to Garnett, for possible publication in the American magazine *Century* (i. 301, 307). But it had been drafted earlier in the year, probably as early as March or April (i. 258 n. 3)

³¹ The other three published stories not included were 'A Prelude', 'Her Turn' and 'Strike-Pay'.

³² A. W. McLeod described how 'Lawrence . . . asked me, if I was going into Croydon, to get him a lot of sermon paper at Boots'. Sermon paper was a new term to me and I asked whether he was writing theology' (Nehls, i. 90).

and then sent to Harrison at the *English Review* (see below); it draws upon experiences shared by Lawrence and Helen Corke in March 1911 (and perhaps repeated in July).³³ Garnett returned it by 25 September, with advice about revising it for which Lawrence thanked him: 'I myself had felt the drag of the tale, and its slowness in accumulating' (i. 307). In January 1912, it was included in the contents of his projected short story volume (i. 354). Sometime between September 1911 and July 1913 Lawrence rewrote it to create the second autograph manuscript (Roberts E438b); he may have worked on it while staying at Garnett's house between 21 June and 9 July 1913. He wrote to Garnett's son David on 11 July from Broadstairs, asking if he had left behind 'a little story of mine, in MS, called Intimacy . . . send it to me here' (ii. 33). But by 13 July he had found it himself, 'mingled up with Frieda's underclothing. I at once changed its title, "Intimacy", in order to get it out' (ii. 36). E438b shows the title 'Intimacy' altered to 'The White Woman'; the manuscript was extensively revised at the same time. It was sent to Clayton's mother Katharine for typing on 13 July (ii. 37); Lawrence lightly revised the resulting typescript to create the corrected typescript (Roberts E438c). He also changed the title again, to 'The Witch à la Mode'. He almost certainly submitted the story to periodicals in the summer of 1913, but it was not accepted. The last we hear of it in his lifetime is in February 1920, when he asked his (now) ex-agent J. B. Pinker if he had it.³⁴

In 1932, Frieda came into possession of a typescript; the following year, Curtis Brown had a new typescript made from E438c, to create the surviving carbon-copies (Roberts E438d and e); the story was first printed, probably from a copy of these typescripts, in June 1934, in *Lovat Dickson's Magazine* (which paid 16 guineas for it),³⁵ and reprinted in *A Modern Lover* (1934). The base-text for the current edition is the second autograph manuscript (E438b), emended from Lawrence's autograph corrections to the 1913 typescript (E438c).

The publication of Lawrence's short story 'Odour of Chrysanthemums'³⁶ in Harrison's *English Review* in June 1911 proved to be another turning point. It provoked the young publisher Martin Secker to write to him: 'I was extremely interested in your novel, and the excellent story in

³³ See *Letters*, i. 238–40, 285–6, and Helen Corke, *In Our Infancy* (Cambridge, 1975), pp. 209–10. Helen Corke (1882–1978) was a teacher in Croydon: see *Letters*, i. 129.

³⁴ *Letters*, iii. 473. Any stories DHL was able to recover in 1920–1 would probably have been published in *England, My England* (1922); compare 'The Primrose Path' (see footnote 9).

³⁵ Curtis Brown Accounts, 2 July 1934: UT. It was also printed in *Esquire* (Chicago), September 1934, pp. 42–3, 131–2.

³⁶ Included in *The Prussian Officer*.

this month's *English Review* which I have just read prompts me to ask if you would care to offer me a volume of short stories, when you have sufficient material' (i. 275 n. 2). Secker wrote on 2 June, and Lawrence must have received the letter when he returned to Croydon on 11 June after the Whitsuntide holidays; he replied the next day.

I am very much flattered by your offer to publish a volume of my short stories: to tell the truth, I sit in doubt and wonder because of it.

