

D. H. Lawrence

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D.H.Lawrence



Lawrence, age 21 (1906)

Born: 11 September 1885
Eastwood, Nottinghamshire

Died: 2 March 1930 (aged 44)
Vence, France

Occupation: Novelist

Writing period: 1907 - 1930

Genres: Realism

Subjects: Travel, Literary Criticism

Debut works: **Novel:** The White Peacock

Short Story: Odour of
Chrysanthemums

Play: The Widowing of Mrs Holroyd

Influences: Joseph Conrad, Herman Melville, Le
Shestov

Influenced: Anthony Burgess, A. S. Byatt, Colm
Tóibín, Tennessee Williams

David Herbert Richards Lawrence (11 September 1885 - 2 March 1930) was a very important and controversial English writer of the 20th century, whose prolific and diverse output included novels, short stories, poems, plays, essays, travel books, paintings, translations, literary criticism and personal letters. His collected works represent an extended reflection upon the dehumanizing effects of modernity and industrialisation. In them, Lawrence confronts issues relating to emotional health and vitality, spontaneity, sexuality, and instinctive behaviour.

Lawrence's unsettling opinions earned him many enemies and he endured hardships, official persecution, censorship and misrepresentation of his creative work throughout the second half of his life, much of which he spent in a voluntary exile he

called his "savage pilgrimage."^[1] At the time of his death, his public reputation was that of a pornographer who had wasted his considerable talents. E. M. Forster, in an obituary notice, challenged this widely held view, describing him as "the greatest imaginative novelist of our generation."^[2] Later, the influential Cambridge critic F. R. Leavis championed both his artistic integrity and his moral seriousness, placing much of Lawrence's fiction within the canonical "great tradition" of the English novel. He is now generally valued as a visionary thinker and a significant representative of modernism in English literature, although some feminists object to the attitudes toward women and sexuality found in his works.

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Life

Early life (1885-1912)

The fourth child of Arthur John Lawrence, a barely literate miner, and Lydia, née Beardsall, a former schoolmistress, David Herbert Richards Lawrence was born on September 11, 1885, and spent his formative years in the coal mining town of Eastwood, Nottinghamshire, United Kingdom. His birthplace, in Eastwood, 8a Victoria Street, is now a museum. His working class background and the tensions between his mismatched parents provided the raw material for a number of his early works and Lawrence would return to this locality, which he was to call "the country of my heart,"^[3] as a setting for much of his fiction.

The young Lawrence attended Beauvale Board School from 1891 until 1898, becoming the first local pupil to win a County Council scholarship to Nottingham High School in nearby Nottingham. He left in 1901, working for three months as a

junior clerk at Haywood's surgical appliances factory before a severe bout of pneumonia ended this career. Whilst convalescing he often visited Hags Farm, the home of the Chambers family and began a friendship with Jessie Chambers. An important aspect of this relationship with Jessie and other adolescent acquaintances was a shared love of books, an interest that lasted throughout Lawrence's life. In the years 1902 to 1906 Lawrence served as a pupil teacher at the British School, Eastwood. He went on to become a full-time student and received a teaching certificate from University College Nottingham in 1908. During these early years he was working on his first poems, some short stories, and a draft of a novel, *Laetitia*, that was eventually to become *The White Peacock*. At the end of 1907 he won a short story competition in the *Nottingham Guardian*, the first time that he had gained any wider recognition for his literary talents.

In the autumn of 1908 the newly qualified Lawrence left his childhood home for London. Whilst teaching in Davidson Road School, Croydon he continued writing. Some of the early poetry, submitted by Jessie Chambers, came to the attention of Ford Madox Hueffer, editor of the influential *The English Review*. Hueffer then

commissioned the story *Odour of Chrysanthemums* which, when published in that magazine, encouraged Heinemann, a London publisher, to ask Lawrence for more work. His career as a professional author now began in earnest, although he taught for a further year. Shortly after the final proofs of his first published novel *The White Peacock* appeared in 1910, Lawrence's mother died. She had been ill with cancer. The young man was devastated and he was to describe the next few months as his "sick year." It is clear that Lawrence had an extremely close relationship with his mother and his grief following her death became a major turning point in his life, just as the death of Mrs. Morel forms a major turning point in his autobiographical novel *Sons and Lovers*, a work that faithfully records much of the writer's provincial upbringing.

