

Major Short Stories of D.H. Lawrence

A Handbook

Martin F. Kearney



MAJOR SHORT STORIES
OF D.H. LAWRENCE

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Drawing of D.H. Lawrence by Mary Kearney-Danboise.

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OF D.H. LAWRENCE
A HANDBOOK

MARTIN F. KEARNEY

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To my mother; my wife, Charlene;
and my daughter, Caitlin



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Introduction

This reference guide is designed for those who would be knowledgeable readers of major short stories by D.H. Lawrence when the store of scholarship, investigation, and appraisal is far too vast for all but the expert. An inclusive examination of what has been written about these short stories, each chapter deals with a different short story and consists of five distinct sections: (1) the complete publication history, including all revisions and variants; (2) a thorough examination of recognized and hitherto unrecognized sources, as well as the influences at work on Lawrence in the creation of the story; (3) the story's relationship to Lawrence's other writings; (4) acknowledgement and summary of all extant critical studies; and (5) a bibliography of works cited.

FOCUS OF THE STUDY

This study concentrates on six short stories culled from Lawrence's more than fifty works of short fiction. Two significant criteria were considered in determining these six short stories as "major": (1) their having been the focus of many critical studies and (2) their consistent appearance in anthologies through the years. While it is expected that some might question the omission of such respected works as "The Blind Man" or "The Man Who Loved Islands," the six short stories herein have been chosen both for their consummate artistry and for the accurate cross section they present of Lawrence's entire career. Thus, "The Horse Dealer's Daughter" was picked because it is among the very best representatives of Lawrence's writing during World War I,

just as “The Rocking-Horse Winner” serves best to illustrate the fabular stories Lawrence wrote in the last five years of his life.

It is no accident that the first four short stories are the products of Lawrence’s younger years that culminated in the *annus mirabilis* of 1914, when he wrote some of his very best short fiction. Of the six chosen, only “The Shadow in the Rose Garden” might occasion some surprise. The close examination which follows of this short story in relation to its fellows in *The Prussian Officer and Other Stories*, however, casts new light on it. The second chapter of this book also illustrates that this tale is in the vanguard of Lawrence’s short fiction. Indeed, the deft touch of the artist in association with the philosophical and psychological complexities of the story’s rose garden scene indicate Lawrence’s best work.

All available criticism written in or translated into English has been consulted in the preparation of this study. Virtually all studies published before 1992 are included, as are some later studies. Criticism published only in foreign languages is omitted, but since such studies are relatively few, this research volume’s comprehensive focus is intact.

INFLUENCES ON LAWRENCE’S EARLY SHORT FICTION

Though Lawrence would eventually travel through much of the world, he never would, nor could, leave behind him completely his birthplace, the small mining town of Eastwood, where ugly industrial technology squatted upon resplendent countryside. His social situation as a miner’s son and this English Midlands’ setting were major influences on Lawrence, the man, and on Lawrence, the artist.

However, one would commit a grave error to suppose, as did an early critic, that Lawrence was merely a “chronicler” whose art presents the working class he knew so well (Bates [1941] 1945, 198). Indeed, much closer to the truth was Sherwood Anderson (1930), who noted that Lawrence was hardly an English gentleman (“Sir D. H. Lawrence. Impossible, thank God”) for Lawrence’s literature was forged in a laborer’s workshop. To Anderson, Lawrence was a prose artist: “one of a very few of his time” (22–23). But the issue arises as to just how he came to be so.

Another major influence upon Lawrence's art during the early years of his writing career was his reading. For example, the avant-garde *English Review*, first published in December 1908, impressed Lawrence enormously. Lawrence purchased each issue as it appeared and encouraged Jessie Chambers's family, as well as Louie Burrows's, to do likewise. In an October 1909 letter to Louie he sang the journal's praises, lauding its fineness, its "newness," and the fact that it was a showcase for "the new young school of realism" (Boulton 1979, 139–140). Lawrence's reading therein of such writers as Joseph Conrad, Henry James, John Galsworthy, and Leo Tolstoy was most influential, as were the journal's critiques and endorsements (Boulton 1979, 11).

