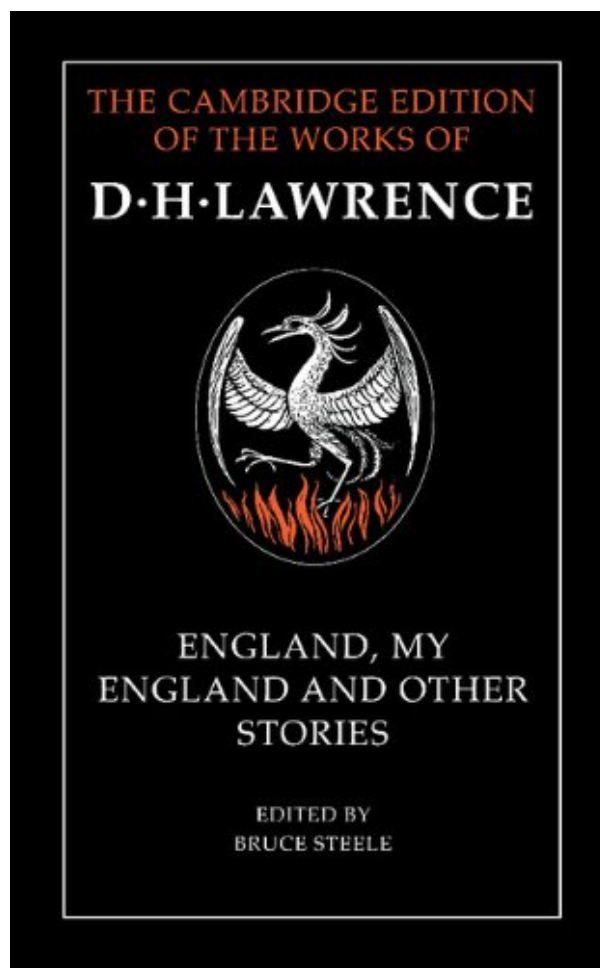


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ENGLAND, MY
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About the Author

David Ellis is the author of *Lawrence's Non-Fiction: Art, Thought and Genre* and *Wordsworth, Freud and the Spots of Time*. He has been commissioned to write Volume HI of the New Cambridge biography of Lawrence.

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The fourteen short stories collected in this volume were written between 1913 and 1921, most of them against the background of the 1914-18 War. All but one were published in slightly different versions by magazines and periodicals on both sides of the Atlantic. Ten were selected and revised by Lawrence for his collection *England, My England* published in 1922 in the United States and 1924 in Britain. Some of the stories included in this volume are "Tickets Please", "The Blind Man", "Monkey Nuts", "Wintry Peacock", "Hadrian", "Samson and Delilah", "The Primrose Path", "The Horse-Dealer's Daughter", and "The Last Straw". The texts aim to recover Lawrence's own intentions, which editors and publishers all too frequently ignored or altered. Where possible, manuscripts and corrected typescripts are used as base-texts. The introduction traces the composition and revision of the stories, setting them in the context of Lawrence's life and work. The textual apparatus gives variant readings, and explanatory notes identify sources, references and quotations. The 1915 version of "England, My England" is given in an appendix.

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About the Author

David Ellis is the author of *Lawrence's Non-Fiction: Art, Thought and Genre* and *Wordsworth, Freud and the Spots of Time*. He has been commissioned to write Volume HI of the New Cambridge biography of Lawrence.

Most helpful customer reviews

5 of 6 people found the following review helpful.

Beware of the bulldog Mrs. Nixon

By Craig Rowland

D. H. Lawrence has written almost as many collections of short stories as novels. *England, My England* from 1922 is the first such collection that I have read. I normally do not enjoy the short story format, yet while I was still reading my first Lawrence novel, *Sons and Lovers*, I thought that the shorter format would suit Lawrence (and me, the fussy reader) better. In comparison to the length of time it took me to finish *Sons and Lovers* and *Women in Love*, I raced through the stories in *England, My England*, with the exception of the first story, the title of which the collection was named after.

It did not bode well that such a boring story should start the collection, but in it Lawrence reveals the same contradictions that typify his writing and continue throughout his stories. In "England, My England", he

writes:

"But he [Winifred's husband] would not give himself to what Winifred called life, Work. No, he would not go into the world and work for money. No, he just would not. If Winifred liked to live beyond their small income--well, it was her look-out."

Throughout the story Winifred bemoaned that her husband Egbert would not go out and get a job. In spite of this, she also felt:

"And Winifred did not really want him to go out into the world to work for money. Money became, alas, a word like a firebrand between them, setting them both aflame with anger."

The stories get better, and the dialogue and descriptions become racier and less couched in euphemism. The final story, "Fanny and Annie", deals with a woman returning to her hometown to marry her first love. Fanny no longer loves Harry as passionately as she felt ten years ago, yet is settling for him since she feels she has no better options. Harry, meanwhile, has slept around with the loosest woman in town, Annie. Annie's mother causes a scandalous scene (in church, no less) where she interrupts the choir and yells out to the entire congregation that Harry has gotten her daughter pregnant and abandoned her. This was a real page-turner and I rushed through the story excitedly.

Lawrence's contradictions appear in "Fanny and Annie" as well. While Harry is singing his solo in the choir, his fiancée Fanny thinks:

"He, it goes without saying, sang like a canary this particular afternoon, with a certain defiant passion which pleasantly crisped the blood of the congregation."

and then, in the same paragraph:

"But, oh, also, it was so repugnant."

One of the funniest stories was "Tickets, Please", where the conductors of a tram-car company, all women, corner the womanizing inspector and beat him up. The inspector had dated and promised the world to all the women in the firm and they beat him into making him select just one of them.

There are more D. H. Lawrence novels in my library that I want to read but no other short story collections. After England, My England, I will seek them out.

1 of 1 people found the following review helpful.

England, my England

By cestrefeld

A series of short stories by DH Lawrence, I found them to be beautifully written, evoking the era of the First World War and after. Whilst I enjoyed reading them, knowing the countryside around Eastwood, where Lawrence lived, but felt just a little disappointed that in several cases there was no definite outcome to the story. One had to imagine what would have happened. Maybe this is Lawrence's deliberate style, differing from the short stories of today, I don't know, but if anyone needs a reminder of how English should be written, these stories are a fine example.

1 of 1 people found the following review helpful.

Lawrence England

By Alan A. Keith

Lawrence was always wonderful. I recommend it to anyone who loves English literature. I chose it because it contained some short stories I hadn't yet read.

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