In 1911 Lawrence was introduced to Edward Garnett, a publisher's reader, who acted as a mentor, provided further encouragement, and became a valued friend. Throughout these months the young author revised *Paul Morel*, the first sketch of what was to become *Sons and Lovers*. In addition, a teaching colleague, Helen Corke, gave him access to her intimate diaries about an unhappy love affair, which formed the basis of *The*

Trespasser, his second novel. In November 1911 pneumonia struck once again. After recovering his health Lawrence decided to abandon teaching in order to become a full time author. He also broke off an engagement to Louie Burrows, an old friend from his days in Nottingham and Eastwood.

Blithe spirits (1912-1914)

In March 1912 the author met the free spirited woman with whom he was to share the rest of his life. She was six years older than her new lover, married and with three young children. Frieda Weekley *née* von Richthofen was then the wife of Lawrence's former modern languages professor from Nottingham University, Ernest Weekley. Frieda was bored with her marriage and she had already had brief affairs with other lovers, including Otto Gross, a disciple of Freud. She now eloped with Lawrence to her parent's home in Metz, a garrison town in Germany near the disputed border with France. Their stay here included Lawrence's first brush with militarism when he was arrested and accused of being a British spy, before being released following an intervention from Frieda's father. After this encounter Lawrence left for a small hamlet to the

south of Munich where he was joined by Frieda for their "honeymoon," later memorialised in the series of love poems entitled *Look! We Have Come Through* (1917).

From Germany they walked southwards across the Alps to Italy, a journey that was recorded in the first of his brilliant travel books, a collection of linked essays entitled *Twilight in Italy* and the unfinished novel, *Mr Noon*. During his stay in Italy, Lawrence completed the final version of *Sons and Lovers* that, when published in 1913, was acknowledged to represent a vivid portrait of the realities of working class provincial life. The couple returned to England in 1913 for a short visit. Lawrence now encountered and befriended John Middleton Murry, the critic, and the short story writer from New Zealand, Katherine Mansfield. Lawrence and Frieda soon went back to Italy, staying in a cottage in Fiascherino on the Gulf of Spezia. Here he started writing the first draft of a work of fiction that was to be transformed into two of his finest novels, *The Rainbow* and *Women in Love*. Eventually Frieda obtained her divorce. The couple returned to England at the outbreak of World War I and were married on the 13 July 1914.

The nightmare (1914-1919)

Frieda's German parentage and Lawrence's open contempt for militarism meant that they were viewed with suspicion in wartime England and lived in near destitution. *The Rainbow* (1915) was suppressed after an investigation into its alleged obscenity in 1915. Later, they were even accused of spying and signalling to German submarines off the coast of Cornwall where they lived at Zennor. During this period he finished a sequel to *The Rainbow*, that many regard as his masterpiece. This radical new work, *Women in Love*, is a key text of European modernism. In it Lawrence explores the destructive features of contemporary civilization through the evolving relationships of four major characters as they reflect upon the value of the arts, politics, economics, sexual experience, friendship and marriage. This book is a bleak, bitter vision of humanity and proved impossible to publish in wartime conditions. It is now widely recognised as an English novel of great dramatic force and intellectual subtlety.

In late 1917, after constant harassment by the military authorities, Lawrence was forced to leave Cornwall at three days' notice under the terms of

the Defence of the Realm Act (DORA). This persecution was later described in an autobiographical chapter of his Australian novel, *Kangaroo*, published in 1923. In 1918, he lived in the small, beautiful rural village of Hermitage near Newbury in Berkshire. Until 1919 he was compelled by poverty to shift from address to address and barely survived a severe attack of influenza.

The savage pilgrimage begins (1919-1922)

After the traumatic experience of the war years, Lawrence began what he termed his 'savage pilgrimage', a time of voluntary exile. He escaped from England at the earliest practical opportunity, to return only twice for brief visits, and with Frieda spent the remainder of his life travelling; settling down for only short periods. This wanderlust took him to Italy, Ceylon (now called Sri Lanka), Australia, North America, Mexico and after returning once more to Italy, southern France.

