HD's WEB

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A NOTE FROM THE EDITOR:

HD's Web is dependent on the kindness and generosity of the contributors (and publisher). In this issue, once again, a happy variety is provided by fellow readers of and thinkers about the works of HD and her circle. First is a piece by Marina Camboni tracing the personal, literary, and political connections between Bryher and Walter Benjamin. Lisa Simon rethinks HD's approach to ancient artifacts through a reading of the early story, "The Greek Boy." As part of a larger project, Nephie Christodoulides considers HD's Corfu experience of the "writing on the wall" as alchemical visions to be understood within the context of Hermeticism. Several drafts of *Asphodel* and *Madrigal* (aka *Bid Me to Live*) are compared by Alice Kelly in her study of HD's inscription of her wartime trauma, with particular focus on the stillbirth of her child. Finally, Nephie Christodoulides describes the experience of teaching *The Sword Went Out to Sea* to a modernist and postmodernist fiction class at the University of Cyprus; appended are brief essays by three of her students, assessing their experience of reading HD's work. Several of these contributions are works in progress: the authors are open to comment and suggestions for further development.

With the recent publications of her prose works *The Sword Went Out to Sea* and *Majic Ring* (soon to be followed this year by *White Rose and the Red* and *The Mystery*) and my own personal tendency to focus on her longer poetic works, HD's early poetry had receded in my awareness. When I turned recently to her earliest collection of poetry, *Sea Garden* (1916), one poem struck me particularly with renewed significance: the well-known "Sheltered Garden" (*Collected Poems* 19-20) insisted on the need for fearlessness.

In the poem, the speaker thinks of fruit, pampered in order to grow more uniformly: "pears wadded in cloth," "melons…smothered in straw." And she asks:

Why not let the pears cling
to the empty branch?
All your coaxing will only make
a bitter fruit—
let them cling, ripen of themselves,
test their own worth,
nipped, shriveled by the frost,
to fall at last but fair
with a russet coat.

This demand, to be allowed to mature freely, to fail, to be shaped by authentic experience, is a powerful call to give up “this beauty, / beauty without strength” that “chokes out life.” While the sheltered garden seems to provide space for fruitfulness, it actually causes the speaker to “gasp for breath,” because the life provided shields the pear, the melon, the speaker, from self-knowledge (the chance to “test their own worth”) and real maturity (“to fall at last but fair / with a russet coat,” or, in the case of the melon, to taste “tart,” “to taste of frost-- / the exquisite frost”). In order for the individual worth and fruition of pear and melon, to be known and valued, they must be left exposed to wind and weather. Even if the fruit or trees break, one would see that “the fight was valiant.”

The richness of HD’s work is manifested in her willingness to experiment and to pursue many modes of writing despite others’ discouragement, in her appreciation (even privileging) of side branches of story, history, science, and religious thought, and in her engagement with non-literary forms such as film and sculpture. This richness comes from a courage that fears stagnation and suffocation more than failure itself. “Sheltered Garden” invites and challenges the reader to leave this garden, and “find a new beauty / in some terrible / wind-tortured place.”

So: may the months ahead be fruitful with fearlessness in learning, in making, and in living. Even if there be frost and wind.

Maria Stadter Fox

ARTICLE: Bryher and Walter Benjamin: Between Barbarism and Modernity

This is a shorter, English version of “Bryher: fra barbarie e modernità,” which can be found in *Words at War: Parole di guerra e culture di pace nel “primo secolo delle guerre mondiali”* [Words of war and cultures of peace in the “first century of world wars”], Marina Camboni, Gigliola Sacerdoti Mariani, and Biancamaria Tedeschini Lalli, eds. (Firenze: Le Monnier Università, 2005), 1-26.

Bryher and Walter Benjamin: Between Barbarism and Modernity

Marina Camboni, Università di Macerata

To borrow from a famous poem by Sylvia Plath, a “letter set me going” into the adventure of document-hunting in the rich archives of the Beinecke Rare Book and Manuscript Library at Yale. For it is the letter that Walter Benjamin sent to Bryher in December 1937, now in Bryher’s Papers, that originates both the investigation and the narrative thread of my talk. Interweaving historical and literary data with cultural reconstruction and some guesswork, I shall briefly outline the personal, literary, and political links that connected Bryher and Benjamin in this very dramatic history, where modernity and barbarism are tightly interwoven.

Susan Stanford Friedman's *Analyzing Freud* offered both essential information and interpretive inputs that were relevant to my work, while historian Carlo Ginzburg suggested a method of historical and cultural reconstruction that was very productive.[1]

Directly and indirectly Bryher, the heiress of a shipping tycoon, played a very important role in connecting Europe and America, in shaping Anglo-American modernist culture, and in promoting some of its avant-garde figures and publications.

Sylvia Beach wrote of her:

> Bryher, though she won't like my mentioning it, has done more than anyone to maintain international contacts throughout wars, and to keep together her large family of intellectuals, who are dispersed in many countries. She has looked after them in war and peace, and her correspondence is vast.[2]

In *The Heart to Artemis,* a memoir which she published in her old age, Bryher represents herself as the quintessential modern woman, naturally attuned to the changing times, taking easily, as if by instinct, to the new means of transportation, like the airplane, to the new technologies and innovative tools like the camera, which in Paris Man Ray taught her how to use, and to the new arts and music.

To be modern was for her first of all to claim for oneself the difference residing in each human being, to be allowed a personal and intellectual development respectful of "individual talents" rather than of social imperatives. Her representation of men and women in her generation as "mass-produced little Victorias and Alberts already sitting on our memorials" offers a brilliant synthesis of her feelings as well as of the kind of mass conformity that fostered her individualism.[3]

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[1]*Analyzing Freud: Letters of H. D., Bryher, and their Circle*. Susan Stanford Friedman, ed. (New York: New Directions, 2002). Carlo Ginzburg's *Il filo e le tracce* [The thread and the tracks] (Milano: Feltrinelli, 2006), particularly his introduction to the volume. On this same theme I have published a different and much longer essay entitled "Bryher: fra barbarie e modernità," *Words at War: parole di guerra e culture di pace nel "primo secolo delle guerre mondiali,"* Marina Camboni, Gigliola Sacerdoti Mariani, Biancamaria Tedeschini Lalli, eds. (Firenze: Le Monnier, 2005), 1-26.

[2]Sylvia Beach, *Shakespeare & Company* (1956), New Edition, intro. James Laughlin (Lincoln: University of Nebraska Press, 1991), 103.

[3]Bryher, *The Heart to Artemis: A Writer's Memoirs* (New York, A Helen & Kurt Wolff Book: Harcourt, Brace & World, 1962), 161. This memoir has been reprinted in 2006 by Paris Press.

Particularly between the two wars she devoted herself to "discovering" new ground in cinema, in literature, and in psychoanalysis. She wrote review articles, film criticism, essays, and autobiographical pieces. The sheer diversity of her interests, her literary ambitions, her belief in psychoanalysis as a cure-all for everybody and for her problems with sexual identity, tell of the complexity of the person and of the variety of ways and means through which she connected with her contemporaries.

In *The Heart of Artemis* she wrote:

> [...] I prayed that my destiny might be service to artists and poets. I saw myself as a Gozzoli page […]. Fate granted me my wish in part and turned me into a mixture of nurse and business adviser […]. I have rushed to the penniless young not with bowls of soup but with typewriters. (178)

Bryher became a patron and a supporter of quite a number of artists, besides H.D. and her two husbands, Robert McAlmon and Kenneth Macpherson. Reading her diaries and her letters at the Beinecke, I was able to recover the names of many of the artists her money went to. Recipients of her donations were—to mention only a few famous names—such diverse writers, artists, and intellectuals as Germans Else Lasker Schuler, Heinrich Mann, and Walter Benjamin, Frenchmen Paul Valéry and Yves Bonnefoy, Americans Marianne Moore, Horace Gregory, Marya Zaturenska, Jean Toomer, and Richmond Barthé (a leading light of the Harlem Renaissance), and compatriots Dorothy Richardson and the Sitwell brothers.[4]

Her money was also behind some of Harriet Shaw Weaver's Egoist Press publications, behind Robert McAlmon's Contact Editions, and behind *Close Up*, edited by Kenneth Macpherson. In 1935 Bryher launched *Life and Letters To-day*, a journal through which she gave form to her own political and cultural ideas, and tried to build a transnational European culture capable of countering Nazi and Fascist nationalisms, while reaching out to a transcontinental culture. The journal published contributions from many expatriate writers such as Thomas and Heinrich Mann and Ignazio Silone.

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[4]See Bryher Papers at the Beinecke Rare Book and Manuscript Library, Yale University.

Bryher wanted to have direct contact with the crude reality of facts and history, as an antidote to the freezing of identities within what, with Pierre Bourdieu, we could call the Edwardian "illusion of reality."[5] Bryher's was the ethical modernity of "a moral revolt" (*Heart to Artemis*, 204) that would in time embrace art and politics. It was her moral revolt against racism in the U.S. that made her distribute posters in support of the Scottsboro boys; it was her moral revolt against German anti-Semitism that made her march with the yellow star of David pinned on her lapel and that made her distribute among her friends the pamphlet *J'accuse*!, published by the World Alliance for Combating Anti-Semitism.[6]

A telling paragraph concludes "What shall you do in the War?", a piece Bryher contributed to the last issue of *Close Up* in 1933, where she describes the violence she had seen during her last stay in Berlin and denounces the persecution of the Jews and of all the intellectuals who had to leave Germany "because they believed in peace and intellectual liberty." She ends her discourse with an appeal to the readers and filmgoers, asking each of them to take a stand and "help to raise respect for intellectual liberty," for otherwise everybody would plunge "towards a not to be imagined barbarism."[7]

"Barbarism" is also a keyword in the editorial of the Fall 1937 issue of *Life and Letters To-day*, where we read:

> In withstanding tidal barbarism [«Life and Letters To-day»] is doing more than saving. […] More important than to save is to make ―to make something that will defeat barbarism.[8]

Following her own advice to fight barbarism personally, Bryher started to help and support many of the victims of Nazi persecution. And it was Walter Benjamin's economic need as a German-Jewish intellectual in exile in Paris that initiated their relationship.

