

***A BIBLIOGRAPHY OF D. H. LAWRENCE,
THIRD EDITION (2001),
BY WARREN ROBERTS AND PAUL POPLAWSKI:
CORRECTIONS, ADDITIONS AND UPDATES TO
SECTION A AND SECTION F***

PAUL POPLAWSKI

Introduction

It is now nearly ten years since the third edition of *A Bibliography of D. H. Lawrence* was published and it is therefore perhaps timely to offer an update on recent bibliographical material, along with some corrections and additions to the original text.¹ As my title makes clear, what follows is a partial offering only, as there is no room here to deal with all sections of the *Bibliography*, but it covers what I believe are the most immediately relevant sections for most readers – Section A, which provides details of all Lawrence's primary works, and Section F, which presents a chronological listing of critical books and pamphlets on Lawrence from 1922 to the present.² There are a substantial number of completely new

¹ For their generous assistance and encouragement throughout my work on this update, I would like to thank the following: Amitav Banerjee, James T. Boulton, Linda Bree, Keith Cushman, Jay Gertzman, Andrew Harrison, Michael Herbert, Virginia Hyde, Christa Jansohn, Dorothy Johnston and the staff of the Department of Manuscripts and Special Collections at the University of Nottingham, Bethan Jones, Jonathan Long, Judith Luna, John Martin, Dieter Mehl, Christopher Pollnitz, Peter Preston, Neil Reeves, Roy Spencer, Sara Timby at the Department of Special Collections at Stanford University Libraries, Lin Vasey, and last, but certainly not least, John Worthen.

² I hope to publish a further update, with corrections and additions, to cover the other sections of the *Bibliography* in due course, either in the next issue of the *JDHLS*, or, together with the present material, in a

entries in both sections, with twenty new items in Section A and over one hundred in Section F. Taken together with the many reprints of his works (by no means all of which are recorded here), this would seem to indicate clearly that interest in Lawrence has continued to thrive throughout the first decade of the new century and as we approach the centenary of the publication of his first novel, *The White Peacock* – which, of course, as (A1), is the very first entry in the *Bibliography*.

Amongst the corrections I have introduced here are some small changes to the principal sub-headings under which the volumes of the Cambridge edition of Lawrence's works appear in Section A. There were some inconsistencies in this respect in the third edition which I hope now to have ironed out, but these changes may also help to clarify the principles of how these volumes have been incorporated into the *Bibliography* in the first place.³ The standard procedure followed by Warren Roberts in the first two editions of the *Bibliography* was, where relevant, to group together significant editions of the same title under the same main A entry, providing separate descriptions of each such edition in a separate sub-entry (a, b, c, etc.). For single-text works (like novels), this has posed no problems for adding Cambridge volumes to the *Bibliography*: they have simply been added as a sub-entry within the existing “parent”

separate pamphlet that might serve as a ten-year supplement to the third edition (it should be noted that there is little hope of Cambridge publishing a fourth edition of the *Bibliography* in the foreseeable future). It is highly likely (if not certain!) that I have overlooked some errors in the *Bibliography* and have failed to note some new materials for this update. I would be most grateful, therefore, to receive further information from readers who are aware of any relevant new items, or of any omissions or errors either in the third edition or in the material presented here (please email: paul.poplawski@btinternet.com).

³ Dieter Mehl has raised some pertinent questions on this matter in his helpful review of the third edition of the *Bibliography* (and of Volume 8 of the *Letters*) in *Archiv*, 240 (2003), 199–204. I hope my brief comments here will go some way towards answering these questions.

entry (where one exists).⁴ The relevant sub-heading here has been (and continues to be) “*Cambridge edition*”.

There is also no difficulty with volumes of collected texts where the contents are either very similar to a previously published and Lawrence-authorised collection (in which case the same procedure and sub-heading apply as with single-text volumes), or entirely unique to the volume, bearing no substantial resemblance to any previously published collection that might be seen as a legitimate “parent” volume. Thus, for example, the Cambridge *Prussian Officer and Other Stories* (A6b) is clearly a volume of the first type, naturally relating to (A6a) as a sub-entry, whereas volumes like *Study of Thomas Hardy* (A133) and *Love Among the Haystacks* (A136) are original editions of the second type, with no relation to any earlier authorised volumes containing a similar selection of texts: they therefore require independent entries of their own. For this latter type of entry, the sub-heading used in the *Bibliography* should now read consistently as “*first collected edition, Cambridge*”.⁵

⁴ *Mr Noon* (A130) is an obvious exception. One might also note the problematic status of Cambridge volumes such as *The First “Women in Love”* (A15e) and *The First and Second Lady Chatterley Novels* (A42m). These clearly contain early versions of *Women and Love* and *Lady Chatterley’s Lover* respectively, and there are obvious advantages of grouping them together with those novels in the *Bibliography* – but, strictly speaking, these volumes are not at all versions of the volumes listed as their “parent” entries: a differently-organised bibliography may well have given them their own independent entries.

⁵ In the review mentioned in footnote 3, Dieter Mehl confuses the distinction I have just made when he suggests (on p. 201) that it is inconsistent to have separate entries for the *Complete Plays* of 1965 (A105) and the Cambridge *Plays* of 1999 (A161). In this comparison, he overlooks the question of original authority, as the former volume (like most other post-1930 collections) was obviously not shaped or sanctioned by Lawrence in any way, and it has no other special textual or bibliographical status to warrant seeing it as an originating source or motivation for the later volume. These are two unrelated publications,

More problematic are those collected volumes in the Cambridge edition where there is only a partial resemblance to earlier authorised publications, and where, for example, the Cambridge volume contains a large number of additional texts that were not in the “original” collection. Examples of such volumes are *England, My England and Other Stories* (A23b), *Reflections on the Death of a Porcupine and Other Essays* (A32b), and *The Woman Who Rode Away and Other Stories* (A41d). In these cases, it is perhaps less clear-cut as to whether the volumes should have independent entries or should become sub-entries of their putative “parent” entries. As is evident, I have generally followed Warren Roberts’s lead in such cases and have taken the view that the latter option is usually most appropriate, because, on balance, the links, correspondences and shared contexts between the Cambridge volumes and their earlier namesakes tend to be more significant than their differences. Nevertheless, it would seem sensible to signal the distinctiveness of this category of Cambridge volume a little more strongly and consistently than is done at present in the *Bibliography*. I have therefore now made the sub-headings for all such volumes read “*Cambridge edition, first collected edition*”, in order to stress that while the item can be seen as a new critical edition of a previously published collection, it is also to some extent an original collection in its own right.

Lawrence himself had ambivalent feelings about bibliographies and once commented that they affected him “a bit as tables of logarithms used” (presumably when he was a schoolboy).⁶ I hope

unlike those just mentioned in the text where the later Cambridge volumes have been deliberately designed as versions of earlier, Lawrence-authorised publications.

⁶ On receiving a copy of a bibliography from Edward D. McDonald in 1924, Lawrence wrote: “affects me a bit as tables of logarithms used: and I got a certain thrill out of them” (5L 64). McDonald was, of course, Lawrence’s first bibliographer, publishing *A Bibliography of the Writings of D. H. Lawrence* in 1925 (Centaur Press, Philadelphia). Thankfully, Lawrence did seem to be genuinely thrilled to receive copies of this, and

what follows has little resemblance to tables of logarithms, but I appreciate that the density of information and its inevitable detachment from the actual *Bibliography* may present some problems of readability, especially in the abbreviated style of the sections of corrections and additions to existing entries. I trust, however, that readers will not be put off by this and will persevere through to the newer and more substantive bibliographical material in the article. Ultimately, I hope readers will share with me something of the same “certain thrill” that Lawrence felt – in the face of logarithms *and* bibliographies!

Corrections, additions and updates

References are to the third edition of the *Bibliography*, indicating existing item numbers and, for Section A, page and (usually) line numbers – e.g., (A104c) 285:11.

SECTION A

(A1c) 5:2 *Add*: R. A. Gekoski has recently offered for sale a previously unrecorded variant of the colonial issue of *The White Peacock*, apparently with a different setting of the title page and different preliminaries.

(A3) 15 *Add reviews, as follows*: [for 1913] *Times Literary Supplement* 13 March [by Walter de la Mare]; *Manchester Guardian* 1 May by Lascelles Abercrombie; *Saturday Westminster Gazette* 3 May; *Academy* 84 January–June; [for 1914] *Nation* (London) 14 November; [for 1915] *Egoist* 1 May by Olivia Shakespear.

wrote: “It seems to me wonderfully complete, and *alive*: marvellous to make a bibliography lively ... it shall be a *Vade Mecum*, quite invaluable to me, who keep so little track of my things” (5L 272).

(A4c) 17:24 Add to paragraph: Also, on p.349, line 30, “write” was emended to “unite”, following a variant reading suggested by Keith Sagar in his earlier edition of the novel for Penguin; see the note to this effect on p. 486 of the Cambridge Penguin edition and Helen Baron’s longer note, “*Sons and Lovers*: Write or Unite” in *Journal of the D. H. Lawrence Society* (1994–95): 84–5. A new edition of the Cambridge Penguin text, with an introduction by Blake Morrison, was published as part of a series of Lawrence volumes in Penguin Classics on 1 June 2006 at £8.99 (\$12 in the US); for further details of the series, see notes for (A170). The original Cambridge edition was issued in paperback in December 2002.

(A4) 19 Add new item to sequence of entries for Sons and Lovers, as follows:

i. *first edition of early manuscript version, Cambridge*

PAUL MOREL | D. H. LAWRENCE | EDITED BY | HELEN BARON | [publisher’s device at the left, extending the height of the following two lines] CAMBRIDGE | UNIVERSITY PRESS

Red cloth boards, stamped in gold on the spine, reading from top to bottom: *The Works of* | *D. H. Lawrence* [*the whole enclosed within a single oval rule*] PAUL MOREL CAMBRIDGE The leaves measure 8½" x 5¾". All edges trimmed. Standard Cambridge dust-jacket as in (A1f).

[i]–[lviii] + [1]–[326], as follows: [i] half-title with phoenix device; [ii] editorial board; [iii] title page as above; [iv] publishing, copyright and cataloguing information; v–vi table of contents; vii list of illustrations and maps; [viii] blank; ix–x general editor’s preface; xi acknowledgements; xii–xv chronology; xvi list of cue-titles; [xvii]–lviii introduction; [1] fly-title: *PAUL MOREL*; 2–3 note on the text; [4] blank; 5–141 text; [142] blank; [143]–160 Appendix I: “*Matilda*”; [161]–163 Appendix II: Chapter Plan; [164]

blank; [165]–170 Appendix III.1: Abandoned 7-page opening of third draft of *Paul Morel*; [171]–223 Appendix III.2: Chapters I–IV of MS3; [224] blank; [225]–240 Appendix IV: Chapter IX of MS3 annotated by Jessie Chambers; [241]–244 Appendix V.1: Jessie Chambers’s commentary on MS3 Chapter IX, “First Love”; [245]–248 Appendix V.2: Jessie Chambers’s commentary on a draft; [249]–251 Appendix V.3: Jessie Chambers’s rewriting of episode from MS3: [One Saturday Afternoon]; [252] blank; [253]–256 Appendix V.4: Jessie Chambers’s rewriting of episode from MS3: [Flower Sequence]; [257]–261 Appendix V.5: Jessie Chambers’s rewriting of episode from MS3: “Easter Monday”; [262] blank; [263]–299 explanatory notes; [300] blank; [301]–307 maps; [308] blank; [309]–322 textual apparatus; 323 line-end hyphenation; 324 note on monetary terms; [325]–[326] blank.

Published in the UK 25 September 2003 and in the US 24 November 2003 in an edition of 900 copies. Printed at Cambridge University Press. A paperback edition was published in 2009 by Oneworld Classics, Richmond, at £9.99.

NOTES: This volume prints an edited transcript of the incomplete manuscript entitled *Paul Morel* (E373d). Written between mid-March and mid-July 1911, this was Lawrence’s unfinished second draft of the novel which eventually became *Sons and Lovers* (at its fourth draft). Also printed here in the appendices are ten related manuscript fragments, five in the hand of Jessie Chambers, as listed above under Appendix V and printed from (E373c), and five in Lawrence’s hand (Appendices I–IV). The dates of composition and the manuscript sources for the latter are as follows: “Matilda” (written by July 1910; E231.5/E392a); “Chapter Plan” (c. September 1910; contained within Lawrence’s College notebook, E320.1); first seven pages of a false start at a third draft of Paul Morel (c. early November 1911; E373dd); a reconstruction, from dispersed manuscript fragments, of Chapters I–IV (pp. 1–85) of the third draft of the novel (3–15 November 1911, February–April

1912; E373a together with pages from the third manuscript used in the fourth manuscript, E373e); Chapter IX (“First Love”) of the third draft (c.February–April 1912; E373b), with Jessie Chambers’s annotations recorded in the explanatory notes.

The novel printed here lacks a beginning, as the first seventy-one pages of the *Paul Morel* manuscript are lost. However, it is likely that Lawrence drew on these discarded pages as he rewrote the novel in its third draft, so the reconstructed opening of the latter printed in Appendix III.2 can serve as something of a substitute beginning to the main text in that it gives a sense of how the early episodes of the second draft might have developed. The manuscript fragments of (E373a) used for this appendix were first published in (A4b/A120), the facsimile edition of the fourth manuscript (E373e). The “Chapter Plan” in Appendix II was first published in John Worthen’s *Early Years* (B87).

(A5) 24:35 *Extend sentence to read: ...* (Fall 1956), and in a paperback edition by Heinemann Educational in 1968 in their series of “Hereford Plays” (reprinted 1988). The Kennerley text was reprinted in hardback by Classic Books in 2002 and in paperback, with a foreword by John Worthen, by Pine Street Books/University of Pennsylvania Press, Philadelphia, also in 2002. Further paperback editions have been issued by Kessinger Publishing (2007), Dodo Press (2008) and BiblioBazaar (2009).

(A7c) 30:33 *Add to paragraph:* A new edition of the Cambridge Penguin text, with an introduction by James Wood, was published as part of a series of Lawrence volumes in Penguin Classics on 29 March 2007 at £9.99 (\$11 in the US); for further details of the series, see notes for (A170). The paperback of the original Cambridge edition was re-issued in two volumes in December 2002.

(A8b) 36:29 *Add to paragraph:* The original Cambridge edition was issued in paperback in April 2002. See also (A116.5b).

(A9) 39:11 *Add*: Copies of this variant at the University of Nottingham have two cloth bindings: one is dark blue as the copy described above and the other is light blue.

(A9) 41:23 Insert sentence, as follows: ... Rota. However, Christopher Pollnitz, in the forthcoming Cambridge edition of *The Poems*, points out that *Amores* continued to sell until the late 1920s, so it seems unlikely that copies of the first edition were remaindered.