Lawrence abandoned England in November 1919 and headed south; first to the Abruzzi district in central Italy and then onwards to Capri and the Fontana Vecchia in Taormina, Sicily. From Sicily

he made brief excursions to Sardinia, Monte Cassino, Malta, Northern Italy, Austria and Southern Germany. Many of these places appeared in his writings. New novels included *The Lost Girl*, *Aaron's Rod* and the fragment entitled *Mr Noon* (the first part of which was published in the Phoenix anthology of his works, and the entirety in 1984). He experimented with shorter novels or novellas, such as *The Captain's Doll*, *The Fox* and *The Ladybird*. In addition, some of his short stories were issued in the collection *England, My England and Other Stories*. During these years he produced a number of poems about the natural world in *Birds, Beasts and Flowers*. Lawrence is widely recognised as one of the finest travel writers in the English language and *Sea and Sardinia*, a book that describes a brief journey from Taormina undertaken in January 1921, is a vivid recreation of the life of the inhabitants of this part of the Mediterranean. Less well known is the brilliant memoir of Maurice Magnus, in which Lawrence recalls his visit to the monastery of Monte Cassino. Other non-fiction books include two studies of Freudian psychoanalysis and *Movements in European History*, a school textbook that was published under a pseudonym, a reflection of his blighted reputation in England.

Seeking a new world (1922-1925)

In late February 1922 the Lawrences left Europe behind with the intention of migrating to the United States. They sailed in an easterly direction, first to Ceylon and then on to Australia. A short residence in Darlington, Western Australia, which included an encounter with local writer Mollie Skinner, was followed by a brief stop in the small coastal town of Thirroul in New South Wales, during which Lawrence completed *Kangaroo*, a novel about local fringe politics that also revealed a lot about his wartime experiences in Cornwall.

Resuming their journey, Frieda and Lawrence finally arrived in the USA in September 1922. Here they encountered Mabel Dodge Luhan, a prominent socialite, and considered establishing a utopian community on what was then known as the 160-acre Kiowa Ranch near Taos, New Mexico. Lawrence and Frieda acquired the property, now called the D. H. Lawrence Ranch, in 1924 in exchange for the manuscript of *Sons and Lovers*. By all accounts Lawrence loved this ranch high up in the mountains, the only home that he ever owned. He stayed in New Mexico for two years, with extended visits to Lake Chapala and Oaxaca

in Mexico.

Whilst in the New World, Lawrence rewrote and published his *Studies in Classic American Literature*, a set of critical essays begun in 1917, and later described by Edmund Wilson as "one of the few first-rate books that have ever been written on the subject." These provocative and original interpretations, with their insights into symbolism, New England Transcendentalism and the puritan sensibility, were a significant factor in the revival of the reputation of Herman Melville during the early 1920s. In addition, Lawrence completed a number of new fictional works, including *The Boy in the Bush*, *The Plumed Serpent*, *St Mawr*, *The Woman who Rode Away*, *The Princess* and assorted short stories. He also found time to produce some more travel writing, such as the collection of linked excursions that became *Mornings in Mexico*.

A brief voyage to England at the end of 1923 was a failure and he soon returned to Taos, convinced that his life as an author now lay in America. However, in March 1925 he suffered a near fatal attack of malaria and tuberculosis whilst on a third visit to Mexico. Although he eventually recovered, the diagnosis of his condition obliged him to return

once again to Europe. He was dangerously ill and poor health limited his ability to travel for the remainder of his life.

Approaching death (1925-1930)

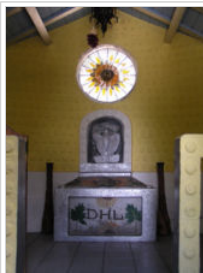
Lawrence and Frieda made their home in a villa in Northern Italy, living near to Florence whilst he wrote *The Virgin and the Gipsy* and the various versions of *Lady Chatterley's Lover* (1928). This book, his last major novel, was initially published in private editions in Florence and Paris and reinforced his notoriety. Lawrence responded robustly to those who claimed to be offended, penning a large number of satirical poems, published under the title of "*Pansies*" and "*Nettles*", as well as a tract on *Pornography and Obscenity*.