We do not know for sure how and when Benjamin and Bryher first met, but we can guess with some approximation that it must have happened before 1936, through Adrienne

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[5]Pierre Bourdieu, *The Rules of Art* (Paris: Seuil 1992). Trans. Susan Emanuel (Cambridge: Polity Press, 1996), 13.
[6]See on this the letters published by Friedman in *Analyzing Freud.*
[7]*Close Up* 10.2 (1933): 192.
[8]Editorial, p. 1. The magazine's official editor was Robert Herring but in his words he is certainly presenting Bryher's feelings.

Monnier, Sylvia Beach's friend and companion in Paris. This proletarian intellectual, who—in the years before the war—offered support to refugees from the Nazi-fascists, Benjamin and Gisela Freund among them, asked Bryher to contribute to relieve them from their economic difficulties. Monnier had met Benjamin in January 1930, when he went to visit her at her Maison des Amis des Livres in Rue de l'Odéon, Paris.[9] From some of the letters Benjamin wrote in the late thirties we learn that he had a high opinion of Adrienne Monnier and counted on her assistance as a translator, and on her literary connections to promote and circulate both his writings and those of his friends, Bertolt Brecht especially.[10]

In her second memoir, *The Days of Mars,* Bryher mentions having seen Benjamin in April 1940, with Adrienne Monnier and Sylvia Beach in a café in Rue de l'Odéon, near their respective bookshops and circulating libraries. But in an entry in Bryher's diary of June 3, 1936, Benjamin is listed next to Adrienne Monnier and Anna Freud. Benjamin's name appears frequently in Bryher's diaries of 1938 and 1939 as one of the recipients of her "letters," an expression she used to hide her sending of money.

In those same years Bryher visited Paris quite often both on her way to London or to Territet, or when going to or returning from the US, where she went to see her psychoanalyst, Hanns Sachs, a refugee himself. There she regularly connected with Sylvia Beach and Adrienne Monnier and, even if she did not personally meet Benjamin, she was informed about his work and his situation as a refugee.

But, to return to the 1940 meeting, of it Bryher remembers a long philosophical discussion between Benjamin and Monnier, at which she and Beach assisted silently, and the sudden question by Benjamin whether he should go to the United States right away. Benjamin had an American visa and was considering the opportunity to leave Paris immediately. "What could we say?" She writes:

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[9]On Bryher's relationship with Sylvia Beach and Adrienne Monnier, see Bryher's *The Heart to Artemis*, especially pp. 207-210; Beach's *Shakespeare & Company*, chap. XI and, with particular reference to Benjamin, Bryher's *The Days of Mars: A Memoir 1940-1946* (New York, Harcourt Brace Javanovich,1972). See also by Adrienne Monnier, «Notre amie Bryher,» *La Gazette des Amis des livres* (May 1940) : 73-74. In the same magazine "Une lettre de Walter Benjamin" is published right before Monnier's portrait of Bryher. On Adrienne Monnier and Walter Benjamin, see Laure Murat, *Passage de l'Odéon: Sylvia Beach, Adrienne Monnier et la vie littéraire à Paris dans l'entre-deux-guerres* (Paris: Fayard, 2003).

[10]See Benjamin's letters to Margarete Steffin and Alfred Cohn in *The Correspondence of Walter Benjamin 1910-1940*, Gershom Scholem and Theodor W. Adorno, eds., trans. R. Jacobson and E. M. Jacobson (Chicago: University of Chicago Press, 1994).

Other than Paris, there were few places where he would have felt at home.

> I tried to temporize [...] but after we left, Adrienne asked me whether as Benjamin had received an American visa, he ought to leave at once? As regards my own refugees, I had always told them to go if possible the day they received their papers. This time I trusted to emotion rather than reason and agreed with her she should wait before urging him to leave, to see how things turned out. What would he do, we wondered, in a small bedroom in a windswept New York where there were no cafés at that time and few friends? I had heard while still in Switzerland that he had got away from Paris in time, we had tried to send him funds for the further journey to Lisbon but it is possible they never reached him; we supposed that he had landed safely in America. (*Days of Mars*, 22-24).

Benjamin was one of the hundred and five people that Bryher helped to leave Europe between 1933 and 1940. She was the Swiss terminal of a group of people who pooled their funds and their support to help Jews or politically persecuted persons to flee Germany, Italy, Austria and other countries. It is as an activist in this group that Bryher "went several times to Vienna and Prague to interview applicants and bring out documents that they needed for their visas." Their "favorite Nazi trick" was "to withhold such papers." And she "used to smuggle them out in copies of the *Times*," a newspaper that "was considered so pro-Nazi at that time that its readers were usually unmolested at the frontier" (*Heart to Artemis*, 276-77).

Although Bryher destroyed almost all evidence, I have been able to track down the names of a good number of her "own refugees."

In the letter he wrote to Bryher on December 1937, Benjamin comments on "Paris 1900," a memoir she had published in the Fall 1937 issue of *Life and Letters To-Day*. Adrienne Monnier had translated it into French with the help of Sylvia Beach and had probably shown it

to him before publication in 1938. In this piece Bryher evokes her first trip to Paris in 1900 as a five-year-old child visiting the Great Exhibition with her parents.[11]

Since 1927 Benjamin had been researching and writing on the Parisian arcades, a large project centering on Paris in the 19th century, and in 1936 he had written one of his key essays, "The Work of Art in the Age of Mechanical Reproduction," a piece that had first been published in French and that must have circulated among Adrienne Monnier's friends, including Bryher who knew French and German. It is also possible that Bryher's knowledge of Benjamin's work on the Parisian arcades may have been in the back of her mind when she first wrote "Paris 1900," in 1937.

In "Paris 1900," Bryher describes the pavilions and the merchandise (guns, toys, jewels) from the perspective of a child obviously unaware of consumer capitalism and of the role played in turn-of-the-century Europe and America by the great World Exhibitions where commodity goods were on display. In this way she underlines her difference from her parents, who had gone to Paris precisely to see those goods, and from the monarchist and conservative British bourgeoisie that was her childhood milieu.

However, Bryher the adult writer and narrator, who considered herself a historian at heart, in her comments and considerations shows awareness both of the fetishized goods that are finally liberated from their need to be useful, and of the fact that, to express it with Benjamin's words, "Every epoch not only dreams the one to follow but, in dreaming, precipitates its awakening. It bears its end within itself and unfolds it."[12]

Commenting on the 1900 Paris Exhibition, Bryher expresses herself in words that seem particularly close to some of the statements Benjamin made in his 1935 exposé of "Paris, the Capital of the Nineteenth Century":

> perhaps because all sincerity of emotion was repressed, the age, as it felt itself dying, redoubled outward forms and put the emphasis of life upon ownership of thousands of small possessions. It was at the Paris exhibition that modern art was

[11]Bryher, "Paris 1900," *Life and Letters To-day* 2.6 (Summer 1937): 33-42. The French edition of the text, translated by Monnier and Beach, was published by La Maison des Amis des Livres in 1938.
[12]*The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: The Belknap Press of Harvard University Press, 1999), 13.

> born. The unconscious mind of thousands must have begun to imagine blank spaces and straight lines, while the eyes stared at cabinets full of miniatures, toy clocks, jewelled thimble cases, and Fragonard paintings reproduced in beads upon tiny bags ("Paris 1900," 36).

In his project Benjamin had wanted to shape a philosophy of history as a commentary on a reality made of concrete objects, among which he selected the "refuse," the "detritus" of history. And the Great World Exhibitions, the "places of pilgrimage to the commodity fetish" could help unveil "the revolutionary energies that were present in old-fashioned things."[13] "For World Exhibitions glorify the exchange value of the commodity. They create a framework in which its use value recedes in the background" (*Arcades*, 7).

Later, in her reworking of "Paris 1900" into her *Heart to Artemis*, Bryher wove into it a personal salvific dimension. In some of her early experiences in Paris, in fact, she discovered her republican, protestant and leftist bent, and the opening of her mind to a deeper transnational identity, thus recovering the "messianic" elements in her own childhood.

In his letter to Bryher, Benjamin, who had read "Paris 1900" in order to learn more about the person who helped him with her money, simply and candidly admitted that although curiosity had originally motivated his reading, it had been the quality of the text itself that had finally conquered him. His letter was both an acknowledgment of the value of her writing and an invitation to a literary and intellectual dialogue rooted in the memoirs they were both writing about their childhood years.

He saw in Bryher's representation of the entrance to the Great Exhibition as "a two-pronged comb over which convolvolus of many decorations ramped in flowery dots" ("Paris 1900," 38) a salvific image, and in her description of her own experiences in the city, a sort of loyalty to the "obscure, and mysterious side of childhood" (Benjamin's letter). The little Bryher reminded him of the images of children he had seen represented in Reynolds and Gainsborough or in the drawings of *Alice in Wonderland*, and her aggressive ways made him think of the

[13]Walter Benjamin. *Il surrealismo*. *Avanguardia e rivoluzione*, intro. Cesare Cases (Torino: Einaudi, 1973), 15. My translation.

German *Struwwelpeter*, a character beautifully representing children's belligerence. But what he liked most was her description of her first experience of pure freedom, of her liberation from all the restrictions of British culture and bourgeois upbringing. For the first time in her life the little Bryher had been allowed to eat food from a stall, a couple of "galettes," and she had felt as if she were living "a reality straight out of one of my books" ("Paris 1900," 38). It is this part that Benjamin particularly appreciated, pointing to the connection between reading and reality, the deep working of an imagined experience: "How true," he writes, "that something is most real for a child when it 'comes directly from one of her books.'"[14]

And no consideration could better apply to Bryher.