Ford Madox Ford, the founder and first editor of the *English Review*, stated in the initial issue that the periodical was devoted to ideas and to the arts. The "ideas" were largely the general political and sociological issues of the day. Its slant was distinctly left-wing. Thus, the cordial and instant regaling of this miner's son, this "genius" colliery lad as Ford liked to call him, by the "inner coterie" of the *English Review* becomes quite understandable (Boulton 1979, 11–12).

Keith Cushman (1978b), an expert in the area of Lawrence's short fiction, found that the short fiction of Maxim Gorky and Guy de Maupassant influenced Lawrence's own short stories perhaps more than that of any other writers. Gorky's focus on life among the working class and his candid treatment of sex interested Lawrence greatly, and Lawrence may well have thought of himself in these early years a British Gorky. Thematically, Maupassant looks ahead to Lawrence's own central concern with the manner in which middle-class conventions and attitudes contribute to the deadening of sexual passion. Lawrence told Jessie Chambers how much he admired Maupassant's style, and in tales such as "Odour of Chrysanthemums" one can see that Lawrence had studied to great effect Maupassant's use of economy, dramatic quickness, and impersonal point of view. In this tale, Lawrence endeavors rigorously to attain "narrative objectivity." However, in only two years, by 1916, Lawrence's admiration of Gorky and Maupassant would wane, and he would find the latter obvious, coarse, fabricated, and self-consciously literary (Cushman 1978b, 102–05).

Janice Harris (1984) disagrees somewhat with Cushman on this point and argues that Lawrence's goal in such early work as "Chrysanthemums" was to write about a working-class community from within. In this way, the identification between narrator and community would be readily apparent. Gustave Flaubert and Maupassant's detached and occasionally ironic voices would not do. Chekhov and Tolstoy's would, however, asserts Harris, who believes that Lawrence subsequently modified these Russian voices to English subject matter so as to similarly make no apparent differentiation between the points of view of narrator, character, and community (6).

Lawrence also followed the Continentals' lead in the area of techniques employed to establish "unified effect." Like Chekhov, Lawrence restricted the number of significant scenes and images in his stories, filling them with meaning. Images, thus, convey the intricacy and the course of human experience that in a long work could be conveyed by means of a gradual buildup of data and impressions. For example, in "Odour of Chrysanthemums," the flowers are an intensely charged "image cluster," for they simultaneously intimate the perplexity of Elizabeth Bates's existence and strengthen the story's unified effect (Harris 1984, 27-8).

LAWRENCE'S FIRST COLLECTION OF SHORT FICTION: *THE PRUSSIAN OFFICER AND OTHER STORIES*

Following the June 1911 appearance of "Odour of Chrysanthemums" in the *English Review*, English publisher Martin Secker, with whom Lawrence would work from the 1920's onward, wrote the young author. So impressed was he with Lawrence's first novel, *The White Peacock* (1911), and with "Chrysanthemums" (in its early form) that he offered to publish an entire book of Lawrence's short fiction. In a letter of June 12, 1911, Lawrence responded that he had only written a few short stories because it seemed to him that few people were interested in them. He had six complete stories, two already published in the *English Review* ("Goose Fair" and "Chrysanthemums") and "several slight things" (Boulton 1979, 275). In the midst of writing his second novel, *The Trespasser*, Lawrence offered Secker these works for a fall

publication, but they did not amount to enough material to interest the publisher at the time.

Austin Harrison continued to solicit tales from Lawrence for the *English Review*, and in August 1911 Lawrence exchanged letters with an editor who would play a monumental role in the young writer's development, Edward Garnett. A representative for the American magazine *Century* and an editor for the English publishing firm of Gerald Duckworth, Ltd., Garnett offered Lawrence three invaluable services: help in placing the short fiction, editorial advice concerning manuscripts, and influence with his publisher, Duckworth. Lawrence welcomed Garnett's interest, and virtually all of Lawrence's work between August 1911 and May 1913 came under his critical scrutiny (Boulton 1979, 15–16).