(A9) 41 *Add reviews, as follows*: [for 1916] *Dial* 16 November by Edward Garnett; *Egoist* December by John Gould Fletcher; *Saturday Westminster Gazette* 19 August; *Manchester Guardian* 1 September; **1919** (on *Amores* and *Love Poems*) Arthur Waugh, *Tradition and Change*, pp. 131–37; **1921** *Spectator* 1 October by Amabel Williams-Ellis.

(A10) 44:39; 45:10 *Extend first sentence of last paragraph on p. 44, to read*: ... in 1918, with reprints in 1919 and 1920. *Add new paragraph on p. 45*: A musical score drawing on the poems in this collection might be noted: *The Instant Moment: Song Cycle for Baritone and String Orchestra, Opus 110*, by John Joubert (Novello, London, 1993). *Also, add reviews, as follows*: [for 1917] *Sunday Times* 16 December; [for 1918] *Manchester Guardian* 2 February; see also, W. L. Phelps, *The Advance of English Poetry* (New York), pp. 145–48; [for 1919] *Chicago Evening Post* 21 March by Llewellyn Jones; *Arts and Letters* Spring by Douglas Goldring; *Little Review* September by Margaret Anderson. *Note also that the 1919 review for the New York Times Book Review was by Amy Lowell*.

(A11) 46:9–10 *Revise first part of bracketed material, to read*: (first appeared in *Voices*, October 1919 (C68.5), as “Verse Free and Unfree”; ...

(A11) 47:2, 5–7 *Add to end of first paragraph:* Secker brought out a second impression of *New Poems* in August 1919, bound in grey-brown boards and priced at 5s; there was a further issue, in green cloth, in 1931. *Then, in next paragraph, invert order of sentence to read:* “This essay appeared in *Voices*, October 1919 (C68.5) as “Verse Free and Unfree”, and in the magazine *Playboy*, Nos. 4 and 5 for 1919 (C69) and (C70) as “Poetry of the Present”. *Also, add to reviews, as follows:* [for 1920] *New Republic* 11 August by Louis Untermeyer.

(A12) 49:23 *Add to paragraph:* A copy of (A12a) in a previously unrecorded trial binding is described in Simon Finch’s 2002 catalogue of the John Martin Lawrence collection (F721, p. 13). This is an unnumbered copy, with the vignettes uncoloured, “in a variant binding with the paper backstrip extending 5 cm. into the boards, gold lettered and with gold florets on the front board, and with variant tooling to the spine lettering”.

(A13) 50:27 *Add new paragraph to notes:* An American edition, printed from Secker’s sheets, was published by Robert McBride and Co., New York, in April 1920. Further details of this edition’s publication can be found in the Cambridge volume, *Introductions and Reviews* (A167), pp. xxxvii–xxxviii. Some extracts from the translation were published by Benjamin Huebsch in the Freeman (7 April 1920), pp. 87–88 (Lawrence had sent Huebsch a set of the Secker proofs in March 1920 before he knew that Secker had already arranged for American publication). The volume was reprinted in paperback in 2001 by Living Time Press, London, and Shestov’s text, in this same translation and with Lawrence’s Foreword, was reprinted in *All Things Are Possible & Penultimate Words and Other Essays*, ed. Bernard Martin, Athens, Ohio University Press, 1977.

(Note: It was previously assumed that there had not been an American edition of All Things Are Possible – see, for example, 3L 508, and volume 3 of the Cambridge Biography, Triumph to Exile,

p.587 – and it is slightly puzzling that Warren Roberts never listed the McBride volume as one of the copies held at the University of Texas has his bookplate! It might also be noted that another copy held there was formerly owned by Edward Dahlberg and contains annotations by him.)

(A15d) 55:38 Add to paragraph: A new edition of the Cambridge Penguin text, with an introduction by Amit Chaudhuri, was published as part of a series of Lawrence volumes in Penguin Classics on 29 March 2007 at £9.99 (\$11 in the US); for further details of the series, see notes for (A170).

(A15e) 56:19 Add to paragraph: The volume was issued in paperback in May 2002.

(A15) 59:17, 26 Add to “Reviews”, first: 1922 *Current Opinion* February (anonymous, but apparently by John Peale Bishop, reprinted from *Vanity Fair*); second, at end of “Cambridge edition” section: *The First “Women in Love”*: *English Literature in Transition* 43:2 (2000) by Peter Balbert.

(A16) 65:2 Add anonymous review for 1921: *Chicago Journal of Commerce* 6 June.

(A17g) 69:10 Add to paragraph: The volume was issued in paperback in April 2002.

(A18) 71:19–21, 38 Replace first sentence of notes with: *Psycho-analysis and the Unconscious* was written in Italy between 3 December 1919 and 29 January 1920; it had been typed by 24 March and Lawrence sent the typescript to America on 29 April 1920. Also, add to final paragraph of notes on this page: Newly edited versions of both texts were published together in the Cambridge edition of Lawrence’s works in July 2004 (A101.9c).

(A18) 72 Add to list of reviews: **1921** ... *Springfield Daily Republican* (Illinois) 24 May; *Post Express* (Rochester, New York) 25 May; “D. H. Lawrence and His Obsessions”, *Brooklyn Daily Eagle* 28 May by John V. A. Weaver; “He is an Artist But No Philosopher”, *Chicago Evening Post* 27 May by Llewellyn Jones; *Chicago Journal of Commerce* 6 June; *New York Tribune* 19 June by Grace Phelps; *Manitoba Free Press* 25 June by William Arthur Deacon; *Chicago Daily Tribune* 2 July by Elia W. Peattie; *Evening Sun* (Baltimore) 3 July by Henry Louis Mencken; *Hartford Daily Courant* 3 July; *Newark Evening News* 3 August; 1922 *New York Tribune* 25 September by Don Marquis; *Buffalo Saturday Night* by B. F. Ruby (date not known).

(A19) 72:19–23, 36; 73:25 Amend description of upper cover, to read: ... illustrated with a copied version of a colour print by Andō Hiroshige, *Fugakawa Mannen Bridge*, showing Mount Fujiyama in the background and, in the foreground, a turtle suspended by a rope around its middle; superimposed on the lower part of the print, in pseudo-oriental lettering and running down to the right at a slight angle: TORTOISES | by | D. H. LAWRENCE ... Also, amend price at bottom of page from \$1.00 to \$1.25. Then add to second paragraph of notes: For a detailed discussion of the Hiroshige illustration on the front cover, see Takeo Iida, “A Response to Keith Cushman’s ‘Lawrence’s Dust-Jackets: Addenda and Corrigendum’” *Bulletin of the Kurume University Graduate School of Comparative Studies* ... No.13 (March 2004): 1–10; and see also Cushman’s original note in the *D. H. Lawrence Review* 29:3 (2000): 71–2. It would appear that (a) the print used was not Hiroshige’s original version, but a careful copy; and (b) the turtle is for sale and suspended from the handle of a street peddler’s round wooden tub (the curved edge of which is seen at the bottom of the picture).

(A19) 74 Add to reviews, as follows: [all 1922] *New York Times Book Review* 5 March by Richard le Gallienne; *Literary Review*

May 1922 by Louise Townsend Nicholl; *New York Evening Post* 1 July, letter-review by F. C. L. Robbins; *Measure* June by Winifred Welles.

(A20) 75:10 *Add to paragraph:* See also (A116.5b). The original Cambridge volume was issued in paperback in 2001 at £20.

(A22) 81:6, 23, 37 *Add sentence to start of first paragraph of notes:* The main text of *Fantasia of the Unconscious* was written in June 1921 and the typescripts were extensively revised in October of the same year, at which point the foreword (dated 8 October) and two different versions of the epilogue (the second dated 15 October) were also written. *Add to fourth sentence of next paragraph, to read:* ... (A18), including the Cambridge edition issued in July 2004, see ... *Finally, add anonymous review for 1923: Literary Digest International Book Review* January.

(A23b) 83:1, 26, 27 *Amend heading to read:* Cambridge edition, first collected edition *Then, in fourth paragraph, for 1996 read 1995, and, at end of same paragraph, add:* For this edition, the text of “Wintry Peacock” was re-edited following the re-discovery, in 1990 (after the publication of A23b), of Lawrence’s corrected typescript of the story (E437b): for this printing, then, the base-text was C84 emended from E437a and E437b. For further details, see the introduction to the Penguin edition, pp. xxxvii–xxxviii, and the introduction to *The Vicar’s Garden and Other Stories* (A174), pp. xxxiii–xxxiv. The latter volume prints the text of the manuscript (E437a) for the first time and provides a list of variants between the typescript (E437b) and the first periodical printing (C84). See also my related comments under notes for (A23) and Andrew Harrison, “Reading the ‘Restored’ Text of ‘Wintry Peacock’”, *Journal of the D. H. Lawrence Society* (1999): 8–22.

(A23) 85:15 *Add to end of second paragraph:* It has also been published in paperback in recent years by Kessinger Publishing

(2004), Wildside Press (2004), IndyPublish (Boston, Mass., 2004), Echo Library (Teddington, Middlesex, 2006), BiblioBazaar (Charleston, SC, 2006), and Hard Press (2006). Bastian Books issued a large type hardback edition of the collection in 2008. Four stories from the collection (“England, My England”, “The Blind Man”, “Wintry Peacock” and “You Touched Me”) were published together as *Wintry Peacock* by Hesperus Press in 2006, with a foreword by Amit Chaudhuri.

(A24c) 87:31 *Add full stop to end of sentence, and add to paragraph:* A new edition of the Cambridge Penguin text, with an introduction by Helen Dunmore, was published as part of a series of Lawrence volumes in Penguin Classics on 1 June 2006 at £9.99 (\$15 in the US); for further details of the series, see notes for (A170). The original Cambridge edition was issued in paperback in April 2002.

(A24) 88:37 *Add sentence:* Martin Burgess Green (F153, pp. 194–5) records that “The Captain’s Doll” was reprinted in *The Book* (New York) in 1930 and also, with a three-page introduction, in G. K. Anderson, *This Generation* (New York, 1939), pp. 536–550.

(A25) 90:39 *Add missing “de” to title:* Hector St. John de Crèvecœur.

(A25) 91 *Add new item (before notes) to sequences of entries for Studies in Classic American Literature, as follows:*

c. Cambridge edition, first collected edition

STUDIES IN | CLASSIC AMERICAN | LITERATURE | D. H.
LAWRENCE | EDITED BY | EZRA GREENSPAN | LINDETH
VASEY | AND | JOHN WORTHEN | [publisher’s device at the
left, extending the height of the following two lines] CAMBRIDGE
| UNIVERSITY PRESS

Red cloth boards, stamped in gold on the spine, reading from left to right: *The Works of D. H. Lawrence [the whole enclosed within a single oval rule]* | STUDIES IN CLASSIC AMERICAN LITERATURE | CAMBRIDGE The leaves measure 8 $\frac{7}{16}$ " x 5 $\frac{3}{8}$ ". All edges trimmed. Standard Cambridge dust-jacket as in (A1f).

[i]–[lxxx] + [1]–632, as follows: [i] half-title with phoenix device; [ii] editorial board; [iii] title page as above; [iv] publishing, copyright and cataloguing information; v–vi table of contents; vii–viii general editor's preface; ix–xii acknowledgements; xiii–xviii chronology; xix–xxii list of cue-titles; xxiii–lxxix introduction; [lxxx] blank; [1] fly-title: STUDIES IN CLASSIC AMERICAN LITERATURE; [2] blank; 3–5 note on the texts; [6] blank; [7]–161 text of final version (1923); [162] blank; [163]–304 text of first version (1918–19); [305]–369 text of intermediate version (1919); [370] blank; [371]–377 Appendix I: Reading Notes for *The Scarlet Letter*; [378] blank; [379]–385 Appendix II: Foreword to Studies in Classic American Literature (1920); [386] blank; [387]–390 Appendix III: Foreword (1922); [391]–400 Appendix IV: Nathaniel Hawthorne's *Blithedale Romance* (1920–1); [401]–417 Appendix V: XIII. Whitman (1921–2); [418] blank; [419]–430 Appendix VI: XII. Whitman (1922); [431]–540 explanatory notes; [541]–631 textual apparatus and variorum apparatus (manuscript and typescript variants); 631 line-end hyphenation; 632 note on monetary terms.

Published in the UK 12 December 2002 at £60 and in the US 27 January 2003 in an edition of 1000 copies. Printed in India.

CONTENTS

(Base-texts used for this edition are as indicated after each item.)

Final Version (1923), contents as for base-text (A25a)—First Version (1918–19), contents as follows: The Spirit of Place (C55)—Benjamin Franklin (C56)—Henry St. John de Crèvecoeur (C57)—Fenimore Cooper's Anglo-American Novels (C58)—

Fenimore Cooper's Leatherstocking Novels (C60)—Edgar Allan Poe (C61)—Nathaniel Hawthorne (E382g)—The Two Principles (C65)—Dana (E382r)—Herman Melville (E382s)—Intermediate Version (1919), contents as follows: Nathaniel Hawthorne (II.) (E382f)—Dana (E382n)—Herman Melville (1) (E382l)—Herman Melville (2) (E382i)—Whitman (E382b)—Appendices: Reading Notes for *The Scarlet Letter* (E382e)—Foreword (1920) (E382.5a)—Foreword (1922) (E382p)—Nathaniel Hawthorne's *Blithedale Romance* (1920–1) (E382h)—XIII. Whitman (1921–2) (E382p)—XII. Whitman (1922) (E382q).

(A25) 91:19, 21, 24, 34 *Delete* (C74) and to leave (see, however, (C83)). *At the end of this paragraph, add:* For a detailed account of the complex history of the composition, transmission and publication of all the *Studies* texts, see the introduction and accompanying editorial matter in the Cambridge edition (A25c). (In that edition, a small typographical error should be noted on p. 402: the typescript referred to (E382p) contains 22 pages, not 2.) *In the immediately following paragraph, insert new sentence after the first one:* Lawrence's first attempt at a foreword was an essay completed by 7 September 1920 and published in December of that year as “America, Listen to Your Own” (C74) – but this bears little relation to the foreword published in Seltzer's edition (see (A25c) for printings of both essays). *In the third paragraph, add to sentence on Penguin editions:* ... and, in Penguin Classics, in 1990.

(A26) 93:19 *Add to paragraph:* The Cambridge edition itself was issued in paperback in April 2002.

(A27) 99:25–6 In both lines, three occurrences, for (C112.5) read (C110.5)

(A27) 101:21 *Add to end of paragraph:* The collection was also published by Heinemann in 1931. *Also, add to reviews on p.102, as follows:* [for 1923] *New York Evening Post Literary Review* 17

November by Henry Seidel Canby; *Algemeen Handelsblad* December by J. M. Murry; [for 1924] *Youth Spring* by Rolf Gardiner; *Measure* January by Louise Townsend Nicholl; *New Republic* 9 July by Louise Bogan; *Corriere della Sera* 18 December by Carlo Linati; *Poetry* February by Mitchell Dawson; *Booklist* March; *Double Dealer* April by Louis Gilmore.

