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Author: Lee M. Jenkins

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a result of reading novels – and there was one novelist whose work was read with the same intensity as many might read the scriptures. That novelist was D. H. Lawrence" (107).

In his conclusion, Worpole calls for a new appreciation of the importance of farming. He surveys how farming has changed, especially in East Anglia with the loss of much flora and fauna due to the predominance of cereal growing. He also raises concerns about animal welfare, environmental problems and food security; observing how the experiment of Frating "reminds us that food issues can bring farming and wider social and environmental concerns together, particularly in a time of crisis" (146). Here Worpole was talking about the pandemic. Russia's invasion of Ukraine was yet to happen.

Donna Krolik Hollenberg, *Winged Words: The Life and Work of the Poet H. D.*
Ann Arbor MI: University of Michigan Press, 2022.
Pp. vi + 378. £68.95 (hardcover). ISBN 978 0 472 13301 7

Susan McCabe, *H. D. and Bryher: An Untold Love Story of Modernism*.
New York: Oxford University Press, 2021.
Pp. xviii + 400. £25.99 (hardcover). ISBN 978 0 19 062122 3

Reviewed by Lee M. Jenkins

These two new biographies of the poet, novelist and sometime friend of Lawrence, H. D. (Hilda Doolittle), build in different ways on Barbara Guest's standard biography of 1984, *Herself Defined: The Poet H. D. and Her World* (Janice Robinson's *H. D.: The Life of an American Poet* [1982] has long been discredited due to its false claim that Lawrence, and not the musicologist Cecil Gray, was the biological father of H. D.'s daughter, Perdita). Where Hollenberg's book is "straight" biography, if such a term may be

applied to its bisexual subject, McCabe's focus is on H. D.'s emergence into her gay identity after the breakdown, late in 1917, of her marriage to Richard Aldington – novelist, poet and, later, biographer of both D. H. and T. E. Lawrence. In 1918, H. D. met Bryher (Winifred Ellerman), daughter of billionaire shipping magnate Sir John Ellerman, who would herself become a writer (of historical fiction). The two women were lovers, briefly, and would remain close companions for life, Bryher's wealth supporting Perdita and H. D. herself, albeit to the detriment of her writing, if we accept Lawrence Rainey's controversial judgment in his *Institutions of Modernism: Literary Elites and the Public Sphere* (1999).

H. D.'s autobiographical novel *Bid Me to Live* (*A Madrigal*) came out in 1960, the year of the *Chatterley* trial and a year after Grove Press, in America, had published the first unexpurgated edition of Lawrence's novel. These landmark events generated new interest in Lawrence and in his surviving contemporaries, H. D. among them (she died in 1961). The 1980s would see the feminist recuperation of H. D. as a writer in her own right, her star rising in inverse ratio to the slide in Lawrence's reputation following the publication of Kate Millett's *Sexual Politics* in 1970. The publication of *Bid Me to Live* was featured in a *Newsweek* article titled 'Life in a Hothouse': that hothouse was 44 Mecklenburgh Square, in London's Bloomsbury district, where, after their expulsion from Cornwall in October 1917, H. D. had given Lawrence and Frieda temporary sanctuary in her first-floor bedsit. The interpersonal relationships – the "Bacchic orgy of war-time love and death" – which unfolded there between the Lawrences, H. D., Aldington (who was then in the army) and others are lightly fictionalised in H. D.'s novel (*Bid Me to Live*, ed. Caroline Zilboorg [Gainesville FL: UP of Florida, 2015], 85) and in Aldington's 1929 war book *Death of a Hero*. What Lawrence called "the Mecklenburg [sic] Square days" (*3L* 728) are also revisited but transposed to the immediate post-war period in the early chapters of *Aaron's Rod*, in which H. D. is drawn in cruel caricature as "Julia",

the name she would take for herself in *Bid Me to Live* (a kinder cameo of H. D. is included in Lawrence's next novel, *Kangaroo*).

H. D. and Lawrence had first met in August 1914, days before the outbreak of the First World War. In the war years, Lawrence would collaborate with H. D. and Aldington on the *Some Imagist Poets* anthologies sponsored by Amy Lowell, which appeared between 1915 and 1917 (a swansong anthology would be published in 1930). In 1915, Lawrence and Frieda were for a period near neighbours of H. D. and Aldington in Hampstead, Lawrence's friendship with H. D. deepening in the aftermath of the stillbirth of her first baby daughter in that year. There were poetic as well as personal reciprocities between the two: the resurrection myths drawn from J. G. Frazer's *Golden Bough* and from Greek mythology which underwrite H. D.'s poetry are legible in Lawrence's wartime verse from 1915. For his part, Lawrence's loose interpretation of Imagist do's and don'ts may have encouraged H. D.'s transition, from 1916, towards the longer and more expressive forms of her post-Imagist verse.

In the course of her sessions with him in the 1930s, Freud had urged H. D. to undertake a writing cure in order to overcome her war trauma. *Bid Me to Live* is her belated attempt to do so and to come to terms with Lawrence too, by framing the story of their friendship and their falling out on and in her own terms. H. D. returns in *Bid Me to Live* to her gendered debates with Lawrence in the war years, the most significant product of which is her 1917 poem 'Eurydice', which was written for Lawrence originally as a two-part Orpheus-and-Eurydice piece. Lawrence's response was that she should "stick to the woman speaking", and H. D. duly redacted her diptych as a monologue – but a monologue in which she speaks back, through a Greek mask, to Orpheus, the archetypal male poet, spurning Lawrence's "man-is-man" "woman-is-woman" sexual politics (Zilboorg, ed., *Bid Me to Live,* 82).