The return to Italy allowed Lawrence to renew some of his old friendships and during these years he was particularly close to Aldous Huxley, a loyal companion who was to edit the first collection of Lawrence's letters after his death, along with a generous memoir. With another friend, the artist Earl Brewster, Lawrence found the time to visit a number of local archaeological sites in April 1927.

The resulting essays describing these visits to old tombs were written up and collected together as *Sketches of Etruscan Places*, a beautiful book that contrasts the lively past with Mussolini's fascism.

Lawrence continued to produce fiction, including short stories and *The Escaped Cock* (also published as *The Man Who Died*), an unorthodox reworking of the Christian belief of the resurrection that affirms the life of the body. During these final years Lawrence renewed a serious interest in

oil painting. Official harassment persisted and an exhibition of some of these pictures at the Warren Gallery in London was raided by the British police in mid 1929 and a number of works were confiscated. Nine of the Lawrence oils have been on permanent display in the La Fonda Hotel in Taos since shortly after his death. They hang in a



Final resting place, near
Taos

small office behind the hotel's front desk and are available for viewing.

He continued to write despite his physical frailty. In his last months he authored numerous poems, reviews, essays, and a robust defence of his last novel against those who sought to suppress it. His last significant work was a spirited reflection on the New Testament Book of Revelation, *Apocalypse*. After being discharged from a sanatorium he died at the Villa Robermond, Vence, France in 1930 at the age of 44 due to complications from Tuberculosis. Frieda returned to live on the ranch in Taos and later her third husband brought Lawrence's ashes to rest there in a small chapel set amidst the mountains of New Mexico.

Sexuality

Despite his marriage to Frieda, it was during the years in which *Women in Love* was being written that Lawrence developed a sexual relationship, in the town of Tregerthen, with a Cornish farmer by the name of William Henry Hocking. The affair, brief though it was, seems to indicate that Lawrence's fascination with themes of

homosexuality, which he would explore further in *Women in Love* and *Aaron's Rod* especially, related to his own, personal sexuality. Indeed, in a letter written during 1913, he writes, "I should like to know why nearly every man that approaches greatness tends to homosexuality, whether he admits it or not..." [4] He is also quoted as saying, "I believe the nearest I've come to perfect love was with a young coal-miner when I was about sixteen." [5]

Posthumous reputation

The obituaries following Lawrence's death were, with the notable exception of E. M. Forster, unsympathetic, ill-informed or hostile. Fortunately there were those who articulated a more balanced recognition of the significance of this author's life and works. For example, his longtime friend Catherine Carswell summed up his life in a letter to the periodical *Time and Tide* published on 16 March 1930. In response to his mean-spirited critics she claimed:

In the face of formidable initial disadvantages and life-long delicacy, poverty that lasted for three quarters of his life and hostility that survives his death, he

did nothing that he did not really want to do, and all that he most wanted to do he did. He went all over the world, he owned a ranch, he lived in the most beautiful corners of Europe, and met whom he wanted to meet and told them that they were wrong and he was right. He painted and made things, and sang, and rode. He wrote something like three dozen books, of which even the worst page dances with life that could be mistaken for no other man's, while the best are admitted, even by those who hate him, to be unsurpassed. Without vices, with most human virtues, the husband of one wife, scrupulously honest, this estimable citizen yet managed to keep free from the shackles of civilization and the cant of literary cliques. He would have laughed lightly and cursed venomously in passing at the solemn owls -- each one secretly chained by the leg - - who now conduct his inquest. To do his work and lead his life in spite of them took some doing, but he did it, and long after they are forgotten, sensitive and innocent people - - if any are left -- will turn Lawrence's pages and will know from them what sort of a rare man Lawrence was.

A defense of Lawrence was also put forward by

Aldous Huxley in his introduction to a collection of letters published in 1932. However, the most influential advocate of Lawrence's contribution to literature was the Cambridge literary critic F. R. Leavis who asserted that the author had made an important contribution to the tradition of English fiction. Leavis stressed that *The Rainbow*, *Women in Love*, and the short stories and tales were major works of art. Later, the Lady Chatterley Trial of 1962 ensured Lawrence's popularity (and notoriety) with a wider public.

