



The Prussian Officer and Other Stories

D.H. Lawrence , Brian Finney (Annotations) , John Worthen (Editor)

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His first published collection, these twelve stories were written between 1907 and 1914, during a crucial period of development for Lawrence from which he emerged a leading figure of the modernist movement. Reaching new levels of feeling and experience, these stories range from the tale of a Prussian officer who drives his orderly towards a bloody reckoning, to the strangely exotic elements of '*A Fragment of Stained Glass*', and the divisions within society and conflicts of the heart that form the central themes of '*Daughters of a Vicar*'. Interweaving individual lives, their happiness, failures and defeats, with the profound forces of nature, Lawrence has created stories of remarkable power and sensitivity. This Penguin edition reproduces the newly established Cambridge text, which is based on Lawrence's manuscripts, typescripts and corrected proofs.

The Prussian Officer and Other Stories Details

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Author : D.H. Lawrence , Brian Finney (Annotations) , John Worthen (Editor)

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From Reader Review The Prussian Officer and Other Stories for online ebook

Brian McLean says

Some gruelling, violent stories, not to be missed, but I still feel his short-story telling abilities were to develop further in later volumes. The ones that I appreciated most here had more to do with personal situations and tragedies - "The White Stocking" or "Odour of Chrysanthemums" , for example.

Dan says

Early writings, interesting but inferior to his best. Recommended for the reader interested in the development of a fine writer or the emergence of Lawrence's style; don't miss the introduction by Brian Finney, which gives this book rating its forth star.

Alsy says

Animosity and bitterness is not easy to express face-to-face, let alone in printed text and somehow Lawrence manages to do that and more in "The Prussian Officer."

Jeremy Neal says

Superb, each is like a shining jewel of literary revelation. Some say that aside from the major works, Lawrence is 'difficult', but I think what's more true is that Lawrence just isn't fashionable these days, and in the major works you simply cannot deny his genius, even if you wanted to, and were ignorant enough to try. This collection is fantastic; it cuts to the heart of what Lawrence is all about and each is a delight - some more so than others of course, and the template is in here for the Brangwen sisters of the Rainbow and Women in Love, so if you enjoyed those masterpieces then there is something here for you. Cannot rate this highly enough.

Marc says

Very naturalistic atmosphere. Clearly an early work of Lawrence.

Sarah says

I enjoyed this collection more than *Haystacks*. The stories hung together better as a collection and had repeating themes and motifs. Loved the emphasis on the lives of colliers and the impact of industrialisation on the people and the landscape.

Abby says

This collection of short stories was my first foray into DHL territory, under the guidance of uni, and I actually really enjoyed it. I wasn't sure what to expect as opinion on DHL seems rather polarised into a love/hate type dilemma but, I came away pleasantly surprised by this book. The short story style was a great introduction into DHL as these stories worked alone and as part of the collection.

I am a fan of books that examine sexuality and gender issues and these stories certainly did not disappoint. DHL was ahead of his time: he discusses homosexuality, violence (S&M behaviours) and the various forms that love takes and how it affects not only individuals but their relationships and perceptions on life. It is a fascinating examination of human interaction at its most basic but complex level.

Joshua Rhys says

One of the best short story collections I have been privileged enough to read. Only a couple of stories fall below the masterful level of the rest. The psychological sprawl of some of his longer novels is cut down, making this an ideal starting point for a curious reader. This volume proves that Lawrence doesn't always need an abundance of space to create his particular effect - he knows how to economise with a story too.

Georgia Smith says

Lawrence just has a way, doesn't he? So many of these are deeply autobiographical, but there's so much within these pages that I don't think he can have lived it all - a good proportion of this collection must be invented, and it's that which I think shows just how powerful an author he is. He doesn't just report, he creates, and down to the smallest flicker of emotion, the emptiest space behind an action. It's brilliant, and he's one of my favourites. Just don't expect to finish any of these stories feeling light-hearted.

Annie says

A short read, brutally descriptive in places, yet not one of his finest narratives.

Zanna says

I seem to have a problem with Lawrence. Since hearing about his wife-beating and general abusiveness in Katherine Mansfield's journals I have an unsympathetic attitude to him and can't help but judge his work less kindly (please DO feel free to FLAG this review)

In the past I've *loved* some of Lawrence's poetry; he has an ability to poke and pick at some sneaking feeling until it spills an essence that sounds like poured bullion: verbal treasure. And his skilful identification of emotion with landscape can be deliciously evocative. As Mansfield says, he *lives*; he has force, fire, fearlessness. He has a consciousness of flesh, of being in the body, that is sometimes unpleasant and

invasive. His style is very *penetrating* and very quickly I start to wish he would get out.

Beyond this stylistic objection, I'm philosophically hostile to Lawrence's literary inclination to essentialism. He aims to show how each person or action is part of a Universal in which everything has its place. I feel quite hospitable to a related kind of philosophy in, say, Alice Walker, where although I sense she believes we are in some way all facets of a cosmic spiritual whole, there is no pretension to omniscience and no individual identity is dissolved. Lawrence seems to see essential principles working efficiently or imperfectly in people, so that the humans are only shadows cast by something more real. The world he paints feels **closed**, like Plato's cave. There is no possibility outside of the author's authority. This is a tautology, and to reveal it is very *modern*, and perhaps this is part of what people admire so much in Lawrence, but I find it demoralising. Perhaps I am a cultural reactionary after all...

Dominic says

Goes into some really interesting emotional territory. My first DH Lawrence experience and I loved it!

Mafer Orozco says

Didn't like it that much. It had some thrill but not that much.