In conclusion, Benjamin invited Bryher to exchange memoirs and experiences. Since 1932 he had been writing his memories of his Berlin childhood, these, too, limited to the year 1900, "Berliner Kindheit um Neunzehnhundert," some of which he promised to send "every now and then." Through these memories, only apparently proustian, Benjamin tried, to use Peter Szondi's words, to reconstruct "those moments of his childhood which carry within themselves a hint of the future."[15]

Bryher, too, when she included "Paris 1900" in *The Heart to Artemis*, evinced all elements that anticipated her future development. There are other instances in her autobiography, however, that connect not so much to Benjamin's conception of history as to Benjamin's *Berliner Kinderheit* itself. The little Victorians, represented in her *Heart to Artemis* as "mass-produced little Victorias and Alberts already sitting on our memorials" (161) recall little Walter's morning walk to the zoo, when he would stop where the statues of Frederick Wilhelm and Queen Louisa emerged from the garden beds on their round pedestals.[16]

Bryher, loving Berlin, must have treasured those memories. Berlin for her was associated with film and modernity.[17] And it is with this aspect that I would like to conclude this overview of Bryher and Benjamin's textual and epochal relationship.

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[14]I owe to poet Anne Blonstein the English translation of Benjamin's letter.
[15]Peter Szondi, "Nota," Walter Benjamin, *Immagini di città* (Torino: Einaudi, 1971), 103.
[16]The book was originally published as *Berliner Kindheit um 1900*, ed. Theodor Adorno (Frankfurt a.M.: Suhrkamp, 1950). In English it has been published as *Berlin Childhood Around 1900,* intro. Peter Szondi, trans. Howard Eiland (Cambridge, MA: Harvard University Press, 2006).
[17]On Bryher and Berlin, see my "Why, Berlin, must I love you so?": Bryher in Berlin, 1927-1932," English trans. Maria Stadter Fox, < http://www.imagists.org/hd/hdsweb/december2008.pdf >.

When describing her last meeting with Benjamin in Paris in 1940, Bryher had stressed the difference between the philosopher and herself as writer and had observed that "the scholar is truly afraid that action, even if it is harmless, may disturb his contemplation" (*Days of Mars*, 23). Her image of Benjamin is condensed in these few words that also emphasize what made them different. Where the philosopher renounced action, choosing contemplation and thinking, Bryher privileged action over contemplation. And whereas Benjamin looked for signs of modernity in objects and in consumer goods, unearthing the saving/liberating element hidden in them, and whereas he found in film and visual technology an anticipation of mass art, Bryher considered modernity first of all a personal experience. Bryher preferred to be herself "modern," to be modernity incarnate, that is, to live modernity in her own person so as to build—and not to theorize—a different world. For no other reason in 1937 did she take flight lessons to become a pilot.

When she relates her first flight from London to Paris at the end of May 1921, she emphasizes not so much the danger of her enterprise, as the novelty, and her doing it because it was a modern thing to do. "I knew nothing about aeroplanes, it was the 'being modern' that appealed to me," she writes in her *Heart to Artemis* (206).

Cinema, flying, movement, and modernity are tightly interwoven in the book-length essay she devoted to Russian cinema, *Film Problems of Soviet Russia,* published in 1928. Again, telling of a scary flight to Berlin in 1927, she mixes imaginary and real experiences:

> I looked out—on a bank of trees. Immediately, the shot of the aeroplane crashing in a swift slant through branches in René Clair's *Prey of the Wind* came into my mind. (It is curious what a difference direction makes to a picture. Those few shots in Clair's poorest film gave me more sense of flight than all the elaborate photography of *Wings.*) We plunged, it seemed to me by this time, erratically, over tree top and stumps of branches, and all I could do was to sit still and see alternately our own position and René Clair's picture. (9-10).[18]

[18] *Film Problems of Soviet Russia* (Territet: Pool Editions, 1929), 9-10.

Bryher's words testify to how the shock provoked by the risky flight, stimulating the surfacing of filmic images, created a parallel scene to the lived one. Connecting lived and imagined scenes in her narrative showed how much imaginary experiences informed real ones. Walter Benjamin also pointed out how much cinema influences the work of the modern mind, which tends to substitute thought with image, in his "Work of Art in the Age of Mechanical Reproduction."[19]

In her *Film Problems of Soviet Russia*, however, Bryher singles out an aspect of film hardly considered by Benjamin. She believes, in fact, that film can modify one's sense of self by affecting the way the experiencing subject relates to reality. According to Bryher, by stressing perspective, film relied on the filmgoer's individuality and personality. It could stimulate his/her creativity and innovation, becoming instrumental to breaking "conventional morals," just like psychoanalysis. Later she admitted that, though psychoanalysis had been her choice, cinema "was a magnificent training because it taught me speed, not to hang about looking at my characters in a novel but to get them moving and to try to fix a landscape in a sentence as if it were a few feet of film" (*Heart to Artemis*, 246).

And it is on film that Benjamin especially focuses in his "The Work of Art in the Age of Mechanical Reproduction," in which, when underlining the role of the camera and the camera's point of view, with which the spectator identifies, he points out the new critical attitude that this builds in the cinema audience. As a Marxist, however, he concentrates on film as a mass form of art and fails to pay attention to what Bryher had seen: that this modern technology had the power not only to support and expand individual appreciation and critical attitude, but to build the spectators' very individuality.

ARTICLE (Work in Progress): Materials and Myths of H.D.'s Antiquity

This piece represents a small portion of the author's ongoing research on H.D., the British Museum, and artifacts. She will spend her fellowship at the Beinecke (spring 2010) working on a book project entitled "H.D., Archaeology, and the British Museum."

[19]"The Work of Art in the Age of its Technological Reproducibility," in Benjamin, *Selected Writings, volume IV 1938-1940*, trans. Edmund Jephcott and others, ed. Howard Eiland and Michael W. Jennings (Cambridge, MA: The Belknap Press of Harvard University Press, 2003), 251-283.

Materials and Myths of H.D.'s Antiquity

Lisa D. Simon, University of Montana, Missoula

If you haven't had a chance to delve into the H.D. archives at the Beinecke, I recommend a trip as soon as possible. In particular, scholars searching for grounding in research projects will find within these materials much untapped potential. There are plenty of connections still to be made, questions to be asked and a wealth of H.D. material sitting unstirred, even buried. The online description of the archive does not do justice to the variety of material there. Judging by it, I planned a two-day trip of research; once I actually saw the archive, I spent a total of seven days conducting a fairly narrow investigation. And now, I'm fortunate to go back as a fellow for four weeks next March through the H.D. fellowship. Each time I go, I find something new that reminds me how essential it is to rely on direct contact with H.D.'s materials and not to receive that material filtered through critical interpretations.

My own interests in the treasures of Beinecke revolve around H.D.'s regard for antiquity. For many scholars this engagement has meant "Classicism" and for a while it seemed that those questions had been thoroughly put to rest years ago by classical authorities like Douglas Bush's *Mythology and the Romantic Tradition in English Poetry* (1937/1963) and Thomas Burnett Swann's *The Classical World of H.D.* (1962). But, of course, the feminist revival of H.D. in the eighties and nineties prodded many not merely to ask new questions, but to chase what a friend calls the "disappearing questions" of earlier modes of scholarship. These are the questions that were never asked because one interpretive school or another had so powerfully bent the discussion that even glaringly simple queries were glossed over or they slipped below view.

Writing an undergrad honors thesis on the heels of the feminist heyday, I was engrossed in the powerful theories of revisionist mythmaking, argued most notably by Alicia Ostriker in "Thieves of Language: Women Poets and Revisionist Mythmaking" (1985). My thesis dutifully analyzed five modern or contemporary women poets who had re-written, re-*visioned* the character of Eurydice, wife of Orpheus, as a modern feminist by using new anthropologic knowledge of pre-Hellenic religions. H.D. was among them ("Eurydice" 1917). Shortly after that graduation I joined an extended study-abroad program and studied art and architecture in museums and archaeological sites across Europe, Turkey, Greece, and Egypt, beginning and ending in the British Museum. Without intention, I had re-traced most of the museums, galleries, sites, and a few islands H.D. had visited in her early years. The Eurydice poem and others alluding to figures of antiquity haunted me the entire time as I began to identify many of the artifacts that are clearly named or described in her early poetry. But something else was happening as well; I was also detecting an experience evoked by artifacts within the felt aura of her work—a peculiar

type of poignancy that seemed like a poetic replication of technique and emphasis, as if in the early years of her poetic aspirations she learned useful lessons from artifacts on how to arouse an audience. Tellingly, her interests were not the "beautiful" artifacts of the Parthenon, but they suggested a shift down from the mythic and monumental; they spoke to everyday lives, communal rituals, the circle of family and the human bond of love. There was no critical literary explanation for what I was seeing, certainly not revisionist mythmaking, as I understood it. Thus before the binding had lost its library smell, my own ambitious contribution to the revisionist theory mercilessly unraveled. The final shattering was a provocative image published by Jane Ellen Harrison shortly before the publication of "Eurydice." It depicts a vase painting of the underworld in which Orpheus plays his lyre in earnest to the audience of Persephone and Hades while Eurydice ascends, independent and unnoticed, through an open door behind him. Had H.D. seen this? And the natural follow up: what if she had? Did the image suggest that these ancient material artifacts, so prevalent in H.D.'s early work, transmitted a different story—even a different history—of gender and of "cultural truth" than the classical textual tradition? Was it a mere coincidence that the vase scene I've just described curiously matches the ending of H.D.'s poem where Eurydice defies the conventional ending of the tale and swears to find her own way out, that "before I am lost / hell must open like a red rose / for the dead to pass" (*Collected Poems,* 55)? What was the line of transmission between H.D. and artifact? What was this dialogue between the two? In my search for these lines of transmission, I found that the questions about H.D.'s relationship to museums and artifacts seemed to have disappeared under the heavy cloth of "Classicism" in its rigid Germanic form or behind the solely biographical "Greek mask" (Martz xvii).