Some modern critics, including Lawrence biographer Brenda Maddox, have charged that Lawrence was over-prolific, and that his reputation was harmed by the amount of simply bad writing that he published; however, Lawrence made his living exclusively by his writing, and as a result wrote more commercial work than modernists such as Joyce or Woolf.

A number of feminist critics, notably Kate Millett, have questioned Lawrence's sexual politics, and this questioning has damaged his reputation in some quarters during the last thirty years. On the other hand, Lawrence continues to find an audience for his artistic vision, and the ongoing publication of a new scholarly edition of his letters

and writings has demonstrated the range of his achievement.

Also, in the classic film *Easy Rider*, Jack Nicholson's character makes a toast to Lawrence in the scene outside the jail house.

Works

Novels

Lawrence is perhaps best known for his novels *Sons and Lovers*, *The Rainbow*, *Women in Love* and *Lady Chatterley's Lover*. Within these Lawrence explores the possibilities for life and living within an Industrial setting. In particular Lawrence is concerned with the nature of relationships that can be had within such settings. Though often classed as a realist, Lawrence's use of his characters can be better understood with reference to his philosophy. His use of sexual activity, though shocking at the time, has its roots in this highly personal way of thinking and being. It is worth noting that Lawrence was very interested in human touch behavior (see *Haptics*) and that his interest in physical intimacy has its roots in a desire to restore our emphasis on the

body, and re-balance it with what he perceived to be western civilization's slow process of over-emphasis on the mind.

Short Stories

Amongst the most praised, *The Prussian Officer* and *Other Stories* provides insight into Lawrence's attitudes during the war years. His American volume *The Woman Who Rode Away* and *Other Stories* develops his themes of leadership as explored in the novels *Kangaroo* and *The Plumed Serpent*.

Poetry

Although best known for his novels, Lawrence wrote almost eight hundred poems, most of them relatively short. His first poems were written in 1904 at the age of nineteen and two of his poems, *Dreams Old* and *Dreams Nascent*, were among his earliest published works in *The English Review*. His early works clearly place him in the school of Georgian poets, a group not only named after the present monarch but also to the romantic poets of the previous Georgian period whose work they were trying to emulate. What typified the entire

movement, and Lawrence's poems of the time, were well-worn poetic tropes and deliberately archaic language. Many of these poems display what John Ruskin called the "pathetic fallacy," the tendency to ascribe human emotions to animals and even inanimate objects.

It was the flank of my wife
I touched with my hand, I clutched with my
hand,
rising, new-awakened from the tomb!
It was the flank of my wife
whom I married years ago
at whose side I have lain for over a thousand
nights
and all that previous while, she was I, she
was I;
I touched her, it was I who touched and I
who was touched.

-- excerpt, *New Heaven and Earth*

Just as the first world war dramatically changed the work of many of the poets who saw service in the trenches, Lawrence's own work saw a dramatic change, during his miserable war years in Cornwall. He had the works of Walt Whitman to thank for showing him the possibilities of free verse. He set forth his manifesto for much of his

later verse in the introduction to *New Poems*. "We can get rid of the stereotyped movements and the old hackneyed associations of sound or sense. We can break down those artificial conduits and canals through which we do so love to force our utterance. We can break the stiff neck of habit...But we cannot positively prescribe any motion, any rhythm." Many of his later works took the idea of free verse to the extremes of lacking all rhyme and metre so that they are little different from short ideas or memos, which could well have been written in prose.

Lawrence rewrote many of his novels several times to perfect them and similarly he returned to some of his early poems when they were collected in 1928. This was in part to fictionalise them, but also to remove some of the artifice of his first works. As he put in himself: "A young man is afraid of his demon and puts his hand over the demon's mouth sometimes and speaks for him." His best known poems are probably those dealing with nature such as those in *Birds Beasts and Flowers* and *Tortoises*. *Snake*, one of his most frequently anthologised, displays some of his most frequent concerns; those of man's modern distance from nature and subtle hints at religious themes.