There have appeared in print, in the *English Review*, two and two only of my tales. Because nobody wanted the things, I have not troubled to write any. So that, at present, I have two good stories published ['Goose Fair' and 'Odour of Chrysanthemums'], three very decent ones lying in the hands of the Editor of the *English Review* ['A Fragment of Stained Glass', 'The White Stocking' and 'Intimacy'], another good one at home [perhaps 'A Modern Lover'], and several slight things sketched out and neglected [e.g. 'The Fly in the Ointment', 'A Lesson on a Tortoise', 'Lessford's Rabbits']. If these would be any good towards an autumn volume, I should be at the top of happiness. If they are not enough—I am in the midst of a novel, and bungled in work, alas. (i. 275)

But in spite of his work on the novel 'Paul Morel' (published as *Sons and Lovers*), he found time to produce short stories. Only two nights after writing that letter, he told Louie Burrows that 'I've worked quite hard . . . written a short story, 32 pages long, in two nights' (i. 276). A remark a fortnight later identifies that story; responding to her 'belated advice' not to spend time on anything except 'Paul Morel', he remarked 'Why mustn't I write Old Adams?' (i. 279). The surviving manuscript of 'The Old Adam' (Roberts E286a) is 26 pages long; however, its paper and appearance are almost identical with those of the first draft of 'Daughters of the Vicar',³⁷ written 15–16 July 1911, and it may well represent Lawrence's July revision of the story. It was obviously designed for the proposed 'Secker volume' which he was still hoping to put together in January 1912 (i. 345), but it is not clear what then happened to it. There is no record of Lawrence revising it with his other stories in the summer of 1913; nor is there evidence that Clayton typed it, unless we assume that it was one of the typed stories ('short ones') Lawrence was reserving for the *New Statesman* on 20 July, together with 'The Fly in the Ointment' (ii. 44). A surviving carbon-copy typescript (E286b) dates from September 1933: the story was first published, from a text related to E286b, in *A Modern Lover*. The base-text for this edition is the manuscript (E286a).

'Love Among the Haystacks' was written by 7 November 1911; four days later, Lawrence sent it to Edward Garnett for his advice: 'Dare I ask

³⁷ Roberts E86a, p. 23; E86b, pp. 10–11, [18–24], [27–33], [36–60], [62–7].

Harrison, of the *English Review*, to publish this thing as a little serial? (i. 327). It drew upon events dating from 1908 (see the first Explanatory note to the story), and may have been first written earlier than 1911; but Lawrence's enthusiastic remark to Garnett of 7 November—'I've got another rather ripping long short story – shall I show it you?' (i. 323)—suggests a recent date of composition or revision.³⁸ Garnett probably forwarded it to Harrison; it was in the latter's possession on 10 January 1912. Lawrence planned to include it in his projected volume of stories, but he realised that its length reduced its chances of magazine publication: 'I suppose [Harrison] wont have the "Haystacks" one – too long – he doesn't say' (i. 348). Harrison kept it until March, when he must have written complaining about its length; Lawrence replied on 28 March to say 'I am sorry it is so long. I suppose it would not split' (i. 378). Harrison then offered to publish either the early version of 'The Shades of Spring' or 'Love Among the Haystacks', and Lawrence again turned to Garnett for advice: 'Which shall I say? He wants a definite answer directly' (i. 380). Garnett advised 'Love Among the Haystacks', and Lawrence informed Harrison accordingly (i. 381); but when Harrison saw Lawrence in London on 24 or 25 April 'to jaw me' (i. 384), he probably told Lawrence that he would not after all be publishing the story; it never appeared in the *English Review*.

The 1911 version of the story most likely survives in the form of six revised pages in the autograph manuscript (Roberts E211a); when Lawrence sent the manuscript to Clayton for typing in July 1913, he implied to Garnett that he had rewritten a good deal of it, and the new pages probably date from then.³⁹ However, in July 1914 Lawrence asked Clayton (who retained the manuscript) to send the story back, which 'I want to go over before it is typed. I hope you have it by you' (ii. 190). He was obviously planning to include it in the *The Prussian Officer*, but when his conception of the volume changed, it was not included. He apparently returned the manuscript to Clayton at the end of July 1914, perhaps after engaging in a second stage of revision, and asked him to let it 'lie by for a while. I must work at it later' (ii. 204). He must have been considering giving it the same kind of extensive revision as he had recently given to a number of the *Prussian Officer* stories, but he probably never worked on it again. In 1920, he asked his ex-agent J. B. Pinker for it (iii. 473), but Clayton must have

³⁸ David Garnett claimed to have seen the story's manuscript 'when it was first written' (*Love Among the Haystacks*, 1930, p. v); he might have seen it when DHL sent it to his father in the winter of 1911, but probably saw it in June 1913 before it was revised.