Unorthodox Antiquity

It was during this period of dropping down rabbit holes that a professor recommended Eileen Gregory's *H.D. and Hellenism: Classic Lines* (1997), which solidly traced the poet's actual practices and preferences in reading and thinking. As the subtitle *Classic Lines* suggests, Gregory traces the winding and unconventional paths of H.D.'s reading, showing the poet's deliberate effort to find her way into and represent *unorthodox* antiquity, the one that existed in the shadows of the Germanic textual tradition. Gregory presented strong evidence for a purposeful and intellectual method that unabashedly sidestepped scholarly conventions (not just gender conventions). Gregory's study (which makes rich use of the H.D. archive) sheds light on why Thomas Swann's study, *The Classical World of H.D.,* which relies on a traditional library of great books, does not (and *can* not) help us understand the depth and breadth of H.D.'s imaginative works. Rather than trying to bend the poet to the time-honored convention and judge her classicism "good" or "bad," Gregory follows the philosophical preoccupations of the poet, noting that

H.D.'s allusions escape many critics because she purposefully chooses the unexamined by-ways of antiquity over the broadly accepted center:

> H.D. consistently veers from the linearity, seminality, and totality of certain classical models, preferring in her affiliations and in her imagination of literary history something like an antimodel involving dissemination, dispersion, and diaspora. (2)

Gregory challenges us to rethink the classic lines of transmission and tradition as they influenced H.D. and she suggests we should also rethink the way the social sciences of anthropology and archaeology—which took major philosophical shifts of their own in the early twentieth century—impacted her as well. The role that artifacts *could* play in a poetics outside of orthodox antiquity emerged in greater relief. Following Gregory's suggestions, I came to re-investigate the young poet's opaque early years in London, especially her interaction with the British Museum, which had become a center for emerging theories of ancient cultures.

Evidence for the museums holding a serious formative role is everywhere evident in the archives—from the collected postcards of artifacts that interested her, to the newspaper clippings of the archaeological excavations she was following, to the correspondence between her and her mother, Brigit Patmore, Aldington, and Bryher about artifacts and excavations, and to the variety of book titles on ancient cultures in her library. We also find evidence in her imaginative works: in the detailed descriptions of artifacts—friezes, coins, Tanagra statues, vases—concerning marriage rituals in *Hymen* (1924),[20] to her descriptions of intense creative interaction in museum galleries by quasi-biographical characters in both *Asphodel* (1992) and *Bid Me To Live* (1960); in prose works like "Helios and Athene" which demand an overthrow of "academic Grecians" (*CP* 328); and in poems like "Demeter" which are clearly not referring to a Paterian Demeter of *Greek Studies* (1896), whom he describes as "the goblin of the neighborhood" (48) and "an abstract symbol" (42), but more akin to the massive and august Cnidus Demeter in the museum, who plants "wide feet on a mighty plinth /…wide of shoulder, great of thigh, / heavy in gold" (*CP* 111).[21] The material work of antiquity most closely matched—in spirit, tone, and physicality—the engagement between poet and ancient culture. Her classical reading (which was robust) seemed often secondary to the sociological aspects gleaned from artifact.

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[20] Maria Stadter Fox presented a paper on some of the artifacts H.D. mentions in her masque, "Hymen." "H.D.'s Hymenic Mysteries ["Hymen" as a Matrix]." Lost Measure: A Conference on H.D. Bethlehem, PA. Sept. 2002. It is available at www.imagists.org/hd/hdsweb/december2008.pdf.

[21] See an image at http://www.britishmuseum.org/explore/highlights/highlight_objects/gr/m/marble_statue_of_demeter.aspx.

What was her approach to artifacts? In what way did they influence her artistic production? Can we continue to assume that the same philosophical principles that undergird the *written* classical tradition bind the *material* tradition as well? And, reflecting back to my own espying of a dialogue between poems and artifacts—what was the strange similarity between reading an early H.D. poem—like the understudied "Prisoners" and "Loss" from *Sea Garden*—and studying a frieze from the Nereid monument?[22] What was the nature of the two-way dialogue between artifacts and poems?

The Life Room, 1908

It was a curator at the British Museum, a gracious Keeper of Antiquities, Ian Jenkins, who boosted me to the next foothold. It seems those formative years that H.D. was visiting the British Museum (and fast becoming *H.D. Imagiste)* also coincide with a major shift in curatorial theory. On closer inspection, it became clear that this change in both social science and museum theory shows through in the poet's work. Jenkins has traced this museum shift with great subtlety in his study *Archaeologists and Aesthetes: The Sculpture Galleries of the British Museum: 1800 – 1939* (2001), when the archaeologist-curators pressed to exhibit more than the grand aesthetic monuments of antiquity but encouraged the study and exhibition of the humbler remnants of ancient village life and everyday rituals.[23] It was by no measure, Jenkins argues, a smooth, uncontested or even permanent transition, and the largest impediment to acceptance was intricately bound to Western cultural identity, which was deeply committed to promoting ancient Greece, in its superiority, as parallel to modern European society. For the majority of nineteenth-century curators, whom Jenkins deems "the Aesthetes," this debate hinged on decidedly *aesthetic* (though largely tacit) premises, through a conceptual model called "The Chain of Art." This chain metaphorically outlines the steps of social evolution beginning with the lowest levels of savagery and ascending to a fully civilized culture through evidence derived from a culture's *artistic* achievements. Applying this hierarchy to museum exhibitions, curators physically arranged cultural relics to demonstrate an upward progression of arts and culture. The first links demonstrate "primitive" cultures (Assyrians, Babylonians) and continue linking upward to the exemplar of the Greek Parthenon, which was to be regarded as the "summit of artistic achievement in Greek art against which all else would be measured" (Jenkins 24). It was a schema where "every new acquisition was judged in relation to the standard of the Elgin Marbles and allocated its place within the shadow of their magnitude" (Jenkins 66).

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[22] My reading of this exchange is to be published in the H.D. special issue of the *Journal of Critical and Religious Theory*, December 2009.

[23] Early historical accounts of Franz Boas and Branislaw Malinowski also attest to this shift in attention. Two pivotal studies for understanding this overlap between literature and anthropology are *Prehistories of the Future: The Primitivist Project and the Cultural of Modernism* (1995) eds. Elazar Barkan and Ronald Bush as well as *Anthropology as Cultural Critique: an Experimental Moment in the Human Sciences* (1999) by George Marcus. For a primary source, see also Boas, Franz. "The Principles of Ethnological Classification." *The Shaping of American Anthropology: A Franz Boas Reader*. Ed. George Stocking. New York: Basic Books, 1974.

This Aesthete model of exhibition was the dominant mode of viewing artifacts throughout the nineteenth century. Vestiges of this theory are marked quite literally on the museum's grand main entrance in a sculptural pediment titled "The Progress of Civilization," installed in 1852. This monumental piece corresponds with the philosophical values of the museum of that earlier age, visually portraying humankind's climb from savagery (represented by a crouched figure in the left corner) rising toward the central light of civilization in the center. Each figure symbolizes a link in social evolution, reaching full height in "the central group of figures—some based on the Elgin Marbles—representing the intellectual and manufacturing arts" (61). The pedimental composition "is both a celebration of nineteenth-century pride in human achievement and an eloquent statement of the belief in the idea of progress" (Jenkins 61).[24]

In 1908, just three years before H.D. arrived in London and began "spending her mornings"[25] studying, the "new breed of archaeologists" (Jenkins 9) achieved a major victory for their new mode of exhibition: The Greek and Roman Life Room. This room, which is still open today, was unique in its goal to impart to visitors a sense of whole cultures, rather than place them in a chain of hierarchical relationships based on aesthetic criteria. The British museum guidebook complementing the Life Room exhibit states the curators wished to display artifacts in such a way as to "illustrate the *purpose* for which they were intended, rather than their artistic quality" (*A Guide to the Exhibition* vii). Thus with an emphasis on sociology rather than aesthetics, the Life Room sought to teach visitors about what it would be like to experience life in an ancient village—their dinner plates, their shoes, their courtships, their warfare, their marriages and their funerals. The conflict between the Aesthetes and the Archaeologists, as Jenkins describes it, correlated with many aspects of interest I was seeing in H.D.'s own engagement with antiquity: an emphasis on lived experience, an evasion of grand monuments, a keen attention to everyday lives, intimate relics, and family settings. Yet I needed to find evidence in the poet's work. I found inklings here and there in the published texts, but the most compelling pieces of evidence were waiting in the Beinecke—the *NEPG* essays, ("Helen in Egypt" and those on Pausanias) and in those early unpublished stories. I'll use one of the latter, a rarely examined short story entitled "The Greek Boy" (circa 1912) to demonstrate the poet's engagement with the new curatorial theories.[26]

The Greek Boy

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[24] See an image of the Progress of Civilization Pediment at http://www.victorianweb.org/sculpture/westmacottr/4.jpg.

[25] From postcard to Helen Wolle Doolittle, November, 1911. (Letter to Doolittle, housed at Beinecke).

[26] Diana Collecott mentions "The Greek Boy" in *H.D. and Sapphic Modernism 1910 – 1950,* p. 123, in order to situate the museum, and the so-called Elgin marbles, as an area of interest to H.D.

The short story "The Greek Boy" was, as far as we know, never published. It is bundled with five other stories in the Beinecke under the nondescript title "Early Short Stories." The text presumably has not been given much attention because it belongs to H.D.'s juvenile literature phase when she wrote stories for young adults to be published in popular (and often moralistic) magazines. But the "morals" H.D. advances in these stories are anything but conventional. As Michael Bough has noted, H.D.'s stories for children are quietly subversive, concerned largely with preserving the integrity of an imaginative life.[27] To best demonstrate the important role of the narrative pattern, I'll compare "The Greek Boy" to a story H.D. published a year earlier, 1911, under the pseudonym Edith Gray, titled "Old Tommy."[28] We'll see that both stories begin with conventional hierarchies held to be "normal" within society, but then are shown to be in conflict with competing truths, active imaginations, and keen curiosity.