(A29) 106:20 *Amend to read:* No paperback copies were issued until April 2002.

(A30) 108:10 *Add:* (See also Paul Rosenfeld, *Men Seen* (Dial Press, 1925), pp. 45–65.)

(A31a) 111:27 *Add phrase after e.g., to read:* e.g., the September 1927 Secker reprint, ...

(A31c) 112:13, 37 *Amend heading to read:* *Cambridge edition, first collected edition* *Then add to final paragraph:* See also (A170) where the Cambridge text of *St. Mawr* has been slightly revised following collation with a previously unavailable set of Lawrence's proofs (E352.6d).

(A31) 113:38 *Add review:* "D. H. Lawrence's Story of a Superb Horse", *Boston Evening Transcript* 20 June by B. P. H.

(A33b) 119:8 *Amend to read:* ... with an introduction by Virginia Crosswhite Hyde and notes by both Clark and Hyde, ...

(A37) 127-8 *Make the first edition "a" and (after list of contents for that edition) add new item "b", as follows:*

b. Cambridge edition, first collected edition

MORNINGS IN MEXICO | AND OTHER ESSAYS | D. H.
LAWRENCE | EDITED BY | VIRGINIA CROSSWHITE HYDE |

[publisher's device at the left, extending the height of the following two lines] CAMBRIDGE | UNIVERSITY PRESS

Red cloth boards, stamped in gold on the spine, reading from top to bottom: *The Works of | D. H. Lawrence [the whole enclosed within a single oval rule]* MORNINGS IN MEXICO AND OTHER ESSAYS CAMBRIDGE The leaves measure 8 $\frac{7}{16}$ " x 5 $\frac{3}{8}$ ". All edges trimmed. Standard Cambridge dust-jacket as in (A1f).

[i]–[lxxxii] + [1]–[374], as follows: [i] half-title with phoenix device; [ii] editorial board; [iii] title page as above; [iv] publishing, copyright and cataloguing information; v–vii table of contents; viii list of illustrations; ix–x general editor's preface; xi acknowledgements; xii–xxi chronology; xxii–xxiii list of cue-titles; [xxiv] blank; xxv–lxxxi introduction; [lxxxii] blank; [1] fly-title: *MORNINGS IN MEXICO AND | OTHER ESSAYS*; [2] blank; 3–6 note on the texts; [7]–181 text; [182] blank; [183]–187 Appendix I: "Just Back from the Snake Dance"; [188] blank; [189]–195 Appendix II: ["Indians and an Englishman" and "Certain Americans and an Englishman"]: early fragment; [196] blank; [197]–205 Appendix III: "Pan in America": early version; [206] blank; [207]–210 Appendix IV: ["See Mexico After, by Luis Q."]: early fragments; [211]–224 Appendix V: Mesoamerican and Southwestern American myth; [225]–229 Appendix VI: History timelines; [230] blank; [231]–237 Appendix VII: Maps; [238] blank; [239]–321 explanatory notes; [322] blank; 323–327 glossary of selected Spanish and Indian terms; [328] blank; [329]–368 textual apparatus; 369 line-end hyphenation; 370 note on monetary terms; [371]–[374] blank.

Published in the UK 11 June 2009 at £75.00 and in the US 27 July 2009 at \$125.00 in an edition of 800 copies. Printed at Cambridge University Press.

CONTENTS

(The base-texts used for this edition are indicated for all essays. First publication details follow, but only for the “other” essays here; for the essays of *Mornings in Mexico*, see (A37a). Where the base-text derives from the first publication, the reference is not repeated.)

Corasmin and the Parrots (E76a)—Walk to Huayapa (E421.7a)—The Mozo (E258a)—Market Day (E227.7)—Indians and Entertainment (E171a)—The Dance of the Sprouting Corn (C122)—The Hopi Snake Dance (E164a)—A Little Moonshine with Lemon (E203.5c)—Certain Americans and an Englishman (E170.8a and C100)—Indians and an Englishman (E170.8a; C102)—Taos (C103)—Au Revoir, U. S. A. (C114)—Dear Old Horse, A London Letter (C120)—Paris Letter (C139)—Letter from Germany (E197a; C216)—Pan in America (E300.5b; C136)—See Mexico After, by Luis Q. (E357c; A76)—New Mexico (C206)—Just Back from the Snake Dance (E181.9a; C124)—[“Indians and an Englishman” and “Certain Americans and an Englishman”] (early fragment, reprinted from B35)—Pan in America (early version, E300.5a; first publication)—[“See Mexico After, by Luis Q.”] (early fragments, E357a and E357b; first publication).

(A37) 128:7–8, 26, 37; 129 *For ... The Mozo* (first appeared in the *Adelphi* ...) *read ... The Mozo* (first appeared in German in *Insel-Almanach*, 1925 (C132.5) and then in English in the *Adelphi* ...) *Then in the first paragraph of notes, for ... with a drawing by ... read ... with a version of a drawing by ... and add to the end of this paragraph:* A reprint of Secker’s *Mornings in Mexico* was published by Tauris Parke Paperbacks in 2009, with a foreword by Michael Squires.

Also then add a new paragraph to the notes, as follows: In addition to the essays of *Mornings in Mexico*, the Cambridge volume (A37b) collects ten other of Lawrence’s essays, also mostly about Mexico and the Southwest, along with appended early versions and fragments. Together, the essays in this volume reflect

on Lawrence's life and travels in America and Mexico (and briefly in Europe) between September 1922 and September 1925; and all but two of them were written during this same period ("A Little Moonshine with Lemon" was probably written on 25 November 1925, and "New Mexico" was written between 19–25 December 1928). Virginia Hyde's detailed introduction (pp. xxv–lxxxi) provides a full account of the composition and publication of all the essays, and a critical survey of the reception of *Mornings in Mexico*. The volume also reproduces two of Lawrence's drawings: his original sketch of "The Corn Dance" (C122), mentioned earlier, and another sketch (of a dancing figure or "koshare") also apparently intended as an illustration for "The Dance of the Sprouting Corn", though never used as such (it was first printed in Huxley's *Letters* (A61), opposite p. 596). Virginia Hyde reports that on p. lxxx of her introduction, the Roberts numbers given in footnotes 212 and 213 have become confused and should be transposed in order to correspond accurately to the manuscripts referred to in the text; and on lines 14–15 of the text on that page, "TCC2" should read "TS". Also, in the "Note on the texts", p. 4, the page references given for the *Laughing Horse* publication of "A Little Moonshine with Lemon" should read 1–3 not 1–15.

Finally, add review for 1927: Hound and Horn September.

(A37.5) 129:20–24 *Amend start of first sentence of second paragraph, to read:* The original version of this drawing was ... *Then amend next sentence, to read:* This is a simplified sketch, traced from the original by Dorothy Brett; it also appeared ... *Also, for* (C138) *read* (C139) *and for* (A37) *read* (A37a).

(A40) 133 *Add to first sentence of notes, to read:* ... (A63) in its original shorter version. *Then add new third paragraph:* It seems that the proofs for *Rawdon's Roof* were set up around 20 December 1928; this may therefore account for the misleading date of publication given on the title page, for it now looks as if this page must have remained uncorrected from its proof-stage, even though

the book was not actually published until March 1929. For a critical edition of the text and further details of its composition and original publication, see the Cambridge volume, *The Virgin and the Gipsy and Other Stories* (A168), along with its introduction (especially pp. xxxii–xxxiii and n. 41). (*Given its actual date of publication, this item sits awkwardly in its chronological position in Section A – one could argue that it should properly come after the present A44. However, it has been established as A40 since the first edition of the Bibliography and it could lead to confusion to change this now.*)

(A41d) 136:20 *Amend to read: Cambridge edition, first collected edition*

137:18 *Add:* See also (A170). The Cambridge edition was issued in paperback in August 2002.

(A42l) 146:18 *Add to paragraph:* This edition was reissued in 2000. The Cambridge edition itself was reprinted in 2001 in hardback and paperback. A new edition of the Cambridge Penguin text, with an introduction by Doris Lessing, was published as part of a series of Lawrence volumes in Penguin Classics on 1 June 2006 at £8.99 (for further details of the series, see notes for (A170)). A “Deluxe Classic” version of this edition was published on 1 March 2007 with a cartoon-strip cover design by Chester Brown; a hardback edition, with a cover design by Coralie Bickford-Smith incorporating a phoenix motif, was issued in 2009. The text of the Cambridge edition was also used for Penguin’s 50th Anniversary Edition of the novel, published in October 2010. This volume contains afterwords by Geoffrey Robinson and Steve Hare, a timeline by Steve Hare, and a section of facsimile reproductions of letters and documents relating to the 1960 Penguin trial.

(A42m) 147:4 *Add:* The volume was issued in paperback in June 2002.

(A42) 149:19 *Add to end of paragraph:* A recent issue of *Lady Chatterley's Lover* also appears to be a reprint of the Paris Popular edition: it contains the introductory “My Skirmish with Jolly Roger” and was published in 2005 by the Collector’s Library (CRW Publishing, London), with an afterword by Anna South.

(A43) 158:18–19, 21 *Revise first part of first sentence of paragraph to read:* The first American edition of *Collected Poems* was apparently set from photographed copies of a set of Secker’s sheets and was published at \$5 by Jonathan Cape ... *Then add to the end of the paragraph:* The poems from this volume were reprinted in paperback under the title *The Works of D. H. Lawrence* in 1994 by Wordsworth Editions, Ware, Hertfordshire, with a brief introduction by Albert Glover and with Jan Juta’s 1920 portrait of Lawrence as the front cover illustration (see (A163) for a different but related publication). Although I have not seen an actual copy, I have noted details of a leatherette-bound publication with the same title, *The Works of D. H. Lawrence*, which was published in 1960 by the Longmeadow Press, Stamford, CT, and which appears also to be a reprinting of *Collected Poems*. *Also, add to reviews, as follows:* [for 1928] *Sunday Times* 14 October; *Manchester Guardian* 30 October; [note that the *Nation* and *Athenaeum* review was by E[dmund] B[lunden]]; [for 1930] *Poetry* February by Harriet Monroe.

(A45) 161:29 *Extend final sentence of notes, to read:* ... in *Phoenix* (A76) and in the Cambridge edition, *Introductions and Reviews* (A167), which also prints a transcript of Lawrence’s manuscript of the sales prospectus for *Doctor Manente* (E380.1).

(A47) 173:27 *Add sentence to final paragraph of notes:* For early periodical publication of five of the poems, see (C189.3), (189.5), (C189.7), (C192.1) and (C192.5). *Also, add reviews:* [for 1929] *Saturday Review of Literature* 15 March by Louis Untermeyer; *Daily News* 4 July by Sylvia Lynd; *Sunday Times* 11 August by

Desmond MacCarthy; *Manchester Guardian* 27 August; [*for 1930*] *Poetry* February by Harriet Monroe (reviewed with *Collected Poems*); *Canadian Forum* February by H. J. Davis; *Observer* 9 March by J. C. Squire; *Life and Letters* April by Dilys Powell; *London Mercury* April by Robert Tunstill; *Nineteenth Century* April by Humbert Wolfe; *New Freeman* 17 May by Lionel Trilling.

(A50) 182:30 *Add to paragraph:* The Cambridge edition of the text, along with printings of its early versions, can be found in the volume, *The Virgin and the Gipsy and Other Stories* (A168); the introduction to that volume should be consulted for a detailed account of the story's composition, publication and reception.

(A51) 184:7 *Revise sentence to correct title and add publication date, to read:* Murry had published *The Life of Jesus* in 1926, ...

(A52) 186 *Add reviews:* [*all 1930*] *Manchester Guardian* 17 March; *Nineteenth Century* April by Humbert Wolfe; *Cambridge Review* 13 June by F. R. Leavis.

(A54) 189:20, 33 *Extend sentence on Penguin publication, to read:* reprints, including an issue in 2007 as part of the Penguin Great Loves series. *Then add to the end of the next paragraph:* For a detailed account of the story's composition, publication and reception see the introduction to the Cambridge volume, *The Virgin and the Gipsy and Other Stories* (A168).

(A57b) 194:5 *Add to paragraph:* The original Cambridge edition was issued in paperback in 2001 at £20.

(A60b) 198:33 *Add to paragraph:* Issued in paperback in July 2002.

200:2 *Add:* See also (A116.5b).

(A62) 205:34–36 *For* in March 1933; *read* probably on 20 March 1933; *and for* by Secker in April *read* by Secker probably on 27 April 1933. *Then also add reviews, as follows:* *[for 1932]* *Manchester Guardian* 24 October by Basil de Selincourt; *Nottingham Guardian* 14 December; *[for 1933]* *Springfield Republican* 23 April; *Boston Evening Transcript* 29 April; *Booklist* April; *Wisconsin Library Bulletin* May; *New Verse* January by I. A. Richards.

(A76) 223:7–8 *Replace material in rounded brackets, to read:* (actually “Flowery Tuscany IV” – see (E135c–f) and (A60b))

(A92.5) 256 *On lines 7 and 11, for Who read who In the page collation, correct as follows:* *for* [ii] blank; *read* [ii] phoenix device; *for* [2]–[3] blank; 4–159 ... *read* [2] blank; [3]–159 ... *For* [162]–[163] blank; 164–211 ... *read* [162] blank; [163]–211 ... *For* 212 *read* [212]. *Add to next paragraph:* One undated reprint examined has a photograph negative of Lawrence by Edward Weston on the front cover (print by Cole Weston) and lacks the note on typeface on p. [212].

(A95) 259:29 Add: Published in America by the Viking Press, New York, 1956.

(A101.9) 273–74 Add new item (A101.9c), as follows:

c. *Cambridge edition*

PSYCHOANALYSIS AND | THE UNCONSCIOUS | AND |
 FANTASIA OF | THE UNCONSCIOUS | D. H. LAWRENCE |
 EDITED BY | BRUCE STEELE | *[publisher's device at the left,
 extending the height of the following two lines]* CAMBRIDGE |
 UNIVERSITY PRESS

Red cloth boards, stamped in gold on the spine, reading from top to bottom: *The Works of D. H. Lawrence [the whole enclosed within a single oval rule]* PSYCHOANALYSIS AND THE UNCONSCIOUS | AND FANTASIA OF THE UNCONSCIOUS CAMBRIDGE The leaves measure 8½" x 5¾". All edges trimmed. Standard Cambridge dust-jacket as in (A1f).

[i]–liv + [1]–[306], as follows: [i] half-title with phoenix device; [ii] editorial board; [iii] title page as above; [iv] publishing, copyright and cataloguing information; v table of contents; [vi] blank; vii–viii general editor's preface; ix acknowledgements; x–xv chronology; xvi–xvii list of cue-titles; [xviii] blank; xix–liv introduction; [1] fly-title: PSYCHOANALYSIS | AND THE | UNCONSCIOUS; [2] blank; 3 note on the text; [4] blank; 5 table of contents; [6] blank; 7–43 text; [44] blank; [45] fly-title: FANTASIA | OF THE | UNCONSCIOUS; [46] blank; 47–48 note on the text; 49 table of contents; [50] blank; 51–204 text [205]–237 explanatory notes; [238] blank; [239]–298 textual apparatus; 298–299 line-end hyphenation; 300 note on monetary terms; [301]–[306] blank.