McCabe's biography makes H. D. and Bryher newly relevant to twenty-first-century identity politics, arguing that "today's explosion of gender and sexual possibilities … offers a chance to

look anew at this couple seeking an alternative idea of 'family' and creative collaboration" (15). As Hollenberg's book shows, however, it was in working through her relationship with the Lawrence who was both an ally and an antagonist that H. D. learned, as she put it in a letter to Bryher, how "to be both": how to be bisexual in her lived and writerly identities (163).

'Eurydice' has been read as a manifesto for a feminist poetics, and Hollenberg invokes the poem to connect H. D.'s "protracted [war] trauma" with her creation of "uniquely female images of creativity" (2). But Hollenberg also insists that "sex is more than merely a binary entity" in H. D.'s writing and life, and this is where her biographical narrative differs from the gay teleology traced by McCabe. For McCabe, H. D. moves in the post-war period beyond the men she called her Initiators, including Lawrence, Aldington and H. D.'s first fiancé, Ezra Pound: Lawrence's death in 1930 isn't granted even a passing mention in McCabe's biography. Hollenberg, by contrast, points up the importance to H. D. of Lawrence's posthumous legacy, noting for example that H. D. was reading Aldous Huxley's 1932 edition of Lawrence's *Letters* in the period of her analysis with Freud. In 1955, H. D. would read Harry T. Moore's biography of Lawrence, *The Intelligent Heart*, which led her "to reflect on Lawrence's role in her life": it was "a shock to find a letter of his [to her] printed in the book", a shock that brought back "the Madrigal memory of the Frederico, old Rico", Lawrence's *nom de guerre* in *Bid Me to Live* (Hollenberg 267).

Both Hollenberg and McCabe make extensive use of the H. D. archive at Yale, but where Hollenberg guides the reader with a sure hand through the maze and mass of H. D.'s unpublished manuscripts, McCabe replicates their density, running the risk of losing the uninitiated reader in the labyrinth of H. D.'s texts. McCabe subscribes uncritically to H. D.'s mysticism and hermeticism, whereas Hollenberg reveals the palimpsestic overlaying of mythic on real time in H. D.'s fiction and poetry, for example H. D.'s chthonic "marriage" to Lawrence in the passage in *Bid Me to Live* in which she figures herself as Persephone to his

Dis. McCabe's is a double biography but it is in her recovery of Bryher – who in Hollenberg's more ambivalent assessment "could be manipulative and domineering" (106) – that McCabe makes an invaluable contribution to modernist and feminist scholarship, drawing new attention to Bryher both as an historical novelist and as a humanitarian activist who assisted Jews fleeing from Nazi Germany.

McCabe emphasises Bryher's and H. D.'s "transwork", in, for example, their ground-breaking collaborations on avant-garde filmmaking and on film theory in the modernist little magazine *Close Up* (1927–33). "Each can be read alone, but without exposing their entangled lives, their stories remain incomplete", McCabe contends (7). More problematic, though, is that McCabe's "study foregoes ultra-close readings of their texts" but instead "links their writing to the duo's gender insecurities, tying visionary experience to its messy genesis in real life" (10). Like Lawrence's, H. D.'s writing is premised on intimate connectivities between life and art and yet without the act of attention that is close reading we inevitably forfeit something of H. D.'s significance *qua* writer – as the poet whom Lawrence visited in a dream to tell her "Hilda, you are the only one of the whole crowd, who can really *write*" (Hollenberg 267). Whatever credence we may give to H. D.'s interpretation of her dream, Lawrence's high opinion of H. D.'s writing is ratified in his letters (see *2L* 203, *3L* 61). The friendship between H. D. and Lawrence ended in 1918, apparently at Lawrence's instigation, when H. D. became pregnant with Gray's child, but Lawrence had a longer afterlife in H. D.'s own writing than McCabe's biography suggests. H. D.'s intertextual engagement with Lawrence would continue after his death and for the rest of her writing life.

Hollenberg quotes H. D.'s comment on Lawrence's biographer, Harry T. Moore, that "it never seemed to me *fair* that he should ogle + goggle + gobble the whole DHL saga, pre-digested or indigested" (309). The DHL saga receives a fairer treatment in

Donna Krolik Hollenberg's biography of H. D. Susan McCabe's dual biography of H.D. and Bryher tells another story or stories.

James Moran, *Modernists and the Theatre: The Drama of W. B. Yeats, Ezra Pound, D. H. Lawrence, James Joyce, T. S. Eliot and Virginia Woolf*.
London: Bloomsbury, 2022.
Pp. vi+241. £75 (hardcover). ISBN 978 1 3501 4549 8

Robert McParland, *Cultural Memory, Consciousness and the Modernist Novel*.
Washington: Academica Press, 2022.
Pp. viii+189. £142 (hardcover), ISBN 978 1 6805 3883 0, £82.90 (e-book), ISBN 978 1 6805 3883 7

Reviewed by Michael Bell

Each of these books includes a chapter on Lawrence as part of a more general coverage of modernist writers in the light of a chosen theme. James Moran has traced the theatrical aspirations and mutual influences of six major writers either from, or practising in, the British Isles. The sub-title is significant in indicating the scope. It is not a study of the great revolutions in modern drama and has only passing references to continental European or American theatre. Moran's contention is that, since all these writers did their most significant work in other genres, their interest and investment in theatre has constantly been underestimated. The charge of critical neglect is perhaps a little overdrawn: it is after all a matter of proportion and Joyce's *Exiles* rightly attracts less attention than *Ulysses* while Lawrence's drama has surely been acknowledged since Peter Gill's illuminating productions of the 1960s. But Moran's positive contribution is to explore the comparative ambitions and possible mutual influences of these writers as they reacted to each other's work.