In "Old Tommy" the story's conflict surrounds gender roles in the delicate and important years of socialization, the pre-teen years. The main character, young David, cruelly rejects everything traditionally associated with girls—houses, dolls, cats, flowers, even the indoors—especially as they concern his little sister and her friends. He rails against everything that is not a masculine adventure. This all changes when, after a particularly pious tirade against the silliness of girls and their trivial preoccupations, the household cat, Old Tommy, cuffs David over the ear and sends him on an imaginative journey where all his biases against girls are read as failures of his imagination, thus barring him from boyish adventures of the mind as well. The terms he uses to dismiss the interests of his sister become the very conditions that deny him access to an imagined pirate ship, teeming with boyish play. The moral of the story is that gender hierarchy is a form of simplemindedness and irrationality. For impact, the story relies first on a shared understanding of gender conventions. H.D. sets David's initial rejection of the feminine as within the realm of "normal" behavior for boys. But the story goes on to subvert those conventions by showing how the casual acceptance of "normal" contradicts David's stated desire for adventure, which logically should contain elements of risk and trespass.

In "The Greek Boy" we see a similar pattern. Most of the story takes place at the base of the grand Parthenon pediment, the Elgin Marbles, the apex of Aesthete admiration, the standard against which "every new acquisition was judged…and allocated its place within the shadow of its magnitude" (Jenkins 66). This setting functions as the norm of H.D.'s story, just as in the earlier story David's masculine dismissal of the feminine was recognizably normal. And here again, through yet another imaginative journey, we see that the assumptions of these norms are reversed, leading to a lasting enrichment of a young boy's imagination. This time, however, the values under investigation are not

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[27] Bough's "Two Children's Stories by H.D.: Introduction," is published online at www.imagists.org/hd/stor.html .

[28] "Old Tommy" appeared in *The Comrade*, April 30, 1911. It is available online at http://www.imagists.org/hd/storo.html .

based on gender norms, but how best to regard artifacts and values of other cultures. In other words, in one of H.D.'s earliest stories written in London, four years before *Sea Garden*, she ostensibly replicates the Aesthete/Archaeologist debate in a child's story. And, a point incredibly important to our understanding of the poet's relationship with antiquity, she appears to favor the approach of the Archaeologists.

The main character is a young American boy named Tommy (like the cat of the earlier tale), who has been brought to the British Museum by his uncle to see and appreciate the Elgin marbles, "the most beautiful sculpture in the world" (1). Tommy, like David before, is resistant to what is not an obvious boyish adventure. Tommy has no interest in art; to him, the museum is "dull and dry" and the Parthenon statues are "broken old stained marble things" (2); he wonders "[w]hy should people make such a fuss over things that were broken to pieces?" (2). Under the disappointment of his museum experience, Tommy grumpily settles down to wait for his uncle to perform an errand. In the flickering shadows of twilight, a young boy approaches. Tommy recognizes him immediately: "it was the Greek Boy—the one who but a moment since had been riding on the Parthenon frieze—who stood before him" (3). In the dialogue that ensues, the Greek boy challenges Tommy's smugness regarding his own country and values. That is, he challenges Tommy's presumption that his own culture is at the top of a hierarchy. The ancient Greek boy challenges the modern American in the terms of cultural relativism.

This theme of cultural relativism—the term generally used to counter the type of cultural hierarchy promoted by "the chain of art"—was actually present from the start. The story begins outside the museum where "the grooved pillars of the great British Museum, seemed reaching endlessly skyward" (1). This spot is, you'll recall, situated directly under the pedimental sculpture "The Progress of Civilization," which visually argues for a developmental hierarchy between savage and enlightened peoples. And this concept of cultural hierarchy is the central conflict within the story; the Greek boy, upon questioning Tommy on details of his upbringing says, "I had thought you one of the civilized peoples. But no…. [y]ou must be a barbarian" (5). Tommy reacts to this with anger, declaring he is from "the most wonderful [country] in the world," which leads to a physical scuffle between them. Although the Greek boy is in a "skirt" and described as feminine in stature, he pins Tommy to the ground almost effortlessly. That declarations of hierarchy—enlightenment over barbarism—are connected to fighting should not go unnoticed. The link between any insistence of hierarchies and violence becomes a more prominent critique in H.D.'s later works. But here, as the ancient Greek and the modern American boys find common ground through further dialogue, the conflict between them resolves and their differences awaken curiosity, interest, and even admiration in each other. In the end, when the encounter has revealed itself as a vivid dream, Tommy's curiosity for the past and for other cultures has been awakened. Just as in the previous story David's eventual recognition of value in conventionally feminine things, Tommy's

dream-encounter leads to a lasting enrichment of his mind; he is open to learning and values relativism over presumed superiority. And where the story begins with Tommy being thoroughly unhappy and making grouchy judgments about England and London, the story ends in an aura of excitement about the "splendid city" (8) and with the boy regaling his uncle with a series of curious, charming questions, eager to learn more about past and present cultures.

In light of the curatorial debate in the museum, the terms and resolution of this story's conflict are immensely important for setting an early date for H.D.'s engagement with artifacts. The story is telling in the way it gives prominence to a cultural approach to the Parthenon rather than reinforcing the Aesthete angle established by the uncle. In the first paragraph, Tommy's guardian describes these artifacts as the apex of a hierarchy, tacitly affirming the chain of art; they are the "most beautiful sculpture in the world" (1). Here, H.D. acknowledges the norm for a typical visitor's approach to these artifacts as that which is parallel to the Aesthete approach as Jenkins describes it in the debate among curators. But in the pages of the narrative that follow, we see H.D. pressure this norm to illustrate an enrichment of the mind possible with the sociological approach advanced by the Archaeologists. We have to register that H.D.'s partiality for the archaeologists seems strange. We rarely hear anything of H.D. before *Sea Garden* that is not connected (even through Ezra Pound) to the tutelary force of Pater, the high priest of aestheticism.[29] And under this influence we would expect her to tilt the moral lesson toward cultivating an appreciation for art and the aesthetic sensibility, but that's *not* what we see. In this early story H.D. emphasizes the engagement with ancient culture to be greater than an artistic engagement. H.D.'s emphasis uncannily parallels the "whole cultural" approach favored by the archaeologists-curators and promoted in the Life Room.

This distinction, this keen awareness of and predilection for a sociological approach to antiquity is, I contend, a key distinction between H.D. (in her early work) and most of her modernist peers. I also suspect it undergirds most of the contentious debate we've seen about whether or not she knew Greek, read the right books, and generally lived up to the standard of an educated Classical scholar. She was interested in another vein of antiquity, one that dealt with lives lived as much as books transmitted. Her practice of valuing sociological antiquity and not judging works solely on their aesthetic value strongly suggests that she was influenced by the curatorial battle that Jenkins describes between the Aesthetes and Archaeologists. As I've examined elsewhere, her long and devoted engagement with *The Greek Anthology* is a principle example of her desire to merge sociological aspects of antiquity with the literary

[29] Harold Bloom, for instance, introduces H.D. in the *Modern Critical Views* series as "essentially an American pre-Raphealite" (1, H.D.). For a thorough view on the critical assessment of H.D. as pre-Modern see Eileen Gregory's first chapter in *H.D. and Hellenism*, especially the subheading "Romantic, Classic, Modern." Elsewhere Gregory published an article showing H.D.'s robust interest in anthropology as early as 1909, in her Bryn Mawr days, in "H.D.'s Gods and the Romantic Mythographers" *Sagetrieb 15* (Spring/Fall 1996**)**. 23-34.

form. *The Greek Anthology* as a text is, by virtue of its subject matter and hugely inclusive authorship, more of a sociological document than a literary one.[30]

If we consider the philosophical concepts exerted by the museum teaching environment in which H.D. had immersed herself, the early story of the "The Greek Boy" represents an active engagement with the ideas that these exhibits were precisely designed to convey. It is her earliest attempt to negotiate the conflict in representation that the museum created and is the start of larger projects and works of greater sophistication that wrestle with these same notions and deeply political implications. In my larger study—dissertation and upcoming articles—I demonstrate the presence of this curatorial conflict between Archaeologists and Aesthetes, (i.e. a distinction between her sociological interests in Greece versus a purely artistic appreciation) throughout her early work, extending into the late 1920s, when she seems to recast many of the questions in terms of vision and visuality.[31] In a letter to Ezra Pound in 1950, H.D. credits these early years among artifacts and archaeological sites as the "stepping stones" to her larger poetic projects. And this influence is, in my mind (and in my research), much stronger and more prominent than has been credited. It is my contention that the influence of archaeological museums on H.D.'s early thinking forms the groundwork for her poetic innovations within Imagism and helps to shape the poet's response to World War I. And H.D.'s artistic focus on the *sociological* vitality of the ancient past—a strain I call her "anthropoetics"—is something seldom seen in the literary mainstream.

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[30] See my article "H.D.'s Anthropoetics" in the *Journal of Cultural and Religious Theory*, to be published in December 2009 for a more in-depth analysis of *The Greek Anthology* as cultural artifact.

[31] An area that Dee Morris has beautifully analyzed in her study *How to Live/What to Do: H.D.'s Cultural Poetics* (2003). Even the title of Morris' book hints at the way H.D.'s work can be seen as fundamentally grounded in an understanding of cultural behavior.

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ARTICLE (Work in Progress): Hermes vs. Freud: H.D.'s "Dangerous Symptoms" at Corfu as Alchemical Visions

This essay is an excerpt from the author's book on the notion of the rose in H.D.'s work.

Hermes vs. Freud: H.D.'s "Dangerous Symptoms" at Corfu as Alchemical Visions

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Much has been written about H.D.'s Corfu 1920 visions, the "writing on the wall," as she terms them in *Tribute to Freud* (41-56). Freud himself saw them, as "dangerous symptoms" and for others, such as Havelock Ellis, they were simply manifestations that H.D. had gone "*right out of her mind"* (qtd in Grosskurth 297, emphasis in the original). It is my conviction and hence the focus of my paper that the visions were "alchemical visions," projections of her psyche.