Garnett's firm, Duckworth, arranged to publish Lawrence's next novel. However, in late June of 1914 the publisher agreed to Lawrence's proposal that they accept a volume of short stories in the novel's stead (Boulton 1981, 187). (Lawrence wished Methuen to publish this next novel, *The Rainbow*, for they had offered him 300 pounds down for it, whereas Duckworth was offering considerably less.)

As a possible title for the collection of short fiction, Lawrence suggested *Goose Fair*, the title of one of the shorter tales therein. Lawrence, perhaps, thought this title appropriate due to the Midlands' setting shared both by a local fair of the same name and by nine of the twelve tales (Worthen 1983, xxx). Then, too, this title might have been perceived by Lawrence as Bunyanesque, in that each story depicts folly of one kind or another.

Accompanying a letter of July 14, 1914, Lawrence sent to Garnett a reworked "Odour of Chrysanthemums" and other tales likewise revised for the short-story collection and presented his preferred order for the stories:

1. "A Fragment of Stained Glass"
2. "Goose Fair"
3. "A Sick Collier"
4. "The Christening"

5. "Odour of Chrysanthemums"
6. "Daughters of the Vicar"
7. "Second Best"
8. "The Shadow in the Rose Garden"
9. "The Shades of Spring"
10. "The White Stocking"
11. "Vin Ordinaire" retitled "The Thorn in the Flesh," and
12. "Honour and Arms," retitled "The Prussian Officer"

In a follow-up letter of July 17, Lawrence sent Garnett the revised "Vin Ordinaire," now called "The Thorn in the Flesh," an appellation which Lawrence liked so much as to suggest it to Garnett as "a good title for the book" (Boulton 1981, 199). Lawrence argued that this 'thorn-in-the-flesh' concept applied directly to most of the stories. As critic and scholar John Worthen (1983) has suggested, Lawrence, no longer perceiving the work linked only in terms of common setting, now saw it thematically concerned with "pain 'in the flesh'" (xxx). Lawrence's suggestion clearly intimated his awareness that the stories of the collection were thematically bound.

In a subsequent October letter, Lawrence suggested yet another title for the book—one that would reflect the book's overriding theme and the great war that had commenced in August: *The Fighting Line*. Explained Lawrence, "After all, this is the real fighting line, not where soldiers pull triggers" (Boulton 1981, 221). This title for the volume was Lawrence's last and reflected, as Keith Cushman noted (1978), Lawrence's awareness that these stories were an assault upon commonly held beliefs and forms of perception (46). November 26, 1914, saw Duckworth's publication of the volume under the title *The Prussian Officer and Other Stories*; "Odour of Chrysanthemums" was situated dead last.

The January 9, 1915, edition of *The Saturday Review* first evaluated the collection. Although finding the colliery tales less powerful and not as poignant as the title story, dealing as they do with the drab and depressing lives of those living in a mining district (and not at all anticipated from the book's title), the reviewer did acknowledge two great strengths. Lawrence's intense earnestness was

praised as was his “singular ability” to convey to readers that sense of the human soul’s complete isolation (43–4). Two weeks later, January 23, 1915, *Athenaeum* discerned in Lawrence’s presentation of countryside “a keen and poetic understanding,” wherein not only Mother Nature, but human nature, too, seethes with instinct (68). Nevertheless, initial sales of *The Prussian Officer and Other Stories* were disappointing. A close analysis suggests a possible explanation.

In a letter of December 5, 1914, to his American agent J.B. Pinker, Lawrence vented his spleen at Garnett for the latter’s unsolicited retitling of his book *The Prussian Officer*. He called Garnett “a devil” and asked, “What Prussian Officer?” (Boulton 1981, 240–41). Lawrence’s point was that not only did he not title a story “The Prussian Officer,” but that the retitled “Honour and Arms” concerned the *Bavarian* Army, which prior to World War I was not part of the Prussian Army (Worthen 1983, 249).