In the deep, strange-scented shade of the
great dark carob tree
I came down the steps with my pitcher
And must wait, must stand and wait, for
there he was at the trough before me.
-- excerpt, *Snake*

Look! We have come through! is his other work from the period of the end of the war and it reveals another important element common to much of his writings; his inclination to lay himself bare in his writings. Although Lawrence could be regarded as a writer of love poems, his usually deal in the less romantic aspects of love such as sexual frustration or the sex act itself. Ezra Pound in his *Literary Essays* complained of Lawrence's interest in his own "disagreeable sensations" but praised him for his "low-life narrative." This is a reference to Lawrence's dialect poems akin to the Scots poems of Robert Burns, in which he reproduced the language and concerns of the people of Nottinghamshire from his youth.

Tha thought tha wanted ter be rid o' me.
'Appen tha did, an' a'.
Tha thought tha wanted ter marry an' se
If ter couldna be master an' th' woman's boss,
Tha'd need a woman different from me,

An' tha knowed it; ay, yet tha comes across
Ter say goodbye! an' a'.
-- excerpt, *The Drained Cup*

Pound was the chief proponent of modernist poetry and although Lawrence's works after his Georgian period are clearly in the Modernist tradition, they were often very different to many other modernist writers. Modernist works were often austere works in which every word was carefully worked on and hard-fought for. Lawrence felt all poems had to be personal sentiments and that spontaneity was vital for any work. He called one collection of poems *Pansies* partly for the simple ephemeral nature of the verse but also a pun on the French word *panser*, to dress or bandage a wound. His wounds still needed soothing for the reception he regularly received in England with *The Noble Englishman* and *Don't Look at Me* being removed from the official edition of *Pansies* on the grounds of obscenity. Even though he lived most of the last ten years of his life abroad, his thoughts were often still on England. His last work *Nettles* published in 1930 just eleven days after his death were a series of bitter, "nettling" but often amusing attacks on the moral climate of England.

O the stale old dogs who pretend to guard

the morals of the masses,
how smelly they make the great back-yard
wetting after everyone that passes.
-- excerpt, *The Young and Their Moral*
Guardians

Two notebooks of Lawrence's unprinted verse were posthumously published as *Last Poems* and *More Pansies*.

Literary Criticism

Lawrence's criticism of other authors often provides great insight into his own thinking and writing. Of particular note is his *Study of Thomas Hardy and Other Essays* and *Studies in Classic American Literature*. In the latter, Lawrence's responses to Walt Whitman, Herman Melville and Edgar Allan Poe shed particular light on the nature of Lawrence's craft.

Philosophy

Lawrence continued throughout his life to develop his highly personal philosophy, many aspects of which would prefigure the counter-culture revolution of the 1960s. His unpublished introduction to *Sons and Lovers* established the

duality central to much of his fiction. This is done with reference to the Holy Trinity. As his philosophy develops, Lawrence moves away from more direct Christian analogies and instead touches upon Mysticism, Buddhism, and Pagan theologies. There could also be seen to be Rosicrucian and Esoteric aspects to much of his writing. In some respects, Lawrence was a forerunner of the growing interest in the occult that occurred in the twentieth century, though he himself would have identified with being a Christian. He may have preferred the distinction of being a New Age pioneer, particularly in a time when such ideas were seen as extreme or radical.

Paintings

D. H. Lawrence also painted a selection of erotic works. These were exhibited at the Dorothy Warren Gallery in London's Mayfair in 1929. This exhibition included *A Boccaccio Story*, *Spring* and *Fight with an Amazon*. The exhibition was extremely controversial, with many of the 13,000 people visiting mainly to gawk. The Daily Express reported "*Fight with an Amazon* represents a hideous, bearded man holding a fair-haired woman in his lascivious grip while wolves with dripping

jaws look on expectantly, [this] is frankly indecent."

