



By the late 1960s the published texts of DH Lawrence were in a poor state. The Penguin edition of *The Rainbow*, for example, contained numerous errors and the Heinemann Phoenix edition of that novel reproduced the text of the censored American edition.

*Women in Love* was similarly damaged by censorship, and *Sons and Lovers* was only available in the shortened form published by Duckworth in 1913. Heinemann's edition of Lawrence's letters, too, had printed only a small proportion of Lawrence's surviving letters.

By the early 1970s plans had been drawn up for a new scholarly edition which would offer a corrected, reliable text. The only question was: who would take it on? Heinemann were not interested. It was Michael Black, of Cambridge University Press, who convinced his syndicate to accept the project, firstly of seven volumes of letters (an eighth volume was later added) and subsequently of all Lawrence's works.

The first volume of letters, edited by James T Boulton, appeared in 1979, and the first volume of his works, *Apocalypse*, edited by Mara Kalnins, in 1980. Editing was rigorous. The intention was to return to a basis of Lawrence's own manuscript readings, his revisions, his corrections to typescripts, and his proof corrections in the sometimes very different American and English editions. Altogether almost 40 editors, working under Boulton and an editorial board consisting of publishers and scholars, were engaged on the Lawrence edition. The third volume of *The Poems*, edited by Christopher Pollnitz and published in 2018, was the 40th and final volume of the whole Cambridge edition.