What could explain Lawrence’s intense animosity toward Garnett? What exactly had Garnett done in the way of restructuring the volume that might have raised the rancor of Lawrence? The tales were reordered by Garnett in the following manner:

1. “The Prussian Officer”
2. “The Thorn in the Flesh”
3. “Daughters of the Vicar”
4. “A Fragment of Stained Glass”
5. “The Shades of Spring”
6. “Second Best”
7. “The Shadow in the Rose Garden”
8. “Goose Fair”
9. “The White Stocking”
10. “A Sick Collier”
11. “The Christening”
12. “Odour of Chrysanthemums”

Garnett began the volume with three of the strongest stories. Thereafter, he seems to have alternated a comparatively weak tale with a much stronger story until numbers ten and eleven, “A Sick Collier”

and "The Christening," which are both relatively minor tales. The collection concludes with yet another masterpiece, "Odour of Chrysanthemums," which simultaneously establishes it as the capstone piece for both the two preceding mining tales and for the book itself. The order is not ineffectual. Opening the volume with the two German military stories both groups them and separates them from the other tales, which are set in the environs of the English Midlands. The question arises, however, as to whether such an arrangement might make the reader expect a number of German stories to follow the first two.

Garnett's order may have reflected sound publishing strategy. It is generally thought that Garnett's changing the titles of Lawrence's story and volume, as well as his rearrangement of the tales therein, was an effort to be both topical and commercial (Worthen 1989, 38). The First World War had only begun the previous August, it must be recalled. But as James Boulton (1981) has noted, Edward Garnett's changing the title of the first story from "Honour and Arms" to "The Prussian Officer" shifted the focus of the story from a critical examination of militarism in general to a criticism of German militarism specifically (6). In addition, Garnett's change of title shifts the focus of the entire volume. The collection's new title is a poor representative of the bulk of the book's content. It is possible, of course, that when the book was printed in November of 1914, Duckworth Publishing might have been on better terms with Lawrence. After all, that summer Lawrence had taken away from them his latest novel, *The Rainbow*, and given it to another publisher. Nevertheless, it would have made no business sense to place on the market a deliberately weak publication, so it must be assumed that Garnett and Duckworth did what they felt was necessary to put forth a successful book.

Apparently, they did not feel that paying close attention to the author's preferences in this matter was necessary. As a result, Lawrence was seething. In fact, his indignation over these unsolicited changes effectively marked the end of his association with Garnett. For this reason, the debate as presented by such critics as Helen Baron, Paul Eggert, Mark Sexton, and David Thompson over the relative worth of Garnett's editing of such earlier Lawrence works as *Sons and Lovers* is not as pertinent in the case of *The Prussian Officer and Other Stories*.

Without a doubt Garnett had given valuable assistance to Lawrence when he was first composing these short stories, but equally certain is the fact that Lawrence thought Garnett had “crossed” him in the matter of *The Prussian Officer and Other Stories*.

Close to the time of the June 1914 revisions of these short stories, it should be recalled, Lawrence wrote the famous letter to Garnett, stating that the theme in his fiction was not diamond, not coal, not soot, but carbon. He told Garnett, subsequently, that he was concerned with what a character was “as a phenomenon or as representing some greater, inhuman will” (Boulton 1981, 183). Janice Harris (1984) thought this carbon metaphor denoted the elemental in humanity: the component in humanity that must participate in universal and cultural rhythms that extend beyond self or understanding (93). Keith Cushman (1978a) saw in Lawrence’s letter his understanding of his characters “in terms of the elemental laws of matter and energy that govern the universe” (37). With this new perspective, man could be seen as one of the phenomena in a world of animate and inanimate matter, and Lawrence’s major concern in 1914 was to successfully render this vision into his art (37).

Ultimately, Lawrence’s discoveries at this time were personal and aesthetic in nature, as illustrated in the final revisions of these tales (Cushman 1978a, 194). Lawrence’s artistic perception in 1914 tried to encompass “the larger ordering beyond the flux of time,” that is to say, “the larger meaning beyond the everyday” (198). Consequently, the tales that had combined symbolism and realism eventually assumed visionary qualities, to which Lawrence added “abstract and idiosyncratic speculation embodied in the metaphysic” (199). The best tales within this collection, thus, became a perfect blend of art and metaphysic: they formed a “seamless whole” wherein “art and idea” became indistinguishable” (200).