Published in the UK 29 July 2004 and in the US 2 August 2004 at \$128.00 in an edition of 900 copies. Printed at Cambridge University Press.

NOTES: As there are no surviving manuscripts or typescripts of *Psychoanalysis and the Unconscious*, the base-text used for the version printed in (A101.9c) is the first American edition (A18) in a copy containing seven hand-written corrections by Lawrence (E326.7b). For the main text (including the “Epilogue”) of *Fantasia of the Unconscious*, the base-text in (A101.9c) is the extensively revised typescript (E125b) along with its manuscript additions; the base-text for the “Foreword” is Lawrence’s original manuscript (E126a), parts of which are published here for the first time. The editor’s introduction provides full details of the circumstances and dates of composition and publication of both texts, along with a

review of their initial reception. See also (A18) and (A22). My copy of (A101.9c) is a variant with the boards upside down and the printing on the spine running from bottom to top.

REVIEWS (Cambridge edition): *English Literature in Transition* by Garry Watson; *D. H. Lawrence Review*, 34–35 (2010) by Charles Ross (joint review with *Introductions and Reviews* (A167)).

(A103) 278:17 Add: Reprinted in Heinemann's New Windmills series in 1972.

(A103.5) / (A104) 278–9 *Move entry B70, Paintings of D. H. Lawrence (1964), to new position here as A103.7. (I do not understand why this was originally placed in Section B as it is primarily a book of works by Lawrence rather than a book containing some contribution(s) from him; as it was published in September 1964, it precedes A104).*

(A104c) 285:11 Add to third paragraph: It should be made clear that the first American printing of *Complete Poems*, published by Viking in 1964, was in two volumes.

(A107) 294:21, 28; 295:6, 8 *For (A72) read (B14). Then insert as first paragraph of notes:* The first American edition was published by Viking Press, New York, in 1968, with a Viking Compass paperback issue in 1970, reprinted at least once in 1971; also apparently published in paperback by Penguin in 1970, with several subsequent reprints. *Also, add to reviews as first and last items respectively: Sunday Times 21 January by Tony Tanner; ... Criticism* (10:4) Fall 1968 by George H. Ford.

(A107.5) 295 *It appears that this first separate edition of The Fox was in fact first published by Bantam Books, New York, in 1967 (with several subsequent reprints, the latest I have noted being*

1978). *I have not inspected an actual copy, but the covers use four stills from the film and carry a very similar publicity blurb to the Sphere edition. In a full revision, then, the Bantam edition would become A107.5a and the Sphere A107.5b.*

(A107.5) 296:24 *Insert new sentence: The Fox* was published in a separate edition by Hesperus Press in 2002, with a foreword by Doris Lessing, and then also by OneWorld Classics in 2009.

(A108) 298:24–27 *Information received from Professor Boulton indicates that the numbers given here for the first and second printings are erroneous: the figures should be changed from 1500 to 3000 and from 1000 to 1500 respectively. Also, add to the notes: While there was no separate American edition of this volume, an estimated 1500 copies of the English edition were exported to America and distributed there by Southern Illinois University Press until March 1977 (when 477 copies were remaindered); these copies were identical in every detail with those sold in England. Although the University of Nottingham is given as the publisher, no university press existed at Nottingham and the book was effectively published by the editor himself.*

(A115.7) 313:6 *For Windmill read Windmills*

(A116.5) 317–18 *Make the existing entry “a.” and add the following new sub-entry:*

b. Penguin Cambridge edition

D. H. LAWRENCE | D. H. Lawrence and Italy | *Twilight in Italy* | *Sea and Sardinia* | *Sketches of Etruscan Places* | Edited by SIMONETTA DE FILIPPIS, PAUL EGGERT and MARA KALNINS | *With an Introduction by TIM PARKS* | and Notes by MICHAEL FREDERICK HERBERT | PENGUIN BOOKS

Illustrated black paper covers with a colour reproduction of a painting by Aaron Robinson on the top two-thirds of upper cover [*in the foreground, a woman's head, neck and shoulder seen from behind, with sea, sky and horizon in background; picture repeated in thumbnail view, with credit, at bottom of lower cover*]; printed in black, orange and white on upper cover: PENGUIN [*publisher's penguin device*] CLASSICS [*the whole printed on a narrow white band which extends around spine and lower cover; printing in black, device in orange, black and white*] | D. H. LAWRENCE [*in orange*] | *D. H. Lawrence and Italy* | With an introduction by TIM PARKS [*preceding two lines printed in white*] Spine printed in orange and white, reading from top to bottom: D. H. LAWRENCE [*in orange*] *D. H. Lawrence and Italy* [*in white*] [*publisher's penguin device reading left to right, on white band*] PENGUIN CLASSICS [*in white*] Lower cover has advertising copy printed in orange and white. The leaves measure 7½" x 5". All edges trimmed.

[i]–[xxx] + [1]–[498], as follows: [i] half-title with biographical note on D. H. Lawrence and notes on Tim Parks, Michael Frederick Herbert and Paul Poplawski; [ii] blank; [iii] title page as above; [iv] publishing, copyright and cataloguing information; v table of contents; [vi] blank; vii–x chronology; xi–xxiv introduction; xxv–xxvii further reading; xxviii–xxix note on the texts; [1]–441 text; [442] blank; 443–448 introduction by Anthony Burgess to the 1972 Viking Press edition; 449–[455] maps; [456] blank; 457–483 explanatory notes; [484] blank; 485–487 glossary of selected Italian expressions; [488] blank; 489–495 index; [496]–[497] blank; [498] outline history of Penguin Classics.

Published 22 February 2007 at £12.99 in the UK (\$18 in the US).

NOTES: The texts used for (A116.5b) are those established for the Cambridge edition of Lawrence's works in the volumes described at (A8b), (A20b) and (A60b), though it should be noted that the 'other essays' of (A8b) and (A60b) are not included here. The texts

used for (A116a) presumably derive from later reprints of the original editions (A8a), (A20a) and (A60a). The Penguin edition described above was part of a series of nine Lawrence volumes issued as Penguin Classics; for further details of the series, see the notes for (A170).

(A121a) 327:11–12 *For* the dust-jacket is standard for Vols. I–VII *read* the dust-jacket design is standard for Vols. I–VIII

(A121e) 330:13 *For* JAMES BOULTON *read* JAMES T. BOULTON

(A121g) 331:21 *For* JAMES BOULTON *read* JAMES T. BOULTON

(A121h) 332:26 *Add:* A further paperback version of this volume was issued in 2008 by OneWorld Classics, Richmond, at £12.99. This contained some additional material, including three extra letters already published elsewhere. *Also, with the addition of item A121i below, the whole paragraph of notes at the bottom of this page becomes redundant.*

(A121) 332 *Add new item to sequence of entries for The Letters, as follows:*

i. Cambridge edition, Vol. VIII

THE LETTERS OF | D. H. LAWRENCE | VOLUME VIII |
Previously Uncollected Letters | General Index | EDITED AND
COMPILED BY | JAMES T. BOULTON | [publisher's device at
the left, extending the height of the following two lines]
 CAMBRIDGE | UNIVERSITY PRESS

Red cloth boards, stamped in gold on spine: The | Letters of | D. H. |
Lawrence | 8 [the whole enclosed within a single oval rule] |
 UNCOLLECTED | LETTERS | GENERAL | INDEX | [from top to

bottom] CAMBRIDGE The leaves measure $8\frac{7}{16}$ " x $5\frac{3}{8}$ ". All edges trimmed. Top edges stained red. Red and yellow checkered head- and foot-bands. Dust-jacket design as in (A121a).

[i]–[xviii] + 1–[422], as follows: [i] half-title with phoenix device; [ii] list of companion volumes in the Cambridge *Letters*; [iii] editorial board; [iv] blank; [v] title page as above; [vi] publishing, copyright and cataloguing information; [vii] dedication to George Lazarus and Warren Roberts; [viii] blank; ix table of contents; [x] blank; xi preface; [xii] blank; xiii–xiv acknowledgements; xv–xvii note on the text and list of cue-titles; [xviii] blank; 1–115 texts of letters; [116] blank; 117–132 corrigenda and addenda; 133–418 general index; [419]–[422] blank.

Published in the UK 1 January 2001 (although the year 2000 is given on p.[vi]) at £60.00, and in the US 29 January 2001, in an edition of 1600 copies.

NOTES: The preface to this final volume of the Cambridge edition of the *Letters* sums up its contents and explains its “threefold purpose”: “to publish letters both to and from Lawrence (and two from Frieda Lawrence) which came to light too late to be entered in their correct chronological positions, as well as a few already printed elsewhere but uncollected; to acknowledge and correct textual errors in the first seven volumes, and offer some additional information in annotation; and to provide a comprehensive critical index for the entire edition”. Since the publication of this volume, Professor Boulton has continued to publish further letters of D. H. Lawrence as they have come to light, along with related supplementary material, in the *Journal of D. H. Lawrence Studies* (F753), beginning with the first number in 2006 (but see also F701). This volume was also issued by Cambridge in paperback in December 2002.

REVIEWS: *Archiv* 240 (2003) by Dieter Mehl.

See also a general review-essay on the whole edition of the *Letters*, by Amitav Banerjee, “The Cambridge Edition of D. H. Lawrence’s *Letters*,” *English Studies* 84.3 (2003): 231–38.

(A130) 343:27 Amend sub-heading to read: *first complete edition, Cambridge*

345:8 For (E24a) read (E240a).

(A133) 348:7 Amend sub-heading to read: *first collected edition, Cambridge*

(A137) 353:20 Add to end of sentence: ... and the Cambridge text in (A167).

(A141) / (A142) 356–57 Add new item, as A141.5, as follows:

A141.5 EROTIC WORKS OF D. H. LAWRENCE 1989

first collected edition

Erotic | Works | of | D. H. Lawrence | EDITED BY CLAIRE BOOSS | AND CHRISTOPHER BUSA | *Introduction by Christopher Busa* | ILLUSTRATED IN COLOR WITH | THE EROTIC PAINTINGS OF | D. H. LAWRENCE | AVENEL BOOKS | New York

Black cloth boards, stamped in gold on spine, reading from top to bottom: *Erotic Works of D. H. Lawrence* | Edited by Claire Booss and Christopher Busa | [from left to right] AVENEL The leaves measure 9½" x 7½". All edges trimmed. Black and yellow head- and foot-bands. The dust-jacket reproduces in colour a detail from Lawrence’s painting *A Holy Family* on the front and an extract from Christopher Busa’s introduction on the back.

[i]–xxiv + [1]–568, as follows: [i] half-title with Lawrence phoenix; [ii] blank; [iii] title page as above; [iv] publishing and copyright information; v–vi table of contents; vii list of illustrations; [viii] blank; ix “About the Paintings” by Claire Booss; [x] blank; xi “The Myth of the Phoenix” by Lois Hill; xiii–xxiii Introduction by Christopher Busa; xxiv Acknowledgments by Christopher Busa; [1]–568 text.

Published in the US in 1989. Price and number of copies unknown.

CONTENTS

The Trespasser (A2)—*Honour and Arms* (A6)—*Sun* (A35)—*Lady Chatterley's Lover* (A42)—*A Propos of Lady Chatterley's Lover* (A48)—*Pornography and Obscenity* (A49)—*The Virgin and the Gipsy* (A54)—*Love Among the Haystacks* (A56)—*Selected Poems*: Moral Clothing—Storm in the Black Forest—Desire—For a Moment—Forte dei Marmi—In a Spanish Tram-Car—Sea-Bathers—The Deadly Victorians—Modern Problems—We Can't Be Too Careful—Broadcasting to the G.B.P.—“Gross, Coarse, Hideous”—To Pino—There Are No Gods (all from A62).

NOTES: The following oil paintings and watercolours by Lawrence are reproduced in colour following page 40: A Holy Family; Close-Up (Kiss); Leda; Renascence of Men; Under the Haystack; Family on a Verandah; Contadini, together with the Lawrence phoenix (all from A46).

(A144) 360:9 Delete second sentence and amend first to read:
Published in the UK in 1990 at £29.50 in an edition of 2000 copies.

(A160) 379:25 For IS read Is

(A161) 384:7, 13 Delete comma after page reference 568 and add to publication information: Issued in paperback, in two volumes, in

December 2002. Also, the running head at the top of this page should read A161.

New post-1999 entries, to follow (A161)

A162	THE WIDOWING OF MRS HOLROYD AND OTHER PLAYS	2001
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first collected edition

OXFORD WORLD'S CLASSICS | [short double rule, thick line on thin] | D. H. LAWRENCE | *A Collier's Friday Night* | *The Widowing of Mrs Holroyd* | *The Daughter-in-Law* | *The Fight for Barbara* | *Touch and Go* | [short double rule, as above] | Edited with an Introduction and Notes by | SIMON TRUSSLER | General Editor | MICHAEL CORDNER | Associate General Editors | PETER HOLLAND · MARTIN WIGGINS | OXFORD | UNIVERSITY PRESS

Light beige paper covers, printed in white on red panels on upper cover: OXFORD WORLD'S CLASSICS | OXFORD ENGLISH DRAMA | D. H. LAWRENCE | THE WIDOWING OF MRS HOLROYD | AND OTHER PLAYS | [colour reproduction of detail from *Widowed and Fatherless by Thomas Kennington (1856–1916)*] Lower cover lists contents and has a brief note on the Oxford English Drama series. The leaves measure 7 $\frac{4}{5}$ " x 4 $\frac{4}{5}$ ".

[i]–xxxviii + 1–282, as follows: [i] half-title with biographical notes on Lawrence, the editor and the general editors; [ii] list of other plays in series; [iii] title page as above; [iv] publishing, copyright and cataloguing information; [v] table of contents; [vi] acknowledgements; vii–xxxiv introduction; xxxv–xxxvi note on the texts; xxxvii select bibliography; xxxviii chronology; 1–269 text; 270–282 explanatory notes; 282 note on currency.

Published in the UK in 2001 at £7.99.

CONTENTS

(All texts derived from (A105) with some corrections from (A161))

A Collier's Friday Night—The Widowing of Mrs Holroyd—The Daughter-in-Law—The Fight for Barbara—Touch and Go.