Quotations

- "Be a good animal, true to your instincts." -- *The White Peacock*
- "Mrs Morel always said the after-life would hold nothing in store for her husband: he rose from the lower world into purgatory, when he came home from pit, and passed into heaven in the Palmerston Arms." -- *Sons and Lovers* (edited out of the 1913 edition, restored in 1992)
- "I think I am much too valuable a creature to offer myself to a German bullet gratis and for fun." -- Letter to Harriet Monroe, 1 October 1914
- "Don't you find it a beautiful clean thought, a world empty of people, just uninterrupted grass, and a hare sitting up." -- *Women in Love*
- "Never trust the artist. Trust the tale." -- *Studies in Classic American Literature* (also rendered as "Never trust the teller; trust the tale.")
- "Ours is essentially a tragic age, so we refuse to take it tragically." -- *Lady Chatterley's Lover*

- "Her father was not a coherent human being, he was a roomful of old echoes." -- *Women in Love*
- "They say the sea is cold, but the sea contains the hottest blood of all." -- "Whales Weep Not" (Quoted by William Shatner (Capt. Kirk) in Star Trek IV: The Voyage Home)
- "If I were the moon, I know where I would fall down" -- "The Rainbow"

List of Lawrence's writings

A note on the editions cited below

D H Lawrence is one of the great literary artists 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 Cambridge Edition of the Letters and Works of D H Lawrence represents a major scholarly undertaking, which aims to provide new versions of the texts which are as close as can now be determined to those which the author would have wished to see printed. This ongoing project, started in 1979, will

eventually encompass over 40 separate volumes, each complete with a high quality critical apparatus. The following list is based around the books in this authoritative standard edition.

In general, where a text is not yet available in the Cambridge series, reference has been made to other reliable sources.

Novels

- *The White Peacock* (1911), edited by Andrew Robertson, Cambridge University Press, 1983, ISBN 0-521-22267-2
- *The Trespasser* (1912), edited by Elizabeth Mansfield, Cambridge University Press, 1981, ISBN 0-521-22264-8
- *Sons and Lovers* (1913), edited by Helen Baron and Carl Baron, Cambridge University Press, 1992, ISBN 0-521-24276-2
- *The Rainbow* (1915), edited by Mark Kinkead-Weekes, Cambridge University Press, 1989, ISBN 0-521-00944-8
- *Women in Love* (1920), edited by David Farmer, Lindeth Vasey and John Worthen, Cambridge University Press, 1987, ISBN 0-521-23565-0
- *The Lost Girl* (1920), edited by John

Worthen, Cambridge University Press, 1981, ISBN 0-521-22263-X

- *Aaron's Rod* (1922) edited by Mara Kalnins, Cambridge University Press, 1988, ISBN 0-521-25250-4
- *Kangaroo* (1923) edited by Bruce Steele, Cambridge University Press, 1994, ISBN 0-521-38455-9
- *The Boy in the Bush* (1924), edited by Paul Eggert, Cambridge University Press, 1990, ISBN 0-521-30704-X
- *The Plumed Serpent* (1926), edited by L.D. Clark, Cambridge University Press, 1987, ISBN 0-521-22262-1
- *Lady Chatterley's Lover* (1928), edited by Michael Squires, Cambridge University Press, 1993, ISBN 0-521-22266-4
- *The Escaped Cock* (1929) (later re-published as *The Man Who Died*)
- *The Virgin and the Gypsy* (1930)

Short stories

- *The Prussian Officer and Other Stories* (1914), edited by John Worthen, Cambridge University Press, 1983, ISBN 0-521-24822-1
- *England, My England and Other Stories* (1922), edited by Bruce Steele, Cambridge University Press, 1990, ISBN 0-521-35267-3

- *The Fox, The Captain's Doll, The Ladybird* (1923), edited by Dieter Mehl, Cambridge University Press, 1992, ISBN 0-521-35266-5
- *St Mawr and other stories* (1925), edited by Brian Finney, Cambridge University Press, 1983, ISBN 0-521-22265-6
- *The Woman who Rode Away and other stories* (1928) edited by Dieter Mehl and Christa Jansohn, Cambridge University Press, 1995, ISBN 0-521-22270-2.
- *The Virgin and the Gipsy and Other Stories* (1930), edited by Michael Herbert, Bethan Jones, Lindeth Vasey, Cambridge University Press, 2006 (forthcoming), ISBN 0-521-36607-0
- *Love Among the Haystacks and other stories* (1930), edited by John Worthen, Cambridge University Press, 1987, ISBN 0-521-26836-2
- *Collected Stories* (1994) - Everyman's Library, a comprehensive one volume edition that prints all sixty two of Lawrence's shorter fictions in chronological sequence
- *The Rocking-Horse Winner* (1926)
- *The Horse Dealer's Daughter* (1922)