With regard to this, Lawrence’s final suggestion to Garnett for the book’s title, *The Fighting Line*, becomes particularly appropriate, for this phrase also appears in Lawrence’s *Study of Thomas Hardy*, begun that September of 1914. Therein, Lawrence stated the aim of self-preservation was to “carry us right out to the firing-line, where what is in contact with what is not” (Lawrence [1936] 1980, 409).

Lawrence continued, "Is not [man's] own soul a fighting line, where what is and what will be separates itself off from what has been?" (425).

Surely, this philosophy and newly found technical mastery influenced Lawrence's arrangement of the contents. A close study of the collection's original structure reveals an ingenious and forceful thematic design.¹ When Edward Garnett changed the order of these short stories and retitled "Honour and Arms," he did Lawrence no favor.

The initial story, "A Fragment of Stained Glass," is largely a tale-within-a-tale set in the fifteenth century. However, the frame tale's current vicar of Beauvale tells his guest that he is writing "a Bible of the English people—the Bible of their hearts—their exclamations in presence of the unknown" (Lawrence 1961, 110). Keith Cushman (1975) noted that the best tales in this collection concern a person who "achieves harmony with his deepest self by going through an intense experience of passion" (188). In so doing, the person makes "contact with the unknown" (189), his soul a fighting line. Obversely, other stories in this collection expose failed contact that results in general isolation (190). Lawrence's vitalistic theme, however, lies in both types of tale. Thus, it would appear that Lawrence's and the vicar of Beauvale's compositions coalesce: *both* present exclamations in the presence of the unknown.

The story proper of "A Fragment of Stained Glass" serves to frame the Vicar's tale of a serf in charge of the stable who is flogged by his master for having "brought down" one of the overlord's horses. The master of the stables then burns down the master of the manor's stable and house. Wounded but avenged, the serf and the flame-haired Martha steal away to the wood seeking safety. That night, he chips out a section from a radiant stained-glass window that depicted Christ's crucifixion. He is soon disenchanted with the stained-glass fragment, though, for by the cold light of a winter's morning it seems only a black, rough stone. However, when sunlight shines through it, he beholds its transformation. He sees the garnet-hued glass as a bloodstone, symbol of his lifestone. Martha, whose hair was described as the color of a red squirrel, demands this mystic talisman of him. He

grants it her; she gives herself to him. Then, the short story's interior tale concludes with the sound of wolves approaching.

The transformation embodied within the stained glass and implicit within the lovers and their relationship is always a possibility in the subsequent stories. Like Laocoön, who warned the Trojans against the Trojan Horse and whose statue adorns the vicar of Beauvale's study, both the vicar and Lawrence perceive beyond the apparent in this modern world, beyond the superficial. Their vision distinguishes what lies within, the life force that enlivens and makes quick. When their characters experience this vision, they form a vital connection. But at work also within some characters' psyches are contrary forces such as will-to-power (an urge to control) or will-to-separateness (a self-imposed isolation) which refuse to acknowledge the 'unknown' in nature or the 'otherness' of another person. The consequence of such a denial in these stories is a death-in-life existence, making transformations impossible.

As Lawrence structured *The Prussian Officer and Other Stories*, this thematic motif masterfully unites the collection, as is illustrated by juxtaposing the first story with another. The tale which most closely parallels "A Fragment of Stained Glass" Lawrence placed last, "Honour and Arms," or "The Prussian Officer" as Garnett would have it. This last story parallels the first in: (1) its master-servant relationship, (2) the servant's warm emotional response to a woman, (3) the physical abuse of the orderly in the form of a beating by a master who, significantly, is identified with ownership of horses, (4) the servant's deep-seated resentment at such treatment that leads to subsequent revenge, (5) the orderly's flight from the scene of vengeance into a wood where he wanders, lost, and where forces of nature will end his life, (6) the orderly's last earthly sight, very much like "the light which stood bright and thick on the tree-tops" witnessed by the serf at his story's end, is "the mountains in a wonder-light. . .gleaming in the sky" (1961, 120, 24), and (7) the servant's violent retribution results in the waste of his young, potentially vital life.