"Alchemy *is* philosophy; it is *the* philosophy, the seeking of THE SOPHIA [wisdom] in the mind" (Atwood 1, emphasis in the original), and not merely the attempt of the alchemist to turn base into noble metals. During the alchemical process (*opus*) the alchemist would often have visions, "events of an hallucinatory or visionary nature" (Jung, *Psychology and Alchemy* 250).

> To cause things hidden in the shadow to appear, and to take away the shadow from them, this is permitted to the intelligent philosopher by God through nature [...] All these things happen, and the eyes of the common men do not see them, but the eyes of the understanding [*intellectus]* and of the imagination perceive them [*percipient*] with true and ancient vision [*visu*]. (Sendivogius, "Novum lumen," qtd in Jung, *Psychology and Alchemy* 250, italics in the original)

> Thus he will come to see with his mental eyes [*oculis mentalibus*] an indefinite number of sparks shining through day by day and more and more growing into a great light. (Dorn, "Speculativa philosophia," ibid. 251, italics in the original)

Jung wanted to discover "what special problems of psychotherapy were treated in the work of the alchemists" (*Memories, Dreams*, *Reflections* 239), and he found out that patients coming to him for psychological advice "were producing in their dreams and fantasies symbols similar to, and often identical with, the symbols found [...in] such esoteric cults as alchemy" (*Psychology and Alchemy* v). This not only reinforced his notion about the "collective unconscious" (ibid.) but led him to the conclusion that the "unconscious is a *process,* and that the psyche is transformed or developed by the relationship of the ego to the contents of the unconscious," thus arriving at "the central concept of [his] psychology: *the process of individuation*" (*Memories, Dreams*, *Reflections"* 235, emphasis in the original).

Was H.D. engaged in an effort to achieve her own individuation process? What did these visions reveal? On February 27, 1920, she traveled to Greece with Bryher and Havelock Ellis. The trip was Bryher's gift to her, the promise of which had sustained her during the difficult moments of childbirth on March 31, 1919. After her daughter's birth, H.D. was still in an emotional *cul de sac*, abandoned by her husband Richard Aldington, the mother of an illegitimate child and ready to embark on a lesbian affair with Bryher, with whom she had already shared her visionary "jelly fish" and "bell jar" experiences at the Scilly Islands (1919).[32] At that time her unraveling psyche wanted to be reborn and the "light pictures" (*TF* 41) at "La Belle Venice" in Corfu manifested her need for spirituality as a sustaining force, a spiritual resurrection.

For H.D., the pictures were "a sort of halfway state between ordinary dream and the vision of those who, for lack of a more definite term we must call psychics or clairvoyants" (*TF* 41). Reared in Moravian Bethlehem in the late 19th century, she had been immersed in Count Zinzendorf's theological view that the Holy Spirit is female and came to consider herself as

[32] The jelly fish and bell jar experiences, beyond their importance as spiritual experiences, constitute significant symbols for the conflation of generativity and productivity as this is manifested in *Notes on Thought and Vision* (18, 19. 40 and 50).

the inheritor of the visionary gift of her ancestors, an idea that reinforces my thesis about the visionary character of the pictures.[33]

The first picture

> was head and shoulders, three-quarter face, no marked features, a stencil or stamp of a soldier or airman, but the figure was dim light on shadow [...] and so impersonal it might have been anyone, of almost any country. And yet there was a distinctly familiar line about the head with the visored cap; immediately it was *somebody*, unidentified indeed, yet suggesting a question – dead brother? lost friend? (ibid. 45)

Although the figure is at first indistinct and could give answers to numerous guesses, it is my contention that its "visored cap" leaves few doubts: it is Mercurius or Hermes, the patron of alchemy. This is not H.D.'s first invocation of Hermes. Her 1913 quasi-imagist poem "Hermes of the Ways" manifests her desire for a Hermetic guidance, a wish which she presents as fulfilled in her 1960 poetic collection *Hermetic Definition*.

The second picture, the "conventional outline of a goblet or cup, actually suggesting the mystic chalice" but also strongly recalling a "familiar goblet," (*TF* 45) can be seen as the *krater*, the hermetic *vas* where the *coniunctio*, the marriage between the King and the Queen took place. As Jung puts it, the *krater* was a *vas mirabile*, and he agrees with Maria Prophetissa, who says that the success of the process lay in the actual knowledge of the vessel. Its round shape manifests the "cosmos" but it is also a matrix or uterus which gives out the *filius philosophorum*, or lapis, often visualized as Hermaphroditus (*Psychology and Alchemy* 236-237).[34] H.D. also talks about the feminine form of vision as "vision of the womb" (*Notes on Thought and Vision* 20), thus stressing the generativity of women as their prerogative in a male-dominated society. Further, as Jung puts it, the importance of the vessel lies in the fact that it is "a vessel of transformation" thus constituting a matrix of spiritual rebirth (*Psychology and Alchemy* 299).

The next item to appear before H.D.'s eyes is an object, "so simple yet so homely" (*TF* 45) which she associates with "none other than our old friend, the tripod of classic Delphi" (*TF* 46). Its association is once again hermetic since she talks about it as a "venerated object of the cult of the sun god" (ibid.). The Sun God is Apollo, but it is also the Sun (*Sol*), the King in the *chymical* wedding, the *hieros gamos,* which sanctifies and materializes the union of the King (Red) and the Queen (White), "the supreme opposites," a marriage that results in the birth of the sacred child, the Hermaphrodite (*Psychology and Alchemy* 37). The *chymical*

[33]For more information on this, see *The Gift by H.D.: The Complete Text,* edited by Jane Augustine.

[34] Maria Prophetissa (Μαρία η Προφήτισσα), Mary the Prophetess, is the female patron of alchemy, as mentioned by Zosimos of Panopolis in several of his works and most importantly in *On the Letter Omega.* I do consider the fact that Jung often refers to her in *Psychology and Alchemy* as a manifestation of his reliance upon the primordial matriarchal world, which becomes a useful tool in my reading of H.D.'s experiences as symbols for the female procreativity and generativity. At the same time, it is worth noting that Maria Prophetissa is associated with Miriam, Moses' sister, and Mary Magdalene, figures that are cast into sharp relief in H.D.'s *oeuvre* (see her princess dream in *Tribute to Freud* 37 and *Trilogy,* "The Flowering of the Rod."

wedding is the marriage of opposites, an idea H.D. endorses because she comes to associate it with her bisexuality and her effort to reconcile the self with it.[35]

Further, the "ladder of light" experienced by H.D., "set up there on the wall above the wash-stand" (*TF* 53) reveals the ascending process. As Jung puts it, "The idea of an ascent through the seven spheres of the planets symbolizes the return of the soul to the sun-god from whom it originated" (*Psychology and Alchemy* 57). H.D. finds it hard to concentrate, but feels that if she gives up the opportunity to delve into this pictorial "priceless treasure" realm, the opportunity "would be lost forever." She must hold her breath as if under water, to drown, "in order to come out on the other side of things [...] not dead to this life but with a new set of values" (*TF* 53 and 54), much like the alchemist who performs his *opus* so that he will achieve not only the conversion of base into noble metals, but also the release of the soul at the death of the product of the unification and its reunion with the dead body, resulting in a psychological transformation in his subconscious and turning him into a noble soul.

The last picture to be experienced is that of an angel, Niké Victory, who is "moving as against the wall up from the last rung of the ladder and [...] moves or floats swiftly enough" (*TF* 54). The picture is completed with a series of "broken curves," reminding H.D. of scrollwork in the shape of an "*S*-pattern [...] like question marks without the dot beneath them" (*TF* 54 and 55). Are the scrolls merely question marks, manifesting her predicament of subjectivity and the need for individuation? Do they imply papyri, and lead to Egypt? Hermes as patron of alchemy and hermetic wisdom was Thoth in Egyptian mythology, inventor of writing; since Mercury (Hermes) was the ruler of her Sun Sign (Friedman, *Psyche Reborn,* 185), H.D. always looked to Egypt as a place of spiritual rejuvenation but also as a locus of linguistic restoration.

At one point she feels that her concentration is broken but surprisingly, Bryher, who is standing next to her, can follow the light pictures. Although thus far she was only experiencing the vision vicariously and was encouraging H.D. not to give up, she is now in a position to experience the final part, which, as H.D. saw it, was the "last concluding symbol – perhaps that 'determinative' that is used in the actual hieroglyph, the picture that contains the whole series of pictures in itself or helps clarify or explain them" (*TF* 56). Bryher reports the experience as follows "... it was a circle like the sun-disk [...]; a man, she thought, was reaching out to draw the image of a woman (my Niké) into the sun beside him" (ibid.)

In alchemy roundness is synonymous with the arcane or transformative substance and the *uroboros,* the round dragon that bites off its own tail, "self-devouring" but at the same time self-fertilized (*Alchemical Studies* 79) is a symbol of psychical death and resurrection, with which H.D. seems to be preoccupied. Finally, the man in the disk who "was reaching out to draw the image of a woman (my Niké) into the sun beside him" (*TF* 56) provides the final touch to the alchemical vision as the male-female, *sol-luna coniunctio,* the *chymical* wedding which will result in the birth of Hermaphroditus, and the successful spiritual rejuvenation of the alchemist.

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[35]Freud gave her his blessing for her unrepressed early psychological and sexual bisexuality, admonishing her to reunite the split selves and heal her mercurial soul: "I had two loves separate" (*CP* 453); "I have tried to be man, or woman, but I have to be both" (*Analyzing Freud* 503).