³⁹ *Letters*, ii. 44. In revision, all except the original pp. 10–14 ([12–16]) and the original last page (p. [59]) were replaced.

retained the manuscript: in 1930 he wrote to Lawrence to tell him that a number of manuscripts were in his possession, including 'one or two unpublished things'⁴⁰ which Lawrence thought he might revise—'it might turn out quite nice'. He wrote a letter (now lost) to Clayton, asking for the unpublished manuscripts, and wondering if he might sell the published ones; he had started to think of his manuscripts as 'a sort of nest-egg' in 1929.⁴¹ Clayton did not immediately reply, but at the end of January we find Lawrence writing to him again:

I... am thinking the best would be if you sent me *all* the MSS. here for me to look at—except those you have advertised... It may be I shall not even want the typescript of 'Love Among the Haystacks' and 'Once', so if you haven't begun typing, don't, but just send me all the MSS.⁴²

It seems that Clayton had taken Lawrence at his word on the matter of selling old manuscripts, and had advertised some for sale (the advertisement has not been traced); but he must also have volunteered to make typescripts of the unpublished ones which Lawrence wanted. Clayton typed 'Love Among the Haystacks' in 1930,⁴³ a copy of which provided setting-copy for David Garnett's collection *Love Among the Haystacks & Other Pieces* (1930): a carbon-copy (Roberts E211b) of the typescript survives. If Clayton made a typescript in 1913, which Lawrence might have corrected, it is no longer extant. He probably returned the 1911–13 manuscript (E211a) to Lawrence in 1930; it survives in private hands, and has been adopted as base-text for this edition.

England, Spring 1912 'The Miner at Home', 'Her Turn', 'Strike-Pay'

Following his serious illness in the winter of 1911, Lawrence was obliged to give up school-teaching; he broke off his engagement to Louie Burrows, and began working for the first time as a professional writer. He rewrote *The Trespasser* during January 1912, and 'Paul Morel' between February and April. But he also wrote a number of pieces 'as journalistic as I can make 'em' (i. 376) during the same period. The national miners' strike began in February 1912, and Lawrence used his knowledge of conditions

⁴⁰ DHL to Nancy Pearn (Curtis Brown's periodical agent), 6 January 1930.

⁴¹ DHL to Hon. Dorothy Brett, 23 June 1929.

⁴² DHL to Douglas Clayton, 30 January 1930.

⁴³ Clayton's 1913 typescripts are on paper watermarked 'EXCELSIOR / SUPERFINE / BRITISH MAKE'; his 1930 on paper watermarked 'PLANTAGENET / BRITISH MAKE'. In 1930 he also added a telephone number to his address on the typescripts.

in his home village of Eastwood (where he lived between February and early May 1912) to produce at least four pieces about it. The first, 'The Miner at Home', was written by 14 February and despatched to Edward Garnett that day, along with another (unidentified) sketch for 'the *Saturday* [*Westminster Gazette*] or the *Nation* . . . The colliery one à propos the Strike, might go down' (i. 366). The *Nation* accepted it, sent proofs on 14 March (i. 375), and published it (under 'Short Studies') two days later. It was reprinted in *Phoenix*. No manuscripts survive; the base-text for this edition is the printing in the *Nation*.

Lawrence's three other pieces about the strike were written between 14 and 17 March; the coincidence of dates suggests that Lawrence was stimulated to write them because of his success with 'The Miner at Home'. He told Garnett, when he had finished, that he was 'sick of 'em', and wondered 'why in the name of all that's fortunate do I kill my own pig before I've driven it to market. There's stuff in all the damned articles that nobody will want to print.'⁴⁴ He was right: they found no publisher in 1912. He sent 'Her Turn' under its then title of 'The Collier's Wife Scores' to the *Daily News*, but it was returned by 1 April (i. 379); he then sent it to Hilaire Belloc's radical journal the *Eyewitness* (i. 381), but it did not appear there either. Lawrence revised all three articles in July 1913, and had them typed by Clayton; he almost certainly then revised them again, on the clean typescripts (as he did in the case of 'The Fly in the Ointment'). All three were then sold, which suggests the increase in his reputation after the publication of *Sons and Lovers* in May 1913; two of these sketches of mining-life were bought in 1913 by one of the newspapers which may well have turned them down in 1912. 'Her Turn' (as 'Strike-Pay I, Her Turn') and 'Strike-Pay' (as 'Strike-Pay II, Ephraim's Half-Sovereign', heavily cut) were published in the *Westminster Gazette*, 6 and 13 September 1913.⁴⁵ Lawrence may have revised them again in proof. Both sketches were reprinted (from typescripts made from the manuscripts by September 1933) in magazines in England and America in the summer of 1934,⁴⁶ and were then collected in *A Modern Lover*. The

⁴⁴ *Letters*, i. 376; see also p. 375 n. 3.