Important differences between the two tales must be noted, as well. "The Prussian Officer" is a much more effective tale, and it focuses on the mechanical and deathly nature of life in the modern world. In this

story, it is the military rather than the feudal system that is life-thwarting and abusive to the individual. Life is governed by the officers' will-to-power, which can nullify the common soldiers' sense of selfhood. Martha and the serf's loving, passionate embrace in the wood is mirrored by the officer and Schöner's deadly struggle in a similar forest. Also, the image of blood disfiguring the serf's face, caused by the "master," contrasts with the servant spilling the blood of his "superior." Not wolves, as in the case of the serf and Martha, but perversity, savagery, and alienation from self and the natural world band together to bring down the orderly, Schöner.

Despite these mirrored reversals, however, "The Prussian Officer" presents a world that is the direct descendent of that evident five hundred years earlier in "A Fragment of Stained Glass." The squirrel the serf thinks he sees on Martha's shoulder, for example, reappears as the chattering squirrel that so terrifies the dying Schöner. Such opposition of similar images and plot devices develops the collection's overall theme and creates six dualistic two-tale sets from the twelve stories.

Lawrence's polar placing of these two stories intimates a clever design that weaves this transformation theme throughout the collection. However, before this can be thoroughly explicated, one must consider whether Lawrence's order establishes an additional order in the work. For example, implicit in Lawrence's arrangement is a literal chronological time frame that depicts the world as unchanged from the Middle Ages into the modern period. A violent world is ubiquitous and although not always physical, the violence that occurs in the stories is no less brutal in its various mental (psychological) manifestations. Most violence is a display of will-to-power, and in these twelve stories the greatest hindrances to the formation of a vital connection between people are will-to-power and will-to-separateness. Characters are isolated unless, by means of a love relationship, they perceive a person's "otherness" and defer their own will to it.

Lawrence's second tale in his arrangement provides more illustrations of such isolation and violence. "Goose Fair" opens with a timeless scene of a young country woman taking her geese to market. The streets are cobblestone, torches illuminate the damp evening, and

the geese recall those that “sat out like stones” in the previous tale, “A Fragment of Stained Glass” (Lawrence 1961, 190). For an instant, this place seems to be the same medieval setting of the previous story-within-the-story. The noise of the hosiery frames in the second paragraph, however, destroy that impression and introduces an industrial setting. But some things never change, despite the passage of 500 years. Not a horse stable this time, but a factory burns, and arson is suspected once again. Physical violence, paralleling the era’s brutal economic conditions largely responsible for much of the town’s grinding poverty, breaks out late in “Goose Fair” with a literal fight between the goose girl and the wealthy capitalist’s son suspected of burning down his father’s failing business for the insurance money. Victimization of the laborer by a member of the privileged class links “Goose Fair” with “A Fragment of Stained Glass” and is implicit, to one degree or another, in all the stories of this collection.

Complementing this pervasive thematic thread is another that concerns how such a world affects love relationships or potential love relationships where will-to-power and withdrawal into oneself obstruct vital connection. Motifs of fragmentation, incompleteness, thwarted transformation, isolation, and death—major themes Lawrence took great care to introduce in “A Fragment of Stained Glass”—run through the collection. Lawrence’s first tale, it becomes apparent, is that keystone fragment which, when restored to its proper place, merges the other collected tales into a whole work of art, just as the replacement of the glass fragment into its original setting would reconstruct the stained-glass window in Beauvale Abbey. Thus, in the same way that a dull stained-glass window is radiantly transformed by sunlight, the collection of short stories continually delineates characters who have the potential for a vital transformation through a successful love relationship.

