

MODERNIST LITERARY COLLABORATIONS BETWEEN WOMEN AND MEN

Major figures including W. B. Yeats, Marianne Moore, D. H. Lawrence, Ford Madox Ford, and Virginia Woolf viewed “cross-sex” collaboration as a valuable, and often subversive, strategy for bringing women’s and men’s differing perspectives into productive dialogue while harnessing the creative potential of gendered discord. This study is the first to acknowledge collaboration between women and men as an important part of the modernist effort to “make it new.” Drawing on current methods from textual scholarship to read modernist texts as material, socially constructed products of multiple hands, the study argues that cross-sex collaboration involved writers working not just with each other but also with publishers and illustrators. By documenting and tracing the contours of their desire for cross-sex collaboration, we gain a new understanding of the modernists’ thinking about sex and gender relations, as well as three related topics of great interest to them: marriage, androgyny, and genius.

RUSSELL MCDONALD is Associate Professor of English at Georgian Court University. His articles and reviews have appeared in *Textual Cultures*, *Irish Studies Review*, *Twentieth-Century Literature*, *New Hibernia Review*, and *Comparative Literature Studies*.

MODERNIST LITERARY
COLLABORATIONS
BETWEEN WOMEN AND MEN

RUSSELL MCDONALD

Georgian Court University



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press & Assessment
 978-1-316-51265-4 — Modernist Literary Collaborations Between Women and Men
 Russell McDonald
 Frontmatter
[More Information](#)



CAMBRIDGE
 UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia
 314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India
 103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
 a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of
 education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781316512654

DOI: 10.1017/9781009070973

© Russell McDonald 2023

This publication is in copyright. Subject to statutory exception and to the provisions
 of relevant collective licensing agreements, no reproduction of any part may take
 place without the written permission of Cambridge University Press & Assessment.

First published 2023

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

NAMES: McDonald, Russell, 1978– author.

TITLE: Modernist literary collaborations between women and men / Russell McDonald.

DESCRIPTION: Cambridge; New York, NY: Cambridge University press, 2023. |

Includes bibliographical references.

IDENTIFIERS: LCCN 2022023315 (print) | LCCN 2022023316 (ebook) | ISBN 9781316512654

(hardback) | ISBN 9781009068963 (paperback) | ISBN 9781009070973 (epub)

SUBJECTS: LCSH: Authorship—Collaboration—History. | Man-woman relationships. |

Modernism (Literature)—History.

CLASSIFICATION: LCC PN171.C65 M35 2023 (print) | LCC PN171.C65 (ebook) |

DDC 809/.9112—dc23/eng/20220720

LC record available at <https://lcn.loc.gov/2022023315>

LC ebook record available at <https://lcn.loc.gov/2022023316>

ISBN 978-1-316-51265-4 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence
 or accuracy of URLs for external or third-party internet websites referred to in this
 publication and does not guarantee that any content on such websites is, or will
 remain, accurate or appropriate.

*In memory of George Bornstein
for his wisdom and guidance as I began this project,
and to Annemarie Hindman
for her love and support as I finished it.*

Contents

<i>List of Figures</i>	page viii
<i>Acknowledgments</i>	x
<i>List of Abbreviations</i>	xiii
Introduction	I
1 Imagining Two as One: Collaboration and the Discourse of Sex Relations in Early Modernism	25
2 The Discord Aesthetic in D. H. Lawrence's Collaborations with Women	66
3 "The Fight to Be Affectionate": Textual Intimacy and the Drive to Animate Marriage	103
4 "The Yolk and White of the One Shell": Modernism's Androgynous Textual Bodies	160
5 Conclusion: Being a Genius Together	205
<i>Notes</i>	224
<i>Works Cited</i>	245
<i>Index</i>	260

Figures

1.1	Title page for <i>The Woman Question</i> by Edward, and Eleanor Marx, Aveling	page 44
1.2	Title page for the first American edition of <i>In Scarlet and Grey</i> by Florence Henniker, including “The Spectre of the Real” by Thomas Hardy and Florence Henniker	50
2.1	Excerpt from Lawrence’s April 4, 1924, letter to Martin Secker listing Mollie Skinner’s alterations for <i>The Boy in the Bush</i>	94
2.2	Dust jacket for the first American edition of <i>The Boy in the Bush</i> , designed by Dorothy Brett and D. H. Lawrence	99
3.1	Front cover and spine of <i>The Desirable Alien</i>	111
3.2	Title page for <i>The Desirable Alien</i> by Violet Hunt, with preface and two additional chapters by Ford Madox Hueffer	112
3.3	One of Ford’s lengthy footnotes from <i>The Desirable Alien</i>	117
3.4	Cover of the British edition of <i>Zeppelin Nights</i>	126
3.5	Title page for <i>Zeppelin Nights</i> by Violet Hunt and Ford Madox Hueffer	127
3.6	Cover of <i>Manikin Number Three</i> , Marianne Moore’s “Marriage”	154
4.1	Althea Gyles’s cover for Yeats’s <i>The Secret Rose</i> (1897)	165
4.2	Table of contents for <i>The Dome</i> , December 1898, showing the chiasmic arrangement of Yeats’s and Gyles’s contributions	171
4.3	Althea Gyles’s cover for Yeats’s <i>Poems</i> (1899)	174
4.4	Headpiece by George Plank for “Virginia Britannia” from <i>The Pangolin and Other Verse</i>	183
4.5	Title page of the first edition of Thomas Lodge’s <i>Rosalynde</i> , as reprinted in <i>The Complete Works of Thomas Lodge</i> , volume 1 ([Glasgow]: Printed for the Hunterian Club, 1883)	185