In which ways do the above constitute projections of H.D.'s psychic contents? Did H.D. go "right out of her mind?" H.D. expected Freud to help her interpret the pictures: "If he could not 'tell my fortune,' nobody else could. He would not call it telling fortunes – heaven forbid!" (*TF* 40). Do we agree with Freud who, trying to promote his disapproval of the occult, made H.D. reflect:

> The professor translated the pictures on the wall, or the picture-writing on the wall of a hotel bedroom in Corfu, the Greek Ionian island, that I saw projected there in the spring of 1920, as a desire for union with my mother. I was physically in Greece, in Hellas (Helen). I had come home to the glory that was Greece. Perhaps my trip to Greece, that spring, might have been interpreted as a flight from reality. Perhaps my experiences there might be translated as another flight – from a flight. (*TF* 44)

Although H.D. repeats Freud's verdict as if in full agreement, in her reflections, especially in her realization that the experiences constitute a flight from another flight, she sets the tone for another route, which, I strongly believe, is alchemical.

She might have used alchemy and occultism as "intellectual and poetic inspiration" (Materer 89) or as a modus of inventing a way of "absorbing pagan and occult elements purged from Orthodox Christianity including an understanding of the 'feminine' aspect of God'" (Materer 100); but in the androgynous figure of Hermes, she could very well see her own bisexuality and even get clearer answers to this question than what Freud would grant her with his insistence on her "maternal fixation." As I see it, Hermeticism as an umbrella term of alchemy, astrology, and magic, apart from providing poetic inspiration, enabled her to "drown [...] completely in order to come out of the other side of things" (*TF* 54), to enter the realm of vision, and being thus endowed with spiritual power, she could define and name the self as Hermetic, a baptism that would enable her to pursue answers to many of her predicaments.

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ARTICLE (Work in Progress): Revising Trauma: Death, Stillbirth, and the Great War in H.D.'s Fiction

The following essay was the author's dissertation for her AHRC-funded (Arts and Humanities Research Council) M.St. (Master of Studies) in English and American Studies, supervised by Prof. Elleke Boehmer, at Linacre College, University of Oxford. The larger Ph.D. project, also funded by the AHRC, is provisionally titled "'A Change of Heart': Death, Mourning, and Elegy in Women's Writing, 1914-1939." It will primarily examine H.D., Mansfield, and Woolf. The author is beginning her Ph.D. work in October 2009 at Newnham College, University of Cambridge, under the supervison of Dr. Trudi Tate.

Revising Trauma: Death, Stillbirth, and the Great War in H.D.'s Fiction

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I had been writing or trying to write this story, since 1921 […] On re-reading the typed MS, I realized that at last, the War I story had "written itself".

('H.D. by Delia Alton')[36]

I will write these notes and re-write them till they come true.

(*Bid Me to Live*)[37]

Evidently I blocked the whole of the "period" and if I can skeleton-in a vol[ume] about it, it will break the clutch…the "cure" will be, I fear me, writing that damn vol[ume] straight, as history, no frills as in Narthex, Palimp[sest] and so on, just a straight narrative, then later, changing names and so on.

(Letter from H.D. to Bryher, 15th May 1933)[38]

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[36]'H.D. by Delia Alton' [1949-50] in Adalaide Morris, ed., *The Iowa Review: H.D. Centennial Issue*, Volume 16, Number 3 (University of Iowa, Fall 1986), p. 180.

[37]H.D., *Bid Me to Live* [1960], intro. Helen McNeil (Virago, 1984), p. 176. All further references appear in parentheses in the text, preceded by *BML* where necessary.

The imagist poet and novelist H.D. (Hilda Doolittle) was profoundly affected by the Great War. She suffered the wartime stillbirth of her and her husband Richard Aldington's 'own sweet dead baby' in May 1915, the death of her brother Gilbert in combat in France in October 1918, and the subsequent death of her father from a grief-related stroke in March 1919.[39] H.D.'s strong belief that the stillbirth of her daughter was a direct result of 'shock and repercussions of war news broken to [her] in a rather brutal fashion', that 'Khaki killed it', became H.D.'s mode of identification with the scene of mass death in which she participates.[40] My argument therefore seeks to trace H.D.'s inscription and working through of her wartime trauma, focussed through her representations of her stillbirth.

Although some critics have noted the profound effect of the war on H.D., there has so far been insufficient analysis of the literary modes by which she depicts her grief and mourning in the wake of the war, particularly the significance of her repeated attempts to represent the World War One period.[41] There has been even less said of her fictional representations of her stillbirth. H.D. explicitly engaged with the problem of the representation of the war dead, most evidently in her prose fiction, and her stillborn child acted as the locus through which to channel her grief. She repeatedly suggested that her private civilian experience was analogous to that of the combatant experience, linking the trauma of her stillbirth with the suffering of soldiers at war.

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[38]Quoted in Susan Stanford Friedman's *Psyche Reborn: The Emergence of H.D.* (Indiana University Press, 1981), p. 30.

[39]Reference to stillborn child in a letter from Aldington to H.D., 4 August, 1918, in Caroline Zilboorg, ed., *Richard Aldington and H.D.: The Early Years in Letters* (Indiana University Press, 1992), p. 120.

[40]*Tribute to Freud* [1956], intro. Peter Jones (Carcanet Press, 1971), p. 46. H.D., *Asphodel* [1921-2], ed. Robert Spoo (Duke University Press, 1992), p. 108. All further references appear in parentheses in the text, preceded by *A*. The war news was the sinking of the *Lusitania*, causing an enormous loss of civilian life and precipitating America's entry into the war.

[41]The prominent critical approaches to H.D. are feminist, psychoanalytical, biographical or queer. See, for example, Stanford Friedman, *Penelope's Web: Gender, Modernity, H.D.'s Fiction* (Cambridge University Press, 1990) and *Psyche Reborn*, Rachel Blau DuPlessis, *H.D.: The Career of that Struggle* (Harvester Press, 1986), and Diana Collecott, *H.D. and Sapphic Modernism, 1910-1950* (Cambridge University Press, 1999).

Compounding this is H.D's liminal status as an expatriate American in the xenophobic culture of wartime London in what Susan Stanford Friedman terms 'a form of exile both American and gendered'.[42] This position of voluntary exile necessitated her repeated assertion of her participation in and her parallel sufferance of the Great War.

This is most evident in her self-proclaimed 'Madrigal trilogy', three autobiographical novels which chart the Great War years and its aftermath. I will examine *Asphodel* (written 1921-2; published posthumously in 1992) and *Bid Me to Live (A Madrigal)* (composition date uncertain; published 1960), as these are the texts most relevant to the question of H.D.'s recovery, through writing, from her war trauma that I seek to explore.[43] My discussion of *Bid Me to Live* centres on my study of the two undated typescript drafts at the Beinecke Library, Yale University, which are a highly significant yet neglected resource for understanding the development of the novel. I will also examine the wartime section of H.D.'s 1926 novel *Palimpsest*, entitled 'Murex: War and Postwar London (*circa* A.D. 1916-1926)'. These texts demonstrate H.D.'s compulsive rewriting of her war trauma, what Deborah Kelly Kloepfer refers to as 'a kind of prose compulsion', in an effort to come to terms with her losses.[44] I read the novels intertextually, as Stanford Friedman argues, as 'distinct parts of a larger composite "text"

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[42]Stanford Friedman, 'Exile in the American Grain: H.D.'s Diaspora' in Broe and Ingram, eds., *Women's Writing in Exile* (University of North Carolina Press, 1989), p. 90.

[43]The other novel is *Paint it Today* (1921). The trilogy is sometimes extended to become the 'Madrigal cycle', including the novel *HERmione* (1926). Stanford Friedman has suggested that H.D. perhaps echoes Aldington's war poem 'Madrigal' in naming her trilogy, noting that the term 'madrigal' is ironic, 'evoking in the midst of war the image of a lyric form associated with Elizabethan love songs in timeless pastoral settings', in 'Return of the Repressed in H.D.'s Madrigal Cycle' in Stanford Friedman and Blau DuPlessis, eds., *Signets: Reading H.D.* (University of Wisconsin Press, 1990), pp. 233-4. Claire Tylee notes that '[a]n echo, a slightly varying repetition, is fundamental to the madrigal-form', which is relevant to my discussion of these similar but variant texts, in *The Great War and Women's Consciousness* (Macmillan, 1990), p. 238. She notes the significance that 'the word "madrigal" (that H.D. insisted on, despite her publishers) is supposed to have derived from the Latin, meaning "of the womb"', p. 238.

[44]Kelly Kloepfer, 'Fishing the Murex Up: Sense and Resonance in H.D.'s *Palimpsest*' in *Signets: Reading H.D.,* p. 187.

whose parts are like the imperfectly erased layers of a palimpsest', as 'a textual cluster'.[45] My study explores, in chronological order, how and why these revised accounts of her stillbirth trauma differ.

This identification of the mass war dead and the national mourning process with one private, individual refraction of trauma could be read through psychoanalytical theories of surrogacy and displacement in mourning, but my reading is primarily informed by trauma theory and notions of scriptotherapy. Suzette A. Henke has defined scriptotherapy as 'the process of writing out and writing through traumatic experience in the mode of therapeutic reenactment'.[46] In *Trauma and Recovery* Judith Herman argues that traumatic memories 'are not encoded like the ordinary memories of adults in a verbal, linear narrative', but as Henke notes (quoting Herman), instead 'imprinted on the brain like infantile recollections in "the form of vivid sensations and images"'.[47] Following Herman, Henke therefore argues that, 'traumatic memories constitute a kind of prenarrative that does not progress or develop in time, but remains stereotyped, repetitious, and devoid of emotional content', as a series of '[i]conic and visual' images which 'relentlessly intrude on consciousness'.[48] Henke quotes Cathy Caruth's similar argument that the '"experience of trauma repeats itself […]" in the form of a mental wound that is "not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor"'.[49]

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[45]Stanford Friedman, 'Return', pp. 236-7.
[46]Henke, *Shattered Subjects: Trauma and Testimony in Women's Life-Writing* (Macmillan, 1998), p. xii.
[47]Herman, *Trauma and Recovery* (Pandora, 2001 [1994]), pp. 37-8, quoted by Henke, pp. xvii.
[48]Henke, pp. xvii-xviii.
[49]Caruth, *Unclaimed Experience: Trauma, Narrative, and History* (John Hopkins University Press: 1996), p. 4, quoted by Henke, p. xvii.