Now we can turn to another facet of Lawrence’s intricate design for this collection. The first six tales and the last six form a very definite duality. Michael Black (1986) noted how two sets of stories, “Odour of Chrysanthemums”-“Daughters of the Vicar” and “The Thorn in the Flesh”-“The Prussian Officer,” might be viewed as two diptychs in Lawrence’s arrangement, for they are placed side by side (208, 241). This apt configuration of the diptych, however, fails to encompass the

entire collection, for every tale is not arranged beside a counterpart story. Neither does the traditional carved diptych configuration match Lawrence's design, which is dualistic. The lower division of the duality (tales seven through twelve), in fact, mirrors the first. That is to say, its stories are arranged contrapuntally in *reverse* order to those first six tales in the duality's upper division. An image that helps to envision this arrangement is a tree that is reflected upside down in a pool of water at its base. This metaphor captures Lawrence's structure of the collection: the first six tales form "the tree" and the last six works "the reflection." In this manner, the base of the real tree, the sixth tale, is reflected in the seventh story. The top of the actual tree, the first tale, is reflected as the twelfth story. Tales two through five in-between are reflected by their counterparts, eleven through eight, respectively.

Lawrence's arrangement of the tales masterfully couples contrapuntally the first and last tales: "A Fragment of Stained Glass" and "The Prussian Officer." In addition, the first and second stories, "A Fragment of Stained Glass" and "Goose Fair," initiate the lineal (chronological) order that links the remainder of the tales. Furthermore, identical themes progress coherently from the first two tales, Group One, into the next four stories as arranged by Lawrence, Group Two. Four turn-of-the-century stories about coal mining and miners, Group Two is comprised of: (3) "A Sick Collier," (4) "The Christening," (5) "Odour of Chrysanthemums," and (6) "Daughters of the Vicar."

The next four works, all set later in or near England's Midlands, form Group Three. Containing the familiar Lawrence themes, too, they are: "Second Best," "The Shadow in the Rose Garden," "The Shades of Spring," and "The White Stocking."

Two pre-World War I German military tales, positioned last by Lawrence, "The Thorn in the Flesh" and "Honour and Arms" ("The Prussian Officer"), comprise Group Four and possess the same themes as the preceding ten stories.

An examination of these four groups shows that the skillful contrapuntal quality mentioned above between the first and last tale is also present between the two tales of Group One and those of Group Four as well as between Group Two's four tales and those of Group

Three. Thus, with Groups One and Two opposite Groups Three and Four, the initial six stories in Lawrence's order are mirrored in reverse order by the last six stories. A close analysis of the remaining dualistic two-tale sets, initiated already with the comparison between the first and the twelfth stories, "A Fragment of Stained Glass" and "The Prussian Officer," is most revealing.

The second story, "Goose Fair," and the eleventh, "The Thorn in the Flesh," set off each other nicely. Whereas the goose girl is attacked by Will, a willful "son of industry" whose relationship with the well-to-do Lois seems to be rather shallow, in the latter tale it is Bachmann who is the working-class "victim" attacked and humiliated by a "superior." A young soldier forced to climb the side of a fortification, he is so terrified that he loses control of his bladder. Hauled up to the top of the battlement, he is set upon by an abusive sergeant. He instinctively raises his arms to defend himself, striking the officer inadvertently and knocking him into the moat below. (Lawrence's use of water in the commission of Bachmann's "crime" contrasts nicely with the use of fire in "Goose Fair.") The mortified and fearful soldier seeks solace and safety with his girl Emilie, an officer's maidservant. Both know he will be arrested if found.

Will Selby, on the other hand, *is* arrested but not for his graver crime of arson. He is jailed overnight for his run-in with the goose girl, and the tale ends with him walking arm-in-arm with his lady of quality, Lois, who has maidservants of her own. Her knowledge of Will's moral turpitude—she accuses him point blank of burning down his father's business, and she sees the black eye given him by the goose girl—temporarily gives her the upper hand in this relationship. Will knows it, submits to her will, yet is contemptuous of the entire situation.

Unlike this unvital couple, Emilie and Bachmann acknowledge each other's "otherness" that night when they become lovers. Thus, they connect with life. However, they are forcibly separated at the story's end as Bachmann is arrested and led away. The lovers realize, nevertheless, that the authority of their superiors cannot destroy the knowledge they share, the integrity of their relationship, or their vital bond.