⁴⁵ They were both also printed, in identical texts, in the *Saturday Westminster Gazette* for the same dates, p. 9. The third piece, 'A Sick Collier', was published in the *New Statesman* on 16 August, and included in *The Prussian Officer*. Some self-censorship in revision may have helped sell the pieces; see Explanatory notes on 136:2, 136:14 and 141:38.

⁴⁶ 'Her Turn' was reprinted from a typescript related to Roberts E159.5b in *Everyman* (London), 29 March 1934, pp. 159–60, and (as 'Turnabout is Fair') in *Esquire* (Chicago), August 1934, pp. 50, 156: the former paid 5 guineas for it (Curtis Brown Accounts, 30 April 1934: UT). 'Strike-Pay' was reprinted from a typescript related to Roberts E318b in

original autograph manuscripts of both stories survived in Frieda Lawrence's possession as late as 1937.⁴⁷ The manuscript of 'Her Turn' (Roberts E159.5a) is now missing, though its text is recorded in the 1933 typescript (Roberts E159.5b); given the nature of the typist's work as it can be gauged from the text of 'Strike-Pay' (where both manuscript and typescript survive⁴⁸), the words and punctuation of the missing manuscript can no longer be accurately recovered. Base-text for 'Her Turn' adopted for this edition is therefore the *Westminster Gazette* text, which preserves Lawrence's revisions made either in the missing 1913 typescript, or in proof. The base-text for 'Strike-Pay' is the surviving manuscript (Roberts E381a), emended from the *Westminster Gazette* printing so far as the latter's heavily cut version allows (six substantives have been adopted).

Germany and Italy, 1912 'Delilah and Mr. Bircumshaw', 'Once—!', 'Burns Novel'

After going to Germany on 3 May 1912 with Frieda Weekley (later Lawrence), and finishing 'Paul Morel' for what he believed was the last time early in June, Lawrence worked on at least three and probably four short stories: 'Once—!' (see below), a revision of 'The Fly in the Ointment' (see above), the first version of his *Prussian Officer* story 'The Christening', and probably a revision of 'Delilah and Mr. Bircumshaw'; 'under the influence of Frieda, I am afraid their moral tone would not agree with my countrymen' (i. 420). It was Frieda who dated 'Delilah and Mr. Bircumshaw' to 'her early years with Lawrence, circa 1912–1913'.⁴⁹ The earliest surviving version exists only as a manuscript fragment (Roberts E90.5a); a reference in it to Ernest Shackleton suggests an original composition date nearer 1909–10.⁵⁰ It is printed as Appendix II.

The 1912–13 version exists in two forms: an unrevised typescript of uncertain date (Roberts E90.5b), and the text published in the *Virginia Quarterly Review* in 1940⁵¹ (reprinted in *Phoenix II*). The typescript and magazine texts differ in many details, and in some short passages; they may well represent versions of a revised and an unrevised text (for example, the

Esquire, June 1934, pp. 54–5, 100, and in *Lovat Dickson's Magazine*, iii (August 1934), 129–40; the latter paid 7 guineas for it (Curtis Brown Accounts, 31 August 1934: UT).

⁴⁷ Lawrence Clark Powell, *The Manuscripts of D. H. Lawrence* (Los Angeles, 1937), pp. 25–6.

⁴⁸ See, e.g., Textual apparatus at 134:5, 16; 135:2, 9, 11, 28, 29, 35 etc.

⁴⁹ Tedlock, *Lawrence MSS* 41.

⁵⁰ See Explanatory note on 194:34. It is possible that the missing pp. 1–8 of E90.5a became the first part of a revised 1912–13 version.

⁵¹ Vol. xvi (Spring 1940), 257–66.