List of Figures

ix

- | | | |
|------|-------------------------------------------------------------------------------------------------------------------------------------|-----|
| 4.6 | Headpiece by George Plank for “Smooth Gnarled Crape Myrtle” from <i>The Pangolin and Other Verse</i> | 186 |
| 4.7 | Headpiece by George Plank for “The Pangolin” from <i>The Pangolin and Other Verse</i> | 188 |
| 4.8 | Tailpiece by George Plank for “The Pangolin” from <i>The Pangolin and Other Verse</i> | 188 |
| 4.9 | Colophon by George Plank for <i>The Pangolin and Other Verse</i> | 190 |
| 4.10 | Cover of <i>Two Stories</i> by Virginia and Leonard Woolf, the first publication of the Hogarth Press | 198 |
| 4.11 | Image of a snail printed beneath the final line of “The Mark on the Wall” in <i>Two Stories</i> , from a woodcut by Dora Carrington | 203 |

Acknowledgments

This book would not have been possible without the generous suggestions, encouragement, and support of a great many people over the course of more years than it would be prudent to admit.

Through every phase of this book's evolution, John Whittier-Ferguson has been an unfailing source of what Woolf's Lily Briscoe calls "little daily miracles, illuminations, matches struck unexpectedly in the dark." A former mentor turned dear colleague and friend, he has been hard when necessary, approving when warranted, and available always, and for that I give my deepest thanks. The boundless joy he brings to teaching and writing about modernism continually inspires me, and there are no better days than when I feel myself channeling his spirit in my own endeavors.

Martha Vicinus was a crucial early reader who directed me toward many of the nineteenth-century forerunners for modernist cross-sex collaboration discussed in Chapter 1, pointed out some of the most interesting implications of my analyses, and offered critiques that helped to give the book its final shape. James Pethica generously shared his *Collaborative One-Act Plays* volume of the Cornell Yeats series when it was still in draft form and later provided valuable feedback on my discussions of Yeats's collaborations with women. For their comments on versions of various sections, I am grateful as well to Elspeth Healey, Emily Lutenski, Rudolf Mrazek, Jamie Olson, Cephas Sekhar, H. Wayne Storey, Ben Stroud, and Andrea Zemgulys. For quick responses to last-minute email queries, I thank Dominic Janes, Jennifer Sorensen, and Heather Cass White. For their gracious time with the typescript, I thank Aaron McCollough and James L. W. West III.

Early in the review process, I received permission from Cambridge University Press and another press to submit to both simultaneously; as a result, I had the extraordinary benefit of four initial readers' reports, and I want to thank those individuals for their tough, constructive critiques, which greatly helped me to rethink the book. My two final Cambridge

Acknowledgments

xi

University Press readers offered much-appreciated suggestions as well. Also at Cambridge University Press, I am grateful to Ray Ryan, senior commissioning editor for English and American literature, for his belief in this project and patience as I completed it, and to Edgar Mendez, senior editorial assistant, for guiding me through the submission and production process. Sharon McCann (content manager) and Vinithan Sedumadhavan (project manager) have been a pleasure to work with as well. I feel very fortunate that Devon Thomas was available to create the book's index, and I thank her for doing such a comprehensive job.

I could not have written this book without the support of my departmental colleagues over the years at Kalamazoo College, the Pennsylvania State University, and, most of all, Georgian Court University. Special thanks to Andy Mozina for informing me of the collaboration between Malcolm Lowry and Margerie Bonner, which paved the way for a conclusion that had long proved elusive, and to Robin Schulze, who provided a lifeline at a difficult time, and whose inspired editing of Marianne Moore has been essential to my own work.

For helping me with countless interlibrary loan requests and research queries, I thank the librarians at the University of Michigan, Kalamazoo College, the Pennsylvania State University, and Georgian Court University. For granting me access to and, in many cases, providing scans of archival materials, I thank the curators at the Harry Ransom Center, University of Texas at Austin; the Henry W. and Albert A. Berg Collection of English and American Literature, New York Public Library; and the Beinecke Rare Book and Manuscript Library, Yale University. For their kind and timely assistance as I was preparing the final typescript for submission during the COVID-19 pandemic, I am especially grateful to Tara Craig and Meredith Self at the Rare Book and Manuscript Library, Columbia University; Peter Corina at the Division of Rare and Manuscript Collections, Cornell University Library; Tomas Jaehn at the Center for Southwest Research and Special Collections, University of New Mexico Libraries; Juli McLoone at the University of Michigan Library (Special Collections Research Center); and Brianna Cregle, Brianna Garden, and AnnaLee Pauls at the Department of Special Collections, Princeton University Library.

For permission to quote from unpublished letters by Monroe Wheeler, I thank Vincent Cianni on behalf of the Monroe Wheeler Archive.

Much of the material in Chapter 2 appeared previously, in somewhat different form, as “Revision and Competing Voices in D. H. Lawrence’s Collaborations with Women” in *Textual Cultures* 4.1 (Spring 2009): 1–25.

There are many friends and colleagues who may not have aided directly with this project but whose support along the journey has mattered greatly: J. Larry Caldwell, Paul Cappucci, Jessica Hausmann, Joseph Heininger, Thomas McGuire, James Mitchell, Chris Palmer, Pamela Rader, Ryan Stark, and John Young. I also thank the many extraordinary students I've been privileged to teach over the years, whose insights have done more than they likely would imagine to influence their instructor's thinking about many of the writers, works, and issues examined here.

For their tolerance and steadfast support of me through good times and bad, I am eternally grateful to my family, especially my in-laws, Don and Margaret Hindman; my dad, Daniel McDonald; my daughter and most cherished reading companion, Meredith McDonald; and my best friend and life partner, Annemarie Hindman.

Finally, this book would not exist if not for the profound guiding influence of the late George Bornstein. He helped set the course of my career by introducing me to textual scholarship, shared a lifetime's worth of insights about the profession, modeled how to balance academic success with a rich family life, and supported me long after I left his tutelage through what he liked to call the Bornstein Industries Lifetime Service Plan. I will forever treasure his warmth, humor, and friendship.

Abbreviations

AQS	<i>A-Quiver with Significance: Marianne Moore 1932–1936</i> , edited by Heather Cass White (Victoria: ELS Editions, 2008)
AV-A	W. B. Yeats, <i>A Vision</i> (1925), edited by Catherine E. Paul and Margaret Mills Harper (New York: Scribner, 2008)
AV-B	W. B. Yeats, <i>A Vision: The Revised 1937 Edition</i> , edited by Margaret Mills Harper and Catherine E. Paul (New York: Scribner, 2015)
Beinecke	Beinecke Rare Book and Manuscript Library, Yale University
BG	Ann Saddlemyer, <i>Becoming George: The Life of Mrs. W. B. Yeats</i> (Oxford: Oxford University Press, 2002)
BinB	D. H. Lawrence and M. L. Skinner, <i>The Boy in the Bush</i> , edited by Paul Eggert (Cambridge: Cambridge University Press, 1990)
BinB-1924a	D. H. Lawrence and M. L. Skinner, <i>The Boy in the Bush</i> (London: Martin Secker, 1924)
BinB-1924b	D. H. Lawrence and M. L. Skinner, <i>The Boy in the Bush</i> (New York: Thomas Seltzer, 1924)
BMM	<i>Becoming Marianne Moore: The Early Poems, 1907–1924</i> , edited by Robin G. Schulze (Berkeley: University of California Press, 2002)
CL	W. B. Yeats, <i>The Collected Letters of W. B. Yeats</i> , general editor John Kelly, 5 vols. (Oxford: Oxford University Press, 1986–)
COAP	W. B. Yeats and Lady Gregory, <i>Collaborative One-Act Plays, 1901–1903</i> , edited by James Pethica (Cornell and London: Cornell University Press, 2006)
FS	M. L. Skinner, <i>The Fifth Sparrow: An Autobiography</i> (Sydney: Sydney University Press, 1972)

xiv

List of Abbreviations

- L* D. H. Lawrence, *The Letters of D. H. Lawrence*, general editor James T. Boulton, 8 vols. (Cambridge: Cambridge University Press, 1979–2000)
- P* W. B. Yeats, *The Poems*, edited by Richard J. Finneran, 2nd ed. (New York: Scribner, 1997)
- PM* D. H. Lawrence, *Paul Morel*, edited by Helen Baron (Cambridge: Cambridge University Press, 2003)
- PO* D. H. Lawrence, *The Prussian Officer and Other Stories*, edited by John Worthen (Cambridge: Cambridge University Press, 1983)
- SL* D. H. Lawrence, *Sons and Lovers*, edited by Helen Baron and Carl Baron (Cambridge: Cambridge University Press, 1992)
- VPI* W. B. Yeats, *A Variorum Edition of the Plays of W. B. Yeats*, edited by Russell K. Alspach (New York: Macmillan, 1966)
- VSR* W. B. Yeats, *The Secret Rose, Stories by W. B. Yeats: A Variorum Edition*, edited by Warwick Gould, Phillip L. Marcus, and Michael J. Sidnell, 2nd ed. (Houndmills: Macmillan, 1992)
- WL* D. H. Lawrence, *Women in Love*, edited by David Farmer, Lindeth Vasey, and John Worthen (Cambridge: Cambridge University Press, 1987)
- YVP* *Yeats's Vision Papers*, general editor George Mills Harper, 3 vols. (Iowa City: University of Iowa Press, 1992)