A163

**THE COMPLETE POEMS OF
D. H. LAWRENCE**

2002

first collected edition

The Complete Poems of | D. H. Lawrence | [*printer's ornament*] | with an Introduction and Notes by | DAVID ELLIS | [*publisher's device, a line drawing of Wordsworth's head in an oval frame*] | Wordsworth Poetry Library

Grey paper covers, illustrated on upper cover with an inset oval photograph of Lawrence from 1929, followed by his signature in facsimile; cover printed in white and black: THE WORDSWORTH [*head of Wordsworth in oval frame*] POETRY LIBRARY | The Complete Poems of | D. H. | Lawrence Printed in black on spine, reading from left to right: [*publisher's device, head of Wordsworth in oval frame*] | The | Complete | Poems of | D. H. Lawrence | [*miniature version of cover portrait of Lawrence*] | Wordsworth | Editions The leaves measure $7\frac{25}{32}$ " x $4\frac{15}{16}$ ". All edges trimmed.

[I]–[XLIV] + [1]–660, as follows: [I] half-title: D. H. Lawrence; [II] blank; [III] title page as above; [IV] publishing and copyright information; [V]–XVIII introduction; [XIX] suggestions for further reading; [XX] blank; [XXI]–XLI table of contents; [XLII] half-title:

The Works of D. H. Lawrence [1]–614 text; [615]–628 appendix; [629]–632 notes; [633]–642 index of poem titles; [643]–660 index of first lines.

Published in 2002; price and number of copies unknown. Subsequently reprinted (no date is given) with a different cover design of green paper covers illustrated with a nineteenth century industrial scene, “A Sheffield Landscape”, priced in 2010 at £3.99.

CONTENTS

The poems from the following original collections are reprinted here: *Collected Poems* (A43)—*Pansies* (A47c)—*Nettles* (A52)—“More Pansies” and *Last Poems* (A62) (note that the order of these two groups of poems are reversed from that of (A62), and that the latter’s appended variants are not included here). In addition, the appendix contains the following pieces: Preface to the American edition of *New Poems* (1920) (A11b)—Introductory Note to *Collected Poems* (1928) (A43)—Introduction to *Collected Poems* (A43)—Introduction to the Unexpurgated Edition of *Pansies* (1929) (A47c)—Foreword to the Expurgated Edition of *Pansies* (1929) (A47a).

NOTES: This is an entirely separate edition to the two earlier collections with the same title, (A98) and (A104). The statement on p. [IV] that this volume was first published in 1994 is misleading. The earlier edition referred to was entitled *The Works of D. H. Lawrence* (a title which seems to have been inadvertently retained here on p. [XLII]) and this differed substantially from the present edition: it contained only the poems from Lawrence’s *Collected Poems* (effectively making it merely a reprint of that collection), with a different, much shorter, introduction by Albert Glover, and none of the present edition’s appended material or notes. The copyright page has another oddity in that it acknowledges permission from the estate of Richard Aldington, “to allow *Last*

Poems to be included in this volume": this is odd because the Aldington estate clearly does not own the copyright for Lawrence's poems and nothing of Aldington's own work is reprinted here.

A164

D. H. LAWRENCE'S PAINTINGS

2003

first collected edition

D. H. LAWRENCE'S | PAINTINGS | INTRODUCTION BY | KEITH SAGAR | [publisher's device of a mounted knight with lance and streaming pennant, and shield displaying a large "C"] | CHAUCER PRESS | LONDON

Black cloth boards, stamped in gold on upper cover: D H LAWRENCE'S | PAINTINGS | [Lawrence's phoenix symbol] | DH LAWRENCE | INTRODUCTION BY KEITH SAGAR; stamped in gold on spine, reading from top to bottom: D H LAWRENCE'S PAINTINGS D H LAWRENCE KEITH SAGAR [publisher's device]

The leaves measure 11^{7/32}" x 9". All edges trimmed. Black and white checkered head- and foot-bands. Gold dust-jacket, printed in black, red and white, with colour reproduction of Lawrence's "Dance-Sketch" at top right of upper cover, and details from the same painting on a band extending around whole of lower part of cover with further detail on upper part of lower cover.

[1]–160, as follows: [1] half-title with quotation from "Making Pictures": "A picture lives with the life you put into it"; [2] publishing and copyright information; [3] title page as above; [4] blank; 5 table of contents; [6] print of Lawrence phoenix; 7 acknowledgements; 8 photograph of Lawrence at twenty-one; 9–81 introduction; 82 "Self-portrait" by Lawrence; 83–135 "Introduction to These Paintings"; 136 reproduction of "Fire-Dance"; 137–145

“Making Pictures”; 146 reproduction of “The Finding of Moses”; 147–159 “Pictures on the Walls”; 160 bibliography. Gold decorative endpapers.

Published in the UK in 2003 at £25.00. Printed in China.

CONTENTS

Essays: Introduction to These Paintings (c.21 December 1928–14 January 1929; first publication (A46))—Making Pictures (10–15 April 1929; first publication (C188))—Pictures on the Walls (by 1 May 1929; first publication (C195)); **Paintings:** copy (1903) of *The Herald of Night* by Arnesby Brown—copy of J. M. Swan’s *Tiger’s Head*—copy (1911) of Maurice Greiffenhagen’s *An Idyll*—watercolour, Ginger Jar and Oranges (Croydon, December 1910)—joint painting with Barbara Weekley of umbrella pines, cottage and figures (Spotorno, 1925)—watercolour, On the road from Gargnano to San Gaudenzio, Lago di Garda (c. April 1913)—watercolour, New Mexico Landscape (c.1924)—sketch of Corn Dancers, Santo Domingo Pueblo (1924)—untitled watercolour of New Mexico interior (c.1925)—A Holy Family (November 1926)—Men Bathing (by 23 November 1926)—Boccaccio Story (November–December 1926)—Red Willow Trees (January 1927)—watercolour, Under the Hay-Stack (March 1928)—Fight with an Amazon (December 1926)—Flight Back Into Paradise (January 1927)—Throwing Back the Apple (October 1927)—Fauns and Nymphs (March 1927)—Resurrection (May 1927)—Contadini (August 1928)—Renascence of Men (c. March 1928)—watercolour, The Lizard (March 1928)—Close-Up (Kiss) (by September 1928)—Accident in a Mine (September 1928)—Dance-Sketch (by July 1928)—watercolour, Leda (by July 1928)—watercolour, Summer Dawn (c. January 1929)—watercolour, Spring (c. January 1929)—watercolour motifs for Black Sun Press *Escaped Cock* (August 1929)—watercolour, Dandelions (March 1928)—red crayon Self-portrait (June 1929)—North Sea (August 1928)—watercolour, The Mango Tree (March

1928)—watercolour, *The Coal-black Smith* (August 1928)—*Family on a Verandah* (April 1928)—*The Rape of the Sabine Women* (April 1928)—Maya motif design for Black Sun Press *Sun* (August 1928)—Etruscan figure worked in wool by Lawrence and Frieda—watercolour, *Singing of Swans* (c. January 1929)—untitled ink drawing of nude man and woman (January 1929)—watercolour, *Fire-Dance* (March 1928)—copy (?April 1919) of Fra Angelico's *Flight into Egypt*—drawing for the cover of *Laughing Horse* (c. 1924)—*The Finding of Moses* (June 1927–April 1928)—watercolour, *Yawning* (March 1928)—frontispiece for Black Sun Press *Escaped Cock* (August 1929)

NOTES: This volume presents a unique collection of high-quality colour reproductions of Lawrence's paintings, along with three of his most important essays on visual art. Keith Sagar's extensive introduction also features many extracts from the letters and poems and the text is further illustrated by a number of photographs. Of the major paintings previously published, most were first collected in the 1929 Mandrake Press *Paintings of D. H. Lawrence* (A46), the entry for which should be consulted for details of first reproduction for several individual pictures and for related information; see also (B70), (A126) and (F423) for other substantial collections of colour reproductions of Lawrence's paintings.

The text used here for "Introduction to These Paintings" appears to be that of the essay's first publication in (A46); the base-text for "Pictures on the Walls" appears to be the version printed in *Assorted Articles* (A53). "Making Pictures" was also first collected in the latter volume, but it is not clear if this is the source of the text used here. There are some apparent misprints. The text for "Pictures on the Walls" has been wrongly set on p. 151, lines 2–3, where it reads: "... and strip it off moment it is stale, without for and discard it moment lamenting the two guineas". On p. 152, line 10, the phrase "if I had Picassos" omits the word "some" which is present in the *Assorted Articles* version. In "Making Pictures", the text on p. 138, line 2, reads, "had had unwisely gone no further":

other versions of the text at this point read, “had wisely gone no further”. All three essays are collected in the Cambridge volume, *Late Essays and Articles* (A165), and this should be consulted for full details of composition, publication and textual transmission.

A relevant Japanese-language publication might be noted here, mentioned by Sagar and reviewed by George Hyde in the *Journal of the D. H. Lawrence Society* (Autumn 2000), pp. 134–5. This is Tetsuji Kohno’s *Paintings and Writings of D. H. Lawrence*, published in 2000 by Sogensha, Tokyo, and apparently containing 137 reproductions of Lawrence’s pictures, mostly in colour – “by far the most complete collection of Lawrence’s graphic work” according to Sagar.

A165

LATE ESSAYS AND ARTICLES

2004

first collected edition, Cambridge

LATE ESSAYS | AND ARTICLES | D. H. LAWRENCE |
 EDITED BY | JAMES T. BOULTON | [publisher’s device at the
 left, extending the height of the following two lines] CAMBRIDGE |
 UNIVERSITY PRESS

Red cloth boards, stamped in gold on the spine, reading from left to right: *The | Works of | D. H. | Lawrence [the whole enclosed within a single oval rule] | LATE | ESSAYS | AND | ARTICLES | CAMBRIDGE* The leaves measure 8½" x 5¾". All edges trimmed. Standard Cambridge dust-jacket as in (A1f).

[i]–[xxxviii] + [1]–[426], as follows: [i] half-title with phoenix device; [ii] editorial board; [iii] title page as above; [iv] publishing, copyright and cataloguing information; v–vi table of contents; vii–viii general editor’s preface; ix acknowledgements; x prefatory note xi–xv chronology; xvi–xvii list of cue-titles; [xviii] blank; xix–xxxvii introduction; [xxxviii] blank; [1]–320 text; [321]–325

Appendix I: early draft of “The ‘Jeune Fille’ Wants to Know”; [326] blank; [327]–332 Appendix II: *Vanity Fair* version of “Do Women Change”; [333]–335 Appendix III: “Mushrooms”: An Autobiographical Fragment; [336] blank; [337]–375 explanatory notes; [376] blank; [377]–424 textual apparatus and (424) line-end hyphenation; 425 note on monetary terms; [426] blank.

Published in the UK 1 April 2004 and in the US 17 May 2004 at \$129.00 in an edition of 900 copies. Printed at Cambridge University Press. 100 copies were reprinted in February 2006.

CONTENTS

(The pieces in this volume were written during the period 1926–9 and are printed in chronological order according to their known or conjectured dates of composition. In most cases, the base-texts used are Lawrence’s manuscript versions, as indicated.)

Mercury (c. 29 July 1926; E236a)—[Return to Bestwood] (mid-to-late October 1926; E31a)—Getting On (c.5–8 January 1927; E144)—Which Class I Belong To (c. mid-April 1927; E428a)—Making Love to Music (mid-to-late April 1927; E221a)—[Autobiographical Fragment] (“[Newthorpe in 2927]”) (c. 26–30 October 1927; E30a)—The “Jeune Fille” Wants to Know (When She Asks “Why?”) (26 April–8 May 1928; A53)—Laura Philippine (by May 13 1928; E194b)—That Women Know Best (Women Always Know Best) (17–21 May 1928; E390)—All There (by 4 June 1928; E10a)—Thinking about Oneself (?June 1928; E398a)—Insouciance (Over-Earnest Ladies) (by 27 June 1928; E174a)—Master in his Own House (Deserted Battlefields) (27–28 June 1928; E230a)—Matriarchy (—And If Women Were Supreme ...) (by 12 July 1928; E232a)—Ownership (by 12 July 1928; E299a)—Autobiography (18 July 1928; E31.3)—Women Are So Cocksure (c. 11–16 August 1928; E440a)—Why I don’t Like Living in London (Dull London!) (by 20 August 1928; E107a)—Cocksure Women and Hen-sure Men (by 24 August 1928; E70a)—Hymns in

a Man's Life (late August–2 September 1928; E165)—Red Trousers (Oh! For a New Crusade) (c.13 September 1928; E340a)—Is England Still a Man's Country (30 October–3 November 1928; E177a)—Sex Appeal (Sex Locked Out) (30 October–5 November 1928; E359.1a)—Do Women Change (Women Don't Change) (by 8 November 1928; E96a + E96c)—Enslaved by Civilisation (The Manufacture of Good Little Boys) (by 24 November 1928; E115a)—Give Her a Pattern (Woman in Man's Image) (6–12 December 1928; E147a)—Introduction to Pictures (probably 14–21 December 1928; E310a)—Myself Revealed (Autobiographical Sketch) (c.mid-December 1928; C182)—Introduction to These Paintings (c.21 December 1928–14 January 1929; E300a)—The State of Funk (by 23 February 1929; E377a)—Making Pictures (10–15 April 1929; E222a)—*Pornography and Obscenity* (19–29 April 1929; E322a)—Pictures on the Wall (dead pictures on the walls) (by 1 May 1929; E311b)—The Risen Lord (by 2 August 1929; E350a)—Men Must Work and Women as Well (Men and Women) (by 5 August 1929; E235a)—Nottingham and the Mining Countryside (early September 1929; E279a)—We Need One Another (c.5 October–4 November 1929; E422.7)—The Real Thing (c.5 October–4 November 1929; E337a)—Nobody Loves Me (probably c.5 October–4 November 1929; E274a)—The “Jeune Fille” Wants to Know (early draft, date as above; E179a)—Do Women Change (*Vanity Fair* version, date as above; C185)—Mushrooms (probably 1926–7; E260a)

NOTES: “Getting On” and “Which Class I Belong To” are published here for the first time. Of the other thirty-nine essays and articles, twenty-one were originally collected (together with “On Being a Man” and “On Human Destiny”) in the posthumous *Assorted Articles* (A53), while the following twelve were first published and/or collected in *Phoenix* (A76): “Mercury” (C152), “Making Love to Music”, “[Autobiographical Fragment]”, “All There”, “Thinking About Oneself”, “Women Are So Cocksure”, “Introduction to Pictures”, “Introduction to These Paintings” (A46),

“Nottingham and the Mining Countryside” (C202), “We Need One Another” (C198), “The Real Thing” (C201), and “Nobody Loves Me” (C203). The remaining pieces were first published as follows: “[Return to Bestwood]” (A107); “That Women Know Best” (C180.5; and see also A150); “Autobiography” (B60; also collected as “Autobiographical Sketch” in A107); *Pornography and Obscenity* (C190; and see also A49). The appended fragment, “Mushrooms”, was first published as an epigraph in (B87).

REVIEWS: *D. H. Lawrence Review* 34–35 (2010) by Ginette Katz-Roy.