The second stage of Herman's tripartite structure of recovery is the notion of 'reconstructing the trauma story'.[50] It is this concept of narrating and re-narrating the traumatic event that I will explore in relation to H.D. Herman argues that the goal of therapy is 'to put the story, including its imagery, into words', to 'reassemble an organized, detailed, verbal account, oriented in time and historical context' out of 'fragmented components of frozen imagery and sensation'.[51] Henke therefore argues that traumatic autobiography is concerned with 'impos[ing] narrative form on an otherwise formless and fragmented personal history'.[52]

H.D.'s repeated revisions of her account of her stillbirth and the World War One years demonstrate her need to narrate her experience in different modes, using multiple characters, names and authorial signatures in varying degrees of autofiction. Albert Gelpi has argued that the World War One years were 'so critical and traumatic that she would spend the rest of her life mythologizing it: rehearsing it in verse, in prose, in direct autobiography and in historical and legendary personae'.[53] Henke similarly argues: 'H.D. would rehearse, reenact, and re-interpret these shocking events in a protracted series of autobiographical narratives that made use of scriptotherapy for purposes of self-analysis'.[54] Kelly Kloepfer notes H.D.'s 'need to act [the events] out – textually – over and over, revising, altering, intensifying, disclaiming...' and that therefore H.D.'s trilogies are 'more triptychs than trilogies…as they do not move forward from the initial telling but rather back inside it, altering the landmarks but never leaving the original "scene"'.[55]

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[50]Herman, p. 3, quoted by Henke, p. xvii. The other stages are establishing safety and regaining a sense of community.
[51]Herman, p. 177, discussed by Henke, p. xviii.
[52]Henke, p. xiv.
[53]Gelpi, 'Introduction' to *Notes on Thought and Vision* and *The Wise Sappho* (Peter Owen, 1998), p. 7.
[54]Henke, p. xx.
[55]Kelly Kloepfer, 'Fishing the Murex Up', pp. 186-7.

Examining *Asphodel*, 'Murex', and *Bid Me to Live*, I argue that this fiction demonstrates H.D.'s progressive ability to narrate her trauma story. I read *Asphodel* as one of H.D.'s most explicit yet most convoluted narratives, written but not published in the immediate aftermath of the war, when H.D. was only just beginning to work through her war trauma. 'Murex' represents a more fictionalised mode of narration concerning the initial verbal iteration of the trauma. In contrast, my study of H.D.'s typescript revisions of *Bid Me to Live* strongly demonstrates her deliberate literary construction of the trauma, through numerous significant revisions and reworkings not yet critically discussed. This ability to narrativise consciously suggests some progress towards overcoming the trauma and recovery. For the purposes of this dissertation it is only possible to examine a few representative passages, but I discuss these as synecdochal of larger themes in H.D.'s fiction.

The 'death-fixation' of World War One London

The total of nine million soldiers killed in the Great War created a culture that H.D. wrote was 'surcharged with death', forcing a reassessment of death's significance within life.[56] H.D.'s fiction demonstrates the 'death-fixation' Julia Ashton (the character based on H.D.) witnesses in her soldier-husband, Rafe Ashton (Aldington) in *Bid Me to Live* (*BML* 86). In 'Thoughts for the Times on War and Death', Freud presciently notes that 'we cannot maintain our former attitude towards death, and have not yet discovered a new one'.[57] The conventional attitude towards

[56]H.D. in a letter to Marianne Moore, 29 August, 1917, Stanford Friedman, ed., 'H.D. (1886-1961)', in Scott, ed., *The Gender of Modernism* (Indiana University Press, 1990), p. 138.
[57]Freud, 'Thoughts for the Times on War and Death' [1915] in *Sigmund Freud: Collected Papers, Volume 4*, trans. Joan Riviere (Basic Books, Inc., 1959), pp. 307-8.

death, consisting of a strict moral and social code and 'an unmistakable tendency to "shelve" death, to eliminate it from life', cannot be maintained in the modern era:

> It is evident that the war is bound to sweep away this conventional treatment of death. Death will no longer be denied; we are forced to believe in him. People really are dying, and now not one by one, but many at a time, often ten thousand in a single day. Nor is it any longer an accident.[58]

This heightened awareness of death permeates wartime London. In *Asphodel*, H.D writes of 'the ruin of London' (*A* 148), and in *Palimpsest* of '[t]his new and empty city, a ghost replica'.[59] London is repeatedly portrayed as a wasteland:

> A volcano was erupting. Along streets empty of life, there were pathetic evidences of life that had once been, an ash-tin, a fluttering scrap of newspaper, a cat creeping stealthily, seeking for stray provender. Ashes and death; it was the city of dreadful night, it was a dead city. (*BML* 109)

H.D.'s representations demonstrate the increasing awareness of the randomness of death 'at any moment' (*BML* 9), what she refers to later as the 'constant reminder' and 'the imminent possibility of death' in wartime London.[60] Freud similarly argues: 'it still seems a matter of chance whether a particular bullet hits this man or that; but the survivor may easily be hit by another bullet'.[61] London, after an air-raid 'is a grave-yard', H.D. asserts, where 'we walk among stones, paving-stones, but any stone might have been our tomb-stone' (*BML* 16). The multiple air-raid scenes, where characters comment on the noise of 'guns, guns, guns, guns', contributes

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[58]Ibid., pp. 304, 307.
[59]H.D., *Palimpsest*, intro. Harry T. Moore (Southern Illinois University Press, 1968), p. 143. All further references appear in parentheses in the text, preceded by *P*.
[60]'H.D. by Delia Alton', pp. 192, 204.
[61]Freud, 'Thoughts', p. 307.

to the omnipresent possibility of attack on the homefront (*A* 109): what H.D. represents as 'the curtains that might at any moment part on carnage in Queen's Square' (*BML* 9).

H.D. foregrounds the notion of death as something that is imminent and yet continuously ongoing. Structuring the narrative around Rafe's home visits from the front in *Bid Me to Live*, Julia thinks after one of his visits:

> She would be alone now to recover from this last leave, till the next leave, if there was a next leave. He was dead already, already he had died a half-dozen times, he was always dying.
>
> "I won't come back," he had said the last time but he came back. (*BML* 32)

Rafe is in the liminal process of 'always dying', causing Julia to be in a perpetual pseudo-mourning state: 'It was always the last time' (*BML* 32). Similarly in *Asphodel*, the H.D. character Hermione Gart highlights the oddly temporal status of a husband in the process of dying, discussing someone whose 'husband was *being killed* in Flanders' (*A* 108). The soldiers that Julia sees in a cinema are depicted as similarly liminal, as 'men who might be ghosts to-morrow, the latest vintage (1917) grapes to be crushed' (*BML* 119).[62] Looking down at the soldiers, Julia thinks '[s]he was gazing into a charnel-house, into the pit of inferno' (*BML* 126). The peculiar liminal status of 'the dead […] watching destruction', watching their own fate in cinematic projection suggests the carnivalesque quality of wartime London (*BML* 123). This is emphasised elsewhere as this 'Bacchic orgy of war-time love and death', where the characters are 'dancing this dance of death' (*BML* 140, 111), in 'their own particular and unique Purgatory' *(A* 193).

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[62]The first draft of *BML* is more graphic in its description of these soldiers: '… men who might be ghosts to-morrow, ~~,~~ [sic] the latest vintage 1918 grapes to be crushed, red blood to pour', p. 133. The reference to 'red blood' is elided in subsequent versions, demonstrating H.D's attempts to reduce the more violent and graphic descriptions in the text. First typescript draft. Parts I-IX with corrections by H.D. Not dated. YCAL MSS 24, Series No. II, Box. No. 20, Folders No. 630-2. H.D. Papers, Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University. All further references in parentheses in the text, preceded by 'first draft'.

The civilians of wartime London are similarly portrayed as the soldiers, depicted as 'always dying':

> True, the late-war intellectuals gabbled of Oedipus across tea-cups or Soho café tables; it was not Vimy or Loos they talked of. What was left of them was [...] actually in fact, doomed by the stars in their courses, an actuality, holocaust to Mars, not blighted, not anaemic, but wounded, but dying, but dead. (*BML* 8)

These characters are not combatants, but H.D. suggests they are 'doomed' in the same way that the soldiers are in popular accounts of the Great War. Their inability to process the new ideas they voraciously devour suggests stunted growth and sterility. The rhythmic, short clauses with continual modification of the final sentence mimics a death sequence, as the conclusive monosyllabic word terminates the sentence. Elsewhere, civilians are described in the rhetoric of wartime death: Julia 'was shot to bits – they all were', and 'Bella was shot to pieces' (*BML* 71, 103). H.D.'s representations explicitly engage with the problematised notion of death in the First World War, demonstrating attempts to depict the thanophilic culture of wartime London.

'Khaki killed it': Stillbirth and Death in *Asphodel*

Written between 1921 and 1922, *Asphodel* arguably represents H.D.'s most overt attempt to represent her war trauma, being, as Donna Krolik Hollenberg notes, '[c]ourageously explicit about the components of her grief'.[63] However, the manuscript was left unsigned.[64] H.D. later renounced this version of the story, writing 'DESTROY' and 'Early Edition of MADRIGAL [*Bid Me to Live*]' on the cardboard cover of the first draft, demonstrating that she considered this

[63]Hollenberg, *H.D.: The Poetics of Childbirth and Creativity* (Northeastern University Press, 1991), p. 36.
[64]Noted by Stanford Friedman, 'Return', p. 236.

only a draft of the final text.[65] The one draft at the Beinecke Library is therefore sparsely annotated. H.D. and Aldington are represented in the figures of Hermione Gart and Jerