

J·D·H·L·S

Journal of D. H. Lawrence Studies

Citation details

Review: **Annalise Grice**, *D. H. Lawrence and the Literary Marketplace: The Early Writings*.

Author: Jonathan Long

Source: *Journal of the D. H. Lawrence Society*, vol. 6.2 (2022)

Pages: 245–8

Copyright: individual author and the D. H. Lawrence Society.
Quotations from Lawrence's works © The Estate of Frieda Lawrence Ravagli. Extracts and poems from various publications by D. H. Lawrence reprinted by permission of Pollinger Limited (www.pollingerltd.com) on behalf of the Estate of Frieda Lawrence Ravagli.

**A Publication of the
D. H. Lawrence Society of Great Britain**

Annalise Grice, *D. H. Lawrence and the Literary Marketplace: The Early Writings*.

Edinburgh: Edinburgh University Press, 2022.

Pp. xiv + 242. £85.00 (hardcover). ISBN 978 1 4744 5800 9

Reviewed by Jonathan Long

Annalise Grice is to be congratulated on working up her PhD thesis into a highly thought-provoking book that challenges some longstanding preconceptions about how Lawrence's early work was first published, in particular his being labelled as a "working-class genius" discovered by the London publishing set. Her Introduction provides the theoretical basis for her approach but the theorists she refers to there are rarely mentioned elsewhere, allowing her considerable insights into her subject to come across in a very clear and straightforward way. As indicated in her detailed chronology, the book covers the period from Lawrence first writing poetry in 1905 to June 1914 (referred to as the "long" Edwardian period) when he signed the contract for the publication of *The Rainbow* and took on J. B. Pinker as his agent, in other words, before as well as after he became a professional writer. She demonstrates a strong grasp of how the literary marketplace for modernist writers operated in both England and the United States during that period, enhancing this with interesting material from her own research in ten different university or other libraries. Over twenty newspapers, journals and magazines were consulted as well. The fact that the bibliography extends to eighteen pages reflects how much work has been involved at various stages. This may appear to be a lot for a book where the main text extends to not much more than two hundred pages, but Grice's writing style is economical, readily readable and very informative at the same time, and the number of footnotes testifies to the fact that little is said without evidence to support it.

Grice divides her book into three parts (each containing two chapters): the first 'Making a Start (1905–08)', the second 'The London Literary Scene: Mentors and Publishing (1909–12)' and the third 'Literary Commerce (1910–14)'. Acknowledging the fact that, given the space available, a comprehensive account of all that Lawrence wrote over this period would not be possible, she adopts a case studies approach. In spite of its limitations, that approach still makes for a highly persuasive justification of her argument, in view of her multifaceted but broadly chronological presentation of events. In her first chapter Grice challenges the assumption that before the first publication of his poetry in 1909, in the *English Review* (then edited by Ford Madox Hueffer), Lawrence was not interested in becoming a professional writer. She demonstrates that he was in fact already making approaches to an increasing number of friends and acquaintances to assess his work before submitting it to publishers. This included not just poetry and short stories, but also *Laetitia* (the first incarnation of *The White Peacock*).

The second chapter examines Lawrence's interest in socialism, and his first dalliance with journalism, stretching back as early as 1908. Grice looks at Lawrence's connection with *The New Age*, edited by A. R. Orage, in the context of his essay 'Art and the Individual' (subsequently subtitled 'A Paper for Socialists'). Lawrence submitted this to his socialist suffragette contact Blanche Jennings, an example of a contact ideally suited to commenting on this sort of work for him.

In the second part of the book, Grice's third chapter addresses the rôle of Hueffer, Violet Hunt and William Heinemann (publisher of *The White Peacock*), as examples of early supporters of Lawrence's literary career. Refreshingly, Grice singles out certain letters for close examination, providing analysis of Hueffer's letter to Lawrence of 15 December 1909, where he gave an appraisal of the 'Nethermere' manuscript (revised and published in January 1911 as *The White Peacock*), which Lawrence could use as a letter of recommendation to publishers, and Hunt's letter to him of 3 February 1911 that gives evidence of her rôle, which Grice argues

was somewhat more considerable than previously stated. Manuscript copies of these letters contribute two of the four illustrations in the book. Grice demonstrates that Hueffer and Hunt thought Lawrence was a marketable proposition for Heinemann as early as the autumn of 1909. She also reveals new evidence of the initial success of *The White Peacock*, a review in the theatrical woman's magazine *Madame*, not referred to in the introduction to the Cambridge Edition of the novel.

In her fourth chapter Grice takes a fresh look at the significance of Edward Garnett to Lawrence's literary career from their first contact in 1911, and the assistance he gave in getting his poems, plays and short stories published. Furthermore, in the face of advice from Hueffer that he should not publish 'The Saga of Siegmund' (published as *The Trespasser*) in view of its "erotic" content, Garnett with his experience as a publisher's reader, critic, and writer, together with his experience of censorship issues, helped Lawrence with the content of the book. As Grice portrays it, without Garnett's editorial interventions neither Duckworth nor any other publisher might ever have published *The Trespasser* and *Sons and Lovers*, the latter being key to Lawrence's literary success.

In the final part of the book, Grice uses her fifth chapter to demonstrate the effort that Lawrence made to mix with a whole variety of writers to further his career. These included Ezra Pound, W. B. Yeats, and Rachel Annand Taylor, about whom he presented a paper at the Croydon English Association. Lawrence also enjoyed the patronage of Edward Marsh, who invited him to contribute his poem 'Snap-Dragon', which he would have seen in the *English Review*, to his first *Georgian Poetry* anthology. Through that connection with the Georgian poets Lawrence was to develop one with several contributors to the significant "little" magazine *Rhythm* (to which he contributed), not least its editors, Katherine Mansfield and John Middleton Murry.

No book of this sort would be complete without an examination of Lawrence's relationship with his American publishers. In her final chapter, Grice examines the contribution that Mitchell

Kennerley made to Lawrence's success. Although the relationship soured, he was the publisher in the United States of all of Lawrence's books during this period, except for the first, *The White Peacock*. In addition, through his magazine *Forum* he published Lawrence's short story 'The Soiled Rose'. Furthermore, he arranged for Edwin Björkman to produce an introduction to the first American edition of *The Widowing of Mrs Holroyd*, for which Lawrence supplied information, although the introduction did promote an image of Lawrence that he did not care for, that of a working-class writer.

In view of the period of time it covers, it is difficult to imagine a more closely researched and analysed account of Lawrence's early writing practices and efforts at publication, to which the space available for this review can only do partial justice. This book is a model for studies of the formative years of other modernist writers and publishing practice at the time, and indeed an inspiration for those examining with a focus on periodical publication the later periods of Lawrence's writing career.

Paik Nak-chung, *A Study of 'The Rainbow' and 'Women in Love' as Expressions of D. H. Lawrence's Thinking on Modern Civilization*.

Gyeonggi-do: Changbi Publishers, 2021.

Pp. 243. £14.99 (Kindle edition). ISBN 978 8 9364 7855 1 (paperback).

Reviewed by Jeff Wallace

It is a pleasure to be able to encounter the Korean scholar Paik Nak-chung's study of D. H. Lawrence. The book is Paik's 1972 Harvard doctoral thesis, virtually unchanged. Even before the completion of his research, Paik had begun to build a distinguished intellectual career in the democratic movement of Korean politics and culture; after it, he dedicated himself to working for a Korean readership. In