A166

DAUGHTERS OF THE VICAR

2004

first separate edition

Daughters of the Vicar | D. H. Lawrence | [publisher's device, a stylised 'h'] | ET REMOTISSIMA PROPE | Hesperus Classics

[i]–[xii] + 1–[76], as follows: [i] half-title; [ii] blank; [iii] title page as above; [iv] publishing and copyright information; [v] table of contents; [vi] blank; vii–xi foreword by Anita Desai; [xii] blank; [1] fly-title; [2] blank; 3–72 text; 73 biographical note on Lawrence; [74]–[76] list of other titles from Hesperus Press.

Light beige paper covers with upper and lower flaps in mauve, upper cover printed in black: D. H. LAWRENCE | Daughters of the Vicar | Foreword by Anita Desai [*the whole against a photographic design of a pair of brown-black boots on bare floorboards*] | [publisher's device, a stylised 'h' printed in white] Spine printed in black, reading from top to bottom: D. H. LAWRENCE Daughters of the Vicar HESPERUS [publisher's device]. Lower cover repeats the photographic design of the upper

cover and carries a short quotation from the story. The leaves measure $7\frac{11}{16}$ x $4\frac{13}{16}$ ".

Published in the UK in 2004 at £6.99.

A167 INTRODUCTIONS AND REVIEWS 2005

first collected edition, Cambridge

INTRODUCTIONS AND | REVIEWS | D. H. LAWRENCE |
EDITED BY | N. H. REEVE | AND | JOHN WORTHEN |
[publisher's device at the left, extending the height of the following
two lines] CAMBRIDGE | UNIVERSITY PRESS

Red cloth boards, stamped in gold on the spine, reading from top to bottom: *The Works of D. H. Lawrence* [the whole enclosed within a single oval rule] INTRODUCTIONS AND REVIEWS CAMBRIDGE The leaves measure $8\frac{7}{16}$ " x $5\frac{3}{8}$ ". All edges trimmed. Standard Cambridge dust-jacket as in (A1f).

[i]–cviii + [1]–[620], as follows: [i] half-title with phoenix device; [ii] editorial board; [iii] title page as above; [iv] publishing, copyright and cataloguing information; v–vii table of contents; [viii] blank; ix–x general editor's preface; xi acknowledgements; xii–xvii chronology; xviii–xxi list of cue-titles; [xxii] blank; xxiii–cviii introduction; [1]–359 text; [360] blank; [361]–428 appendices; [429]–536 explanatory notes; [537]–605 textual apparatus; 606 line-end hyphenation; 607 note on monetary terms; 608–615 index; 616 index of Lawrence's works; [617]–[620] blank.

Published in the UK 16 December 2004 at £90 and in the US 31 January 2005 at \$187 in an edition of 800 copies. (Note: 2005 is given as the date of publication on p. [iv].) Printed at Cambridge University Press.

CONTENTS

(Base-texts used for this edition are as indicated, followed by details of first publication. Where the base-text derives from first publication, the reference is not repeated.)

Section A: Introductions

Foreword to *All Things Are Possible*, by Leo Shestov (E11a; A13)—Note to *All Things Are Possible* (A13)—*Memoir of Maurice Magnus*: Introduction to *Memoirs of the Foreign Legion* (E233.7; B14)—The Bad Side of Books: Introduction to *A Bibliography of the Writings of D. H. Lawrence*, by Edward D. McDonald (E36a; B16)—Introduction to *Max Havelaar*, by “Multatuli” (Eduard Douwes Dekker) (B21)—Introduction (version 1) to *The Memoirs of the Duc de Lauzun* (E106d; A76 as “The Good Man”—Introduction (version 2) to *The Memoirs of the Duc de Lauzun* (E106a; A76 as “The Duc de Lauzun”)—Introduction to *The Mother*, by Grazia Deledda (E249.5a; B25)—Chaos in Poetry: Introduction to *Chariot of the Sun*, by Harry Crosby (E65a; C194)—Introduction to *Bottom Dogs*, by Edward Dahlberg (E54a; B26)—Introduction to *The Grand Inquisitor*, by F. M. Dostoevsky (E151a; B28).

Section B: Introductions to Translations

Introductory Note to *Mastro-don Gesualdo*, by Giovanni Verga (E231c; A28a)—Note on Giovanni Verga, in *Little Novels of Sicily* (A30)—Introduction to *Mastro-don Gesualdo* (A28b)—Biographical Note to *Mastro-don Gesualdo* (A28b)—Translator’s Preface to *Cavalleria Rusticana*, by Giovanni Verga (E63a + first 11 pp. of E63c; A39)—Foreword to *The Story of Doctor Manente*, by A. F. Grazzini (“Il Lasca”) (E380a; A45).

Section C: Reviews

Contemporary German Poetry, edited by Jethro Bithell (C8.2)—*The Oxford Book of German Verse*, edited by H. G. Fiedler (C8.5)—*The Minnesingers*, by Jethro Bithell (C8.5)—The

Georgian Renaissance: Review of *Georgian Poetry, 1911–12*, edited by Edward Marsh (C19)—German Books: Review of *Der Tod in Venedig*, by Thomas Mann (C21)—*Fantazius Mallare: A Mysterious Oath*, by Ben Hecht (E199.5; C101)—*Americans*, by Stuart P. Sherman (E14.3b; C107)—*A Second Contemporary Verse Anthology*, edited by C. W. Stork (C110)—*Hadrian the Seventh*, by Fr. Rolfe (Baron Corvo) (C134)—*Saïd the Fisherman*, by Marmaduke Pickthall (C133.5)—*The Origins of Prohibition*, by J. A. Krout (E297a; C137)—*In the American Grain*, by William Carlos Williams (C141)—Review (manuscript version) of *Heat*, by Isa Glenn (E158a; A76)—Review (typescript version) of *Heat*, by Isa Glenn (158b; first publication)—*The World of William Clissold*, by H. G. Wells (C146)—Review (manuscript version) of *Gifts of Fortune*, by H. M. Tomlinson (E145a; A76)—Review (periodical version) of *Gifts of Fortune*, by H. M. Tomlinson (C150)—*Pedro de Valdivia: Conqueror of Chile*, by R. B. Cunningham Graham (E306; C149)—*Nigger Heaven*, By Carl Van Vechten, *Flight*, by Walter White, *Manhattan Transfer*, by John Dos Passos, and *In Our Time*, by Ernest Hemingway (E271a; C153)—*Solitaria*, by V. V. Rozanov (E368a; C156)—*The Peep Show*, by Walter Wilkinson (E307c; C156)—*The Social Basis of Consciousness*, by Trigant Burrow (E366a; C160)—*The Station: Athos, Treasures and Men*, by Robert Byron, *England and the Octopus*, by Clough Williams-Ellis, *Comfortless Memory*, by Maurice Baring, and *Ashenden, or the British Agent*, by W. Somerset Maugham (E377.5c; C172)—*Fallen Leaves*, V. V. Rozanov (E124a; C196)—*Art-Nonsense and Other Essays*, by Eric Gill (E24.5a; C212).

Appendices

Introductory Note (version 1) to *Mastro-don Gesualdo*, by Giovanni Verga (E231a; first publication)—Introduction (version 1) to *Mastro-don Gesualdo*, by Giovanni Verga (E231e; A76)—Introduction (version 2) to *Mastro-don Gesualdo*, by Giovanni Verga (E231g)—Cancelled pages from “Translator’s Preface to *Cavalleria Rusticana*” (E63c; first publication)—Prospectus for

The Story of Doctor Manente (E380.1; first publication)—Incomplete early version of Review of *The Peep Show* (E307a; first publication)—Two incomplete early versions of Review of *The Station, etc.* (E377.5a + E377.5b; first publication)—Notes for *The Hand of Man* (E156.3; first publication).

NOTES: While this volume is not a version of any book of Lawrence's actually published in his lifetime, the editors point out in their introduction (pp. xxiii–xxiv) that Lawrence actively considered compiling a similar sort of volume – “of my literary criticisms and introductory essays” (*Letters*, vii, p.218) – during the last year of his life, following a suggestion from the publisher Jonathan Cape. Lawrence did not live long enough to develop such a book, but, if he had, he would almost certainly have drawn largely from the material gathered in the present volume. This contains some fifty separate pieces, including early versions and fragments; and, though there are a few earlier items from the start of Lawrence's writing career, most of them were produced in the 1920s. Various reasons might be adduced to explain this apparent concentration of reviews and introductions in that period, but, as the editors suggest, at least one important factor was that Lawrence had by this time become sufficiently prominent as a writer to be able “to exert some influence on behalf of those he liked, by writing an introduction or preface for their work, or by reviewing their books himself” (p. xxv).

In addition to the contents listed above, the book includes, as Appendix IX, an essay on “The Death of Maurice Magnus” by Louise E. Wright. Three relevant items already published in other volumes of the Cambridge edition – “Preface to *Black Swans*” (A29b), “Introduction to *The Dragon of the Apocalypse* by Frederick Carter” (A57b), and “A Review of *The Book of Revelation* by Dr. John Oman” (A57b) – and the eighteen introductory pieces Lawrence wrote for his own works (listed by the editors on p. xxv of their introduction) are not included here.

REVIEWS: *D. H. Lawrence Review*, 34–35 (2010) by Charles Ross (joint review with *Psychoanalysis and the Unconscious and Fantasia of the Unconscious* (A101.9c)).

A168 **THE VIRGIN AND THE GIPSY
AND OTHER STORIES** **2006**

first collected edition, Cambridge

THE VIRGIN AND THE GIPSY | AND OTHER STORIES | D. H. LAWRENCE | EDITED BY | MICHAEL HERBERT | BETHAN JONES | AND | LINDETH VASEY | [publisher's device at the left, extending the height of the following two lines] CAMBRIDGE | UNIVERSITY PRESS

Red cloth boards, stamped in gold on the spine, reading from top to bottom: *The Works of D. H. Lawrence* [the whole enclosed within a single oval rule] THE VIRGIN AND THE GIPSY AND OTHER STORIES CAMBRIDGE The leaves measure 8^{7/16}" x 5^{3/8}". All edges trimmed. Standard Cambridge dust-jacket as in (A1f).

[i]–[lviii] + [1]–[334], as follows: [i] half-title with phoenix device; [ii] editorial board; [iii] title page as above; [iv] publishing, copyright and cataloguing information; v table of contents; [vi] blank; vii–viii general editor's preface; ix acknowledgements; x–xvi chronology; xvii–xviii list of cue-titles; xix–lvii introduction; [lviii] blank; [1] fly-title: *THE VIRGIN AND THE GIPSY* | AND OTHER STORIES; [2] blank; 3–4 note on the texts; 5–179 text; [180] blank; [181] fly-title: APPENDICES; [182] blank; 183–236 Appendix I: *The Escaped Cock*: early versions; 237–240 Appendix II: “The Man Who Was Through with the World”; 241–243 Appendix III: “The Undying Man”; [244] blank; 245–250 Appendix IV: “The Blue Moccasins”: early versions; 251–255 Appendix V: “The Woman Who Wanted to Disappear”; [256]

blank; [257]–285 explanatory notes; [286] blank; [287]–332 textual apparatus; 332 line-end hyphenation; 333–334 note on monetary terms.

Published in the UK 30 March 2006 at £75 and in the US 17 April 2006 in an edition of 800 copies. (Note: 2005 is given as the date of publication on p. [iv].) Printed at Cambridge University Press.

CONTENTS

(Base-texts used for this edition are as indicated, followed by details of first publication.)

The Virgin and the Gipsy (E420a; A54)—*Things* (E397a; C173)—*Rawdon's Roof* (E334a; A40)—*Mother and Daughter* (E249a; C184)—*The Escaped Cock* (Part I, E116c; Part II, E116h; Part I, C167; Parts I & II, A50a)—*The Blue Moccasins* (E50b; C178.5)—Appendices: *The Escaped Cock*, early versions (a. April 1927 version, E116a; first publication; b. reprint of C167; c. early (probably mid-June 1928) MS version of Part II, E116f; first publication; d. Part II revisions in final MS, E116h)—*The Man Who Was Through with the World* (E227.4a; C241)—*The Undying Man* (E415d; A76)—*The Blue Moccasins*, fragmentary early versions (E50a + deleted ending in E50b; first publication)—*The Woman Who Wanted to Disappear* (E159; first publication).

NOTES: This volume collects six short stories and novellas from the last four years of Lawrence's life, along with related early versions and manuscript materials, and three short story fragments. The final piece printed here, the story fragment, "The Woman Who Wanted to Disappear", appears to have been written some time after January 1929 and therefore represents probably the last fiction Lawrence wrote before his death in 1930. The dates of first composition for the other pieces are as follows: *The Virgin and the Gipsy*, January 1926; "Things", May 1927; *Rawdon's Roof*, November 1927; "Mother and Daughter", May–June 1928; *The*

Escaped Cock, Part I, April 1927, Part II, June–July 1928; “The Blue Moccasins”, July 1928; “The Man Who Was Through with the World”, May 1927; “The Undying Man”, October 1927. For a full account of the history of composition and publication of the texts, see the volume’s introduction (pp. xix–lvii). (Three small typographical errors in the volume might be noted here: on p. 231, line 6, the manuscript reference “E116hi” should read “E116i”; on p.305, line 40, the manuscript reference given for *PP2*, “E116I”, should read “E116l”; and on p. xxxvii, n. 51, the first manuscript reference has the letter “l” for the first figure and should read “E116f”.)

A169

**THE SELECTED WORKS OF
D. H. LAWRENCE**

2005

first collected edition

Selected Works of | D. H. Lawrence | NOVELS | *Sons and Lovers* | *Women in Love* | *Lady Chatterley's Lover* | SHORT NOVELS | *The Captain's Doll* | *The Fox* | *The Ladybird* | *St Mawr* | *The Princess* | *The Virgin and the Gipsy* | *The Escaped Cock* | [publisher’s device, a line drawing of Wordsworth’s head in an oval frame] | WORDSWORTH EDITIONS

Paper covers, printed in black on upper cover against a reproduction (in brown, green and flesh-coloured tones) of a painting of Lawrence as a young man by Jeffrey Morgan: THE SELECTED WORKS OF | [in stylised lettering] D. H. Lawrence Printed in white on black spine: [reading from left to right] [detail from cover portrait] | THE SELECTED | WORKS OF | [reading from top to bottom and in same stylised print as on cover] D. H. Lawrence | [reading from left to right] [publisher’s device] | WORDSWORTH | EDITIONS Lower cover has publisher’s blurb with details of cover design. The leaves measure 9 $\frac{2}{5}$ ” x 6”.

[1]–[1360], as follows: [1] half-title; [2] blank; [3] title page as above; [4] publishing and copyright information; [5] table of contents; [6] blank; [7]–1353 text; [1354]–[1360] blank.

The copyright page for this book gives the publication date as 2005, but it appears actually to have been first published in May 2006, at £6.99.

CONTENTS

Sons and Lovers (A4)—Women in Love (A15)—Lady Chatterley's Lover (A42)—The Captain's Doll (A24)—The Fox (A24)—The Ladybird (A24)—St Mawr (A31)—The Princess (A31)—The Virgin and the Gipsy (A54)—The Escaped Cock (A50)

A170 THE WOMAN WHO RODE AWAY / 2006
ST. MAWR / THE PRINCESS

first collected edition

D. H. LAWRENCE | The Woman Who Rode Away | St. Mawr | The Princess | *Edited by BRIAN FINNEY, CHRISTA JANSOHN and DIETER MEHL | With Explanatory Notes and additional editing by PAUL POPLAWSKI | With an Introduction by JAMES LASDUN | PENGUIN BOOKS*

Illustrated black paper covers with a colour reproduction of a painting on the top two-thirds of upper cover [*a man, in partial view, straining on taut reins which lead out of picture to implied horse; picture repeated in thumbnail view, with credit, at bottom of lower cover*]; printed in black, orange and white on upper cover: PENGUIN [*publisher's penguin device*] CLASSICS [*the whole printed on a narrow white band which extends around spine and lower cover; printing in black, device in orange, black and white*] |

D. H. LAWRENCE [*in orange*] | *The Woman Who Rode Away/ | St. Mawr/The Princess* | With an introduction by JAMES LASDUN [*preceding three lines printed in white*] Spine printed in orange and white, reading from top to bottom: D. H. LAWRENCE [*in orange*] *The Woman Who Rode Away/ | St. Mawr/The Princess* [*both lines in white*] [*publisher's penguin device reading left to right, on white band*] PENGUIN CLASSICS [*in white*] Lower cover has advertising copy printed in orange and white. The leaves measure 7 $\frac{3}{4}$ " x 5". All edges trimmed.

[i]–[xxviii] + [1]–[244], as follows: [i] half-title with biographical note on D. H. Lawrence and notes on James Lasdun and Paul Poplawski; [ii] blank; [iii] title page as above; [iv] publishing, copyright and cataloguing information; [v] table of contents; [vi] blank; vii–[x] chronology; xi–[xx] introduction; xxi–[xxiii] further reading; [xxiv] blank; xxv–[xxviii] note on the texts; [1]–216 text; 217–[235] explanatory notes; [236]–[244] advertisements for Penguin Classics, including other volumes by Lawrence in this series.

Published 27 July 2006 at £9.99 in the UK (\$15 in the US).

CONTENTS

The Woman Who Rode Away (A41d)—St. Mawr (A31c)—The Princess (A31c)

NOTES: This is the first time that these three novellas have appeared together in a self-contained volume of their own – which is what Lawrence had originally hoped for them in the autumn of 1924 as the last story was being completed (see Volume V of the *Letters* (A121e), pp. 136, 141, 147). Although *St. Mawr* and “The Princess” did appear together in their own volume in 1925 (A31a), “The Woman Who Rode Away” was published separately, first – also in 1925 – in the *Dial* (C131 and C132) and then in the 1928 collection of stories named after it (A41a). The three stories were

first collected in the same publication in Secker's 1934 anthology, *The Tales of D. H. Lawrence* (A67).

The texts used here are taken from the relevant Cambridge volumes as indicated above under "Contents". A few minor changes have been made to the Cambridge text of *St. Mawr* for this edition, and there is one small correction to the text of "The Princess". The changes to *St. Mawr* derive mainly from a previously unexamined set of proofs which first came to light in 1985, after the publication of the Cambridge text. Further details are given in the "Note on the texts" and see also my related essay on the textual transmission of *St. Mawr* in the *Journal of D. H. Lawrence Studies* 1:2 (2007), pp. 71–85.

This was one of a series of nine Lawrence volumes newly published as Penguin Classics between 2006 and 2008 in Penguin's new black jacket design for its Classics list. A series of original oil paintings by the Derbyshire artist, Aaron Robinson, was specially commissioned by the publisher for the front cover illustrations, and each volume has an introduction by a contemporary author. The other volumes in the series are *Sons and Lovers*, *The Rainbow*, *Women in Love*, *The Fox / The Captain's Doll / the Ladybird*, *D. H. Lawrence and Italy* (A116.5b), *Lady Chatterley's Lover*, *Selected Stories* (A171) and *Selected Poems* (A173). The cover illustrations by Aaron Robinson (who was apparently named after Lawrence's *Aaron's Rod*) are highly distinctive and the design for *Sons and Lovers* won second prize for book cover design in the Victoria and Albert Museum Illustration Awards in 2006.

A171

SELECTED STORIES

2007

first collected edition

D. H. LAWRENCE | Selected Stories | *Edited with Notes by SUE WILSON | With an Introduction by LOUISE WELSH | PENGUIN BOOKS*

Illustrated black paper covers with a colour reproduction of a painting by Aaron Robinson on the top two-thirds of upper cover [*a woman's face in angled close-up, cropped across top right of head; picture repeated in thumbnail view, with credit, at bottom of lower cover*]; printed in black, orange and white on upper cover: PENGUIN [*publisher's penguin device*] CLASSICS [*the whole printed on a narrow white band which extends around spine and lower cover; printing in black, device in orange, black and white*] | D. H. LAWRENCE [*in orange*] | *Selected Stories* | With an introduction by LOUISE WELSH [*preceding two lines printed in white*] Spine printed in orange and white, reading from top to bottom: D. H. LAWRENCE [*in orange*] *Selected Stories* [*in white*] [*publisher's penguin device reading left to right, on white band*] PENGUIN CLASSICS [*in white*] Lower cover has advertising copy printed in orange and white. The leaves measure 7½" x 5". All edges trimmed.

[i]–[xxxviii] + [1]–[362], as follows: [i]–[ii] half-title with biographical note on D. H. Lawrence and notes on Sue Wilson, Louise Welsh and Paul Poplawski; [iii] title page as above; [iv] publishing, copyright and cataloguing information; [v] table of contents; [vi] blank; [vii] acknowledgements [viii]–xii chronology; [xiii]–xxviii introduction; [xxix]–xxxii further reading; [xxxii]–xxxvi note on the texts; xxxvi–xxxvii editor's note [xxxviii] blank; [1]–323 text; [324]–344 explanatory notes; [345]–353 glossary; [354]–[362] advertisements for Penguin Classics, including other volumes by Lawrence in this series.

Published 29 March 2007 at £12.99 in the UK (\$13 in the US).

CONTENTS

Love Among the Haystacks (A136)—The Miner at Home (A136)—The White Stocking (A6b)—Odour of Chrysanthemums (A6b)—New Eve and Old Adam (A136)—Vin Ordinaire (C33)—

The Prussian Officer [Honour and Arms] (A6b)—England, My England (A23b)—The Horse-Dealer's Daughter (A23b)—The Blind Man (A23b)—Adolf (A23b)—The Last Straw [Fanny and Annie] (A23b)—Sun (A41d)—The Rocking-Horse Winner (A41d)—The Man Who Loved Islands (A41d)—Things (A168)

NOTES: With the exception of “Vin Ordinaire”, the texts used here are those established for the Cambridge collections indicated above under “Contents”, though several of them have been emended very slightly from their Cambridge versions as detailed in the “Note on the texts”. The text of “Vin Ordinaire” is that of its first publication in the *English Review* in 1914, with one small correction. The story in this version has also now been included in the Cambridge volume, *The Vicar's Garden and Other Stories* (A174) (it was first reprinted in 1933 in (B38.7) and then again, as noted under (A6), in 1995 in the Oxford World Classics edition of *The Prussian Officer and Other Stories*). This selection was part of a series of nine Lawrence volumes issued as Penguin Classics; for further details of the series, see the notes for (A170).

A172

POEMS SELECTED BY TOM PAULIN

2007

first collected edition

D. H. LAWRENCE | Poems selected by TOM PAULIN |
[publisher's device, a stylised ligature “ff”] | faber and faber

Illustrated grey and light blue paper covers with a photograph portrait of Lawrence from 1915 on upper cover, with printing as follows: [publisher's device in white on a red background in top left-hand corner] | Faber Poetry [in very small white print on a brown background, also in top left-hand corner] [both preceding lines repeated at top of spine] | D. H. | LAWRENCE [preceding two lines in white] | Poems selected by [in mauve] Tom Paulin [in

red] Spine printed in red, white and brown, reading from top to bottom: D. H. LAWRENCE [*in red*] *Poems selected by [in white]* Tom Paulin [*in brown*] Lower cover has a brief statement about Faber's "Poet-to-Poet" series and a biographical note on Lawrence, printed in black on light blue. The leaves measure $7\frac{4}{5}$ " x $4\frac{11}{16}$ ". All edges trimmed.

[i]–[xvi] + [1]–[160], as follows: [i] half-title with biographical notes on D. H. Lawrence and Tom Paulin; [ii] list of other volumes in the same series; [iii] title page as above; [iv] publishing and copyright information; v–vii table of contents; [viii] blank; ix–xv introduction; [xvi] blank; [1] fly-title: D. H. LAWRENCE; [2] blank; 3–144 text; 145–152 appendices; [153]–[160] blank.

Published in 2007 at £3.99 in the UK.

CONTENTS

(All texts are apparently taken from Complete Poems (A104c).)

[*Rhyming Poems* (1913–1916)]: The Wild Common—Dog-Tired—The Collier's Wife—Monologue of a Mother—The Best of School—Violets—End of Another Home Holiday—Baby Running Barefoot—Guards—Aware—A Pang of Reminiscence—Sorrow—Piano—Disagreeable Advice—Restlessness—[from *Look! We Have Come Through!* (1917)]: Moonrise—Mutilation—Green—River Roses—Gloire de Dijon—Song of a Man Who Has Come Through—[from *Birds, Beasts and Flowers* (1923)]: Pomegranate—Peach—Medlars and Sorb-Apples—Cypresses—Bare Fig-Trees—Bare Almond-Trees—Southern Night—Almond Blossom—Sicilian Cyclamens—Hibiscus and Salvia Flowers—The Evangelistic Beasts—St Matthew—The Mosquito—Fish—Bat—Man and Bat—Snake—Baby Tortoise—Tortoise Shell—Lui et Elle—Tortoise Gallantry—Turkey-Cock—The Blue Jay—Kangaroo—Mountain Lion—Autumn at Taos—The American Eagle—[from *Pansies* (1929)]: How Beastly the Bourgeois Is—The

Oxford Voice—Leda—The Mosquito Knows—Nottingham’s New University—Red-Herring—Desire Is Dead—Grasshopper Is a Burden—[from *Nettles* (1930)]: Innocent England—[from *Last Poems* (1932)]: Image-Making Love—Intimates—Andraitx—Pomegranate Flowers—There Are Too Many People—Bells—Trees in the Garden—Storm in the Black Forest—Butterfly—Bavarian Gentians—The Ship of Death—Eagle in New Mexico—Appendix I: Juvenilia, 1904–1912: Campions—Guelder Roses—Appendix II: Poetry of the Present.

NOTES: In the introduction to this selection, Tom Paulin confusingly refers to Lawrence’s *Collected Poems* when it is clear he actually means the *Complete Poems*. He refers, for example, to the “nearly one thousand pages of the *Collected Poems*” (p. ix), but both volumes of that collection have only 536 pages together. Obviously, too, *Pansies*, *Nettles* and *Last Poems* were independent collections published after *Collected Poems*, so they could not feature here as a selection from the latter – and, amongst other things, the two poems “Disagreeable Advice” and “Restlessness”, included here, did not appear in *Collected Poems*, though they were later added to the “Rhyming Poems” section of the *Complete Poems*. A further error on p.xiii should be noted, where Paulin refers to “Lawrence’s introduction to the 1918 American edition of his poems”: he is referring here to the essay included as Appendix II, “Poetry of the Present”, which was first published only in 1919 (C68.5, C69 and C70) and then included in the American edition of *New Poems* published in 1920; it was the English edition that appeared in 1918, though obviously without the introduction. It should also be noted that the final poem in the selection, “Eagle in New Mexico”, is wrongly grouped with the poems of *Last Poems*. I am not sure what was intended here, but as this is the version of the poem that appears in the “Uncollected Poems” section of *Complete Poems* (i.e., it is not a misplacing of the poem with this title from *Birds, Beasts and Flowers*), I assume it was meant to be set off with some such similar section heading.

A173

SELECTED POEMS

2008

first collected edition

D. H. LAWRENCE | Selected Poems | *Edited with an Introduction by* | JAMES FENTON | PENGUIN BOOKS

Illustrated black paper covers with a colour reproduction of a painting by Aaron Robinson on the top two-thirds of upper cover [*a pair of hands closely cupping an open pomegranate; picture repeated in thumbnail view, with credit, at bottom of lower cover*]; printed in black, orange and white on upper cover: PENGUIN [*publisher's penguin device*] CLASSICS [*the whole printed on a narrow white band which extends around spine and lower cover; printing in black, device in orange, black and white*] | D. H. LAWRENCE [*in orange*] | Selected Poems | Edited with an introduction by JAMES FENTON [*preceding two lines printed in white*] Spine printed in orange and white, reading from top to bottom: D. H. LAWRENCE [*in orange*] Selected Poems EDITED BY JAMES FENTON [*in white*] [*publisher's penguin device reading left to right, on white band*] PENGUIN CLASSICS [*in white*] Lower cover has advertising copy printed in orange and white. The leaves measure 7 $\frac{3}{4}$ " x 5". All edges trimmed.

[i]–[xxvi] + [1]–[214], as follows: [i] half-title with biographical notes on D. H. Lawrence and the editor; [ii] blank; [iii] title page as above; [iv] publishing, copyright and cataloguing information; [v]–viii table of contents; [ix]–xii chronology; [xiii]–xxii introduction; [xxiii]–xxv further reading; [xxvi] blank; [1]–171 text; [172] blank; [173]–194 appendix; [195]–196 index of poems; [197]–200 index of first lines; [201] blank; [202]–[214] advertisements for Penguin Classics, including other volumes by Lawrence in this series.

Published 29 May 2008 at £9.99 in the UK (\$16 in the US).

CONTENTS

(Texts for all poems are taken from *Complete Poems* (A104c).)