Poetry

- *Love Poems and others* (1913)
- *Amores* (1916)

- *Look! We have come through!* (1917)
- *New Poems* (1918)
- *Bay: a book of poems* (1919)
- *Tortoises* (1921)
- *Birds, Beasts and Flowers* (1923)
- *The Collected Poems of D H Lawrence* (1928)
- *Pansies* (1929)
- *Nettles* (1930)
- *Last Poems* (1932)
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- *The Complete Poems of D H Lawrence* (1964), ed. Vivian de Sola Pinto and F. Warren Roberts

Plays

- *The Widowing of Mrs Holroyd* (1914)
- *Touch and Go* (1920)
- *David* (1926)
- *The Fight for Barbara* (1933)
- *A Collier's Friday Night* (1934)
- *The Married Man* (1940)
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- *Movements in European History* (1921), edited by Philip Crumpton, Cambridge University Press, 1989, ISBN 0-521-26201-1, Originally published under the name of Lawrence H. Davison
- *Psychoanalysis and the Unconscious and Fantasia of the Unconscious* (1921/1922), edited by Bruce Steele, Cambridge University Press, 2004 ISBN 0-521-32791-1
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- Giovanni Verga *Maestro-Don Gesualdo* (1923)
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Manuscripts and early drafts of published novels and other works

Scholarly studies of Lawrence's existing manuscripts reveal him to have been a careful craftsman. He often revised his works in a radical way by rewriting them, often over a period of years. Given this, it is interesting to compare these earlier drafts with the final, published versions

- *Paul Morel* (1911-12), edited by Helen

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- *The First Women in Love* (1916-17) edited by John Worthen and Lindeth Vasey, Cambridge University Press, 1998, ISBN 0-521-37326-3
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- *The Symbolic Meaning: The Uncollected Versions of Studies in Classic American Literature*, edited by Armin Arnold, Centaur Press, 1962
- *Quetzalcoatl* (1925), edited by Louis L Martz, W W Norton Edition, 1998, ISBN 0-8112-1385-4, Early draft of *The Plumed Serpent*
- *The First and Second Lady Chatterley novels*, edited by Dieter Mehl and Christa Jansohn, Cambridge University Press, 1999, ISBN 0-521-47116-8. These two books, *The First Lady Chatterley* and *John Thomas and Lady Jane* were earlier drafts of Lawrence's last novel

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- *The Letters of D. H. Lawrence, Volume II, June 1913 - October 1916*, ed. George J. Zytaruk and James T. Boulton, Cambridge University Press, 1981, ISBN 0-521-23111-6
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2. ^ Letter to the *Nation and Atheneum*, 29 March 1930.
3. ^ Letter to Rolf Gardiner, 3 December 1926.
4. ^ Letter to Henry Savage, 2 December 1913
5. ^ Quoted in *My Life and Times, Octave Five, 1918–1933* by Compton MacKenzie pp. 167–168

External links

Biographies

- Biography from the Literary Encyclopedia
- Detailed biography, chronology and other resources at The University of Nottingham
- Audio interview with Mark Kincaid-Weekes, concentrating on the middle years of Lawrence's life
- Fyne Times Gay Great - DH Lawrence

Works

- Works by D. H. Lawrence at Project Gutenberg
- Works by D H Lawrence at Project Gutenberg of Australia
- Online editions of works, from eBooks@Adelaide
- *With the Guns*, Lawrence's journalistic, and eerily prophetic, response to the start of the Great War
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Criticism

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Other

- Frieda Lawrence Collection
- The paintings of D. H. Lawrence
- Online exhibition, 'A Literary Legacy: D H Lawrence at the University of Nottingham'
- D. H. Lawrence information and events website, endorsed by the University of Nottingham'
- Review of John Worthen's biography of D. H. Lawrence, *The Oxonian Review of Books*

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