[from *Love Poems* (1913)]: Cherry Robbers—Bei Hennef—Violets—Whether or Not—The Collier’s Wife—The Drained Cup—A Snowy Day in School—The Best of School—Last Lesson of the Afternoon—[from *Amores* (1916)]: The Wild Common—Discord in Childhood—Weeknight Service—A Winter’s Tale—Discipline—Scent of Irises—Last Words to Miriam—Endless Anxiety—At the Window—Sorrow—Brooding Grief—Malade—[from *Look! We Have Come Through!* (1917)]: She Looks Back—On the Balcony—Frohnleichnam—A Young Wife—River Roses—Gloire de Dijon—A Youth Mowing—Misery—Meeting among the Mountains—Spring Morning—[from *New Poems* (1918)]: Coming Awake—Letter from Town: The Almond-Tree—Thief in the Night—Twofold—Piccadilly Circus at Night: Street-Walkers—Piano—[from *Bay* (1919)]: Bombardment—Winter-Lull—Shades—Ruination—Nostalgia—[from *Tortoises* (1921)]: Baby Tortoise—Tortoise Shell—Tortoise Family Connections—Lui et Elle—Tortoise Gallantry—Tortoise Shout—[from *Birds, Beasts and Flowers* (1923)]: Pomegranate—Peach—Medlars and Sorb-Apples—Figs—Grapes—Peace—Cypresses—Bare Fig-Trees—Bare Almond-Trees—Almond Blossom—Purple Anemones—Sicilian Cyclamens—The Mosquito—Bat—Man and Bat—Snake—Turkey-Cock—Humming-Bird—Eagle in New Mexico—The Ass—[from *Pansies* (1929)]: How Beastly the Bourgeois Is—Swan—The Noble Englishman—Good Husbands Make Unhappy Wives—The Elephant is Slow to Mate—Self-Pity—The Mess of Love—Red-Herring—The Little Wowser—To Women, as Far as I’m Concerned—Can’t Be Borne—Basta!—Lizard—Conundrums—The Saddest Day—[from *Last Poems* (1932)]: The Greeks are Coming!—The Argonauts—Middle of the World—Maximus—Butterfly—Bavarian Gentians—The Ship of Death—[from *More Pansies* (1932)]: Image-Making Love—The Emotional Friend—Intimates—The Uprooted—In a Spanish Tram-Car—Trees

in the Garden—Storm in the Black Forest—Lord Tennyson and Lord Melchett—The White Horse—Appendix: Lawrence on Poetry: Poetry of the Present—Whitman (from *Studies in Classic American Literature* [1923])—Foreword to *Collected Poems* (1928)

NOTES: As indicated above, while the poems here are ordered according to the chronology of the original collections listed, the actual texts do not come directly from those collections but are printed in the versions established by *Complete Poems* (A104c). The exact sources of the texts in the appendix are not specified, but it is clear that “Poetry of the Present” and the “Foreword to Collected Poems” are also reprinted from (A104c), while the text of “Whitman” apparently derives from a later reprint of the English first edition of *Studies* (A25); it is not taken from the Cambridge edition of *Studies* (A25c). This selection was part of a series of nine Lawrence volumes issued as Penguin Classics; for further details of the series, see notes for (A170).

A174

**THE VICAR'S GARDEN
AND OTHER STORIES**

2009

first collected edition, Cambridge

THE VICAR'S GARDEN | AND OTHER STORIES | D. H.
LAWRENCE | EDITED BY | N. H. REEVE | [publisher's device at
the left, extending the height of the following two lines]
CAMBRIDGE | UNIVERSITY PRESS

Red cloth boards, stamped in gold on the spine, reading from top to bottom: *The Works of | D. H. Lawrence [the whole enclosed within a single oval rule]* THE VICAR'S GARDEN AND OTHER STORIES CAMBRIDGE The leaves measure 8½" x 5 3¾". All edges trimmed. Standard Cambridge dust-jacket as in (A1f).

[i]–[xxxviii] + [1]–[266], as follows: [i] half-title with phoenix device; [ii] editorial board; [iii] title page as above; [iv] publishing, copyright and cataloguing information; v table of contents; [vi] blank; vii–viii general editor’s preface; ix acknowledgements; x–xiv chronology; xv–xvi list of cue-titles; xvii–xxxvii introduction; [xxxviii] blank; [1]–209 text; [210] blank; [211]–216 Appendix: The July 1914 Ending Of “Odour Of Chrysanthemums”; [217]–237 explanatory notes; [238] blank; [239]–263 textual apparatus; 264 line-end hyphenation; 265 note on monetary terms; [266] blank.

Published in the UK 19 March 2009 at £75.00 and in the US 13 April 2009 at \$125.00 in an edition of 800 copies. Printed at Cambridge University Press.

CONTENTS

(Base-texts used for this edition are as indicated. Most of the texts are published here for the first time.)

The Vicar’s Garden (1907) (E359.5a)—The Shadow in the Rose Garden (1914) (C31)—A Page from the Annals of Gresleia (1907) (E140b)—Ruby-Glass (1907) (E140a)—The White Stocking (1907) (E430.3)—The White Stocking (1914) (C34.5)—Odour of Chrysanthemums (1910) (Version 2, uncorrected state of proofs, E284c)—Odour of Chrysanthemums (1911) (Version 3, corrected proofs, E284c)—Intimacy (1911) (E438a)—The Harassed Angel (1911) (E359.4a)—Vin Ordinaire (1914) (C33)—The Blind Man (1918) (Version 1, E49.7)—Wintry Peacock (1919) (Version 1, E437a)—The July 1914 ending of “Odour of Chrysanthemums” (as it appears in the uncorrected page proofs for *The Prussian Officer*, E326.6).

NOTES: This volume completes the publication of all Lawrence’s surviving short fiction in the Cambridge Edition of Lawrence’s works. It prints manuscript and other early versions of nine of Lawrence’s short stories, allowing us to trace his development in

this genre from his earliest work of 1907 through to 1919. With the list of variant readings provided in the textual apparatus, and the versions of the stories already published in the Cambridge Edition (see A6b and A23b), scholars can now trace in detail the evolution of these stories through their extant versions.

REVIEWS: *D. H. Lawrence Review* 34–35 (2010) by Earl Ingersoll.

A175

**SELECTED CRITICISM:
D. H. LAWRENCE**

2009

first collected edition

Selected Criticism | D. H. Lawrence | edited by | Brian Crick and Michael DiSanto | EDGEWAYS

Red paper covers, printed in white on upper cover: SELECTED | CRITICISM | [printer's ornament] | D. H. | LAWRENCE Also printed in white on spine: [reading left to right at bottom] EDGEWAYS [reading from bottom to top] SELECTED CRITICISM D. H. LAWRENCE | EDITED BY BRIAN CRICK & MICHAEL DISANTO The leaves measure 9 $\frac{1}{4}$ " x 6 $\frac{1}{16}$ "

[i]–[xxiv] + 1–[320], as follows: [i] half-title; [ii] list of other books in series; [iii] title page as above; [iv] publication and copyright information; [v] list of contents; [vi] epigraph (quotation from a Lawrence letter); vii–xxiii introduction; [xxiv] blank; 1–305 text; 307–316 notes and references; [317] blank; [318] editor biographies; [319]–[320] blank.

Published by the Brynmill Press, Herefordshire, in 2009 at £14.40.

CONTENTS

(All texts are taken from *Phoenix* (A76) unless otherwise stated.)

Selections from “Study of Thomas Hardy”—Fenimore Cooper’s Leatherstocking Novels (A25a)—Nathaniel Hawthorne and *The Scarlet Letter* (A25a)—Herman Melville’s *Moby Dick* (A25a)—Thomas Mann—John Galsworthy—*Mastro-don Gesualdo*—*Cavalleria Rusticana*—*The Grand Inquisitor*—Surgery for the Novel—Or a Bomb—Art and Morality—Morality and the Novel—Why the Novel Matters—The Novel—Books—The Theatre (A8a)—Personality (Section III of “Democracy”)—A Propos of *Lady Chatterley’s Lover*—Pornography and Obscenity—Introduction to These Paintings.

SECTION F

Add new paragraph to head-note at p. 696: In general, only books and pamphlets wholly or largely devoted to Lawrence are included here. However, works with a broader focus are included where his name features in the title or where several chapters are devoted to him. Other miscellaneous works (catalogues, prospectuses, etc.) are also sometimes included where there is some special historical, biographical or bibliographical interest. For other works on Lawrence – individual chapters or sections in books, periodical essays, articles and reviews – see, for example, Cowan (F398, F448), Poplawski (F666) and Sagar (F412), as well as the regular listings and reviews in the *D. H. Lawrence Review*, the *Journal of D. H. Lawrence Studies*, the *MLA International Bibliography* and *The Year’s Work in English Studies*.

Add to 1929

F8.5 *The Impuritans: a glimpse of that new world whose pilgrim fathers are Otto Weininger, Havelock Ellis, James Branch Cabell, Marcel Proust, James Joyce, H. L.*

Mencken, D. H. Lawrence, Sherwood Anderson, et id genus omne, Harvey Wickham. Lincoln MacVeagh, The Dial Press, New York.

Add to 1961

F116.5 *Truth Is More Sacred: A Critical Exchange on Modern Literature: James Joyce, D. H. Lawrence, Henry James, Robert Graves, T. S. Eliot, Ezra Pound*, Edward Dahlberg and Herbert Read. Routledge and Kegan Paul, London. (pp. 69–117 on Lawrence.)

(F125) *Add at end of entry*: (Pamphlet, 24 pp. Only 70 copies printed.)

(F126) *Add*: Reissued, with a new introduction, as *D. H. Lawrence: The Utopian Vision*, Transaction Publishers, New Brunswick and London, 2005.

(F163) *To note new editor, amend to read*: ... William M. Harrison, 2000–2006; Eleanor Green, 2007–present.

(F286) *Add at end of entry*: See B82.

(F308) *Add details of editorship to read*: Ed. J. S. Poynter, 1976–1984; Andrew Cooper, 1984–1988; Peter Preston, 1988–1993; Catherine Greensmith, 1994–1999; Bethan Jones, 2000–2005; 2006–present, Andrew Harrison. (See F753).

(F320) This entry is misdated: move whole entry to the list for 1977 and renumber as F312.5. Then, under F320, insert: See F312.5.

(F373) *Add*: Revised and updated edition, Chaucer Press, London, 2004.

(F393) *Add*: Reissued in paperback in 2010.

Add to 1982

F410.5 *D. H. Lawrence: An Approach To His Poetry*, K. R. Roberts. Schofield and Sims, Huddersfield. (Illustrated by Brian Halton.)

(F417) For consistency of house style in the *Bibliography*, change to double quotation marks around novel title.

Add to 1985

F442.5 *D. H. Lawrence's "Sons and Lovers"*, Shelley Berc. Barron's Educational Series, Woodbury, New York.

(F590) *This entry is misdated: move whole entry to the list for 1980 and renumber as F373.5. Then, under F590, insert: See F373.5.*

(F627) *Add:* Now electronically published as *Rananim* at www.cybersydney.com.au/dhl.

Add to 1987

F500.5 *D. H. Lawrence*, Saburô Kuramochi. Shimizu Shoin, Tokyo.

Add to 1994

F635.7 *Frieda Lawrence*, Rosie Jackson. Pandora, London. (Includes text of Frieda Lawrence's *Not I, But the Wind*).

(F642) *Add to end of entry:* See B88.

(F671) *Add 'Chambers' to title to read: Jessie Chambers: ...*

(F685) *Add:* English translation, by Jill Franks, published in 2002 by McFarland & Co., Jefferson and London.

Add to 1995

F656.8 *Engendering Inspiration: Visionary Strategies in Rilke, Lawrence, and H. D.*, Helen Sword. University of Michigan Press, Ann Arbor.

Add to 1996

F667.5 *Utopian Vistas: The Mabel Dodge Luhan House and the American Counterculture*, Lois Palken Rudnick. University of New Mexico Press, Albuquerque.

Add to 1998

F682.5 *Alterität und Stereotyp: die Funktion des Fremden in den "international Novels" von E. M. Forster und D. H. Lawrence* [*Otherness and Stereotype: the Function of the Alien in the "International Novels" of E. M. Forster and D. H. Lawrence*], Annegreth Horatschek. Narr, Tübingen.

F685.3 *Bisexualité et littérature: autour de D.H. Lawrence et Virginia Woolf*, Frédéric Monneyron. L'Harmattan, Paris.

F685.5 *D. H. Lawrence: Treatment of Nature in Early Novels*, Qamar Naheed. A.P.H., New Delhi.

Add to 1999

F689.3 *Madonnas and Maidens: Sexual Confusion in Lawrence and Gide*, Richard T. Driskill. Peter Lang, New York.

F690.2 *The Sound of Silence*, Anju Kanwar. Peter Lang, New York. (Although, oddly, Lawrence does not feature in the title, this book is wholly devoted to a study of women in his short fiction.)

F690.4 *D. H. Lawrence, Wyndham Lewis and the Politics of Primitivism*, John McGovern. Social Politics Paper No. 7. University of East London, London. (Pamphlet, 16 pp.)

F690.6 *D. H. Lawrence: Man and Artist*, Kalpana Purohit. Pointer, Jaipur.

F690.8 *The Other Universe of Man: Travel, Autobiography and D. H. Lawrence*, A. B. Apana. Prestige, New Delhi.

New post-1999 entries***2000***

F694 *Radicalizing Lawrence: Critical Interventions in the Reading and Reception of D. H. Lawrence's Narrative Fiction*, Robert Burden. Rodopi, Amsterdam.

F695 *D. H. Lawrence*, Peter Leigh. Hodder and Stoughton Educational, London. (Livewire Real Lives series; 27 pp.)

F696 *D. H. Lawrence: The Novels*, Nicholas Marsh. Macmillan, London.

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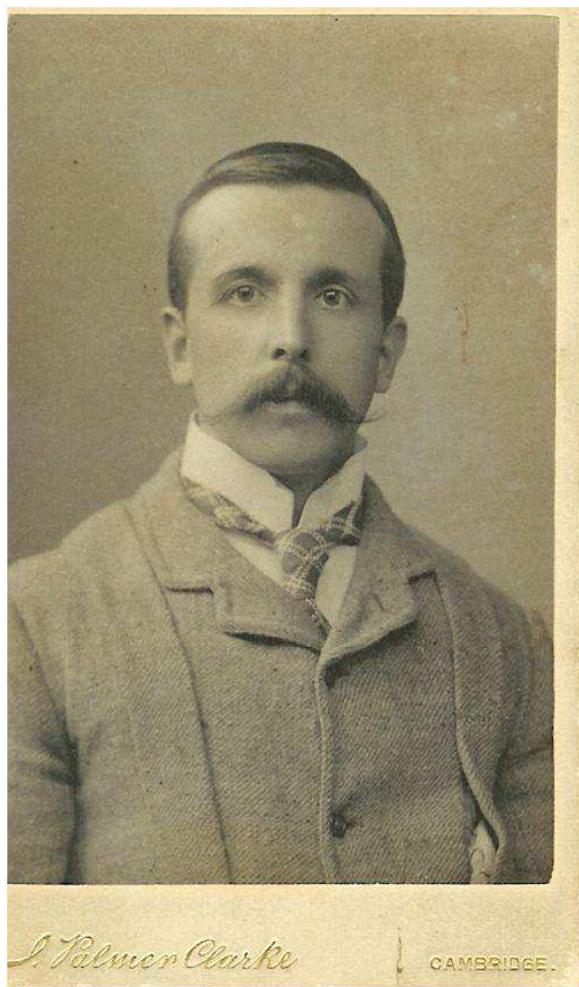


Figure 1. Ernest Weekley at Cambridge, c.1897.

(Courtesy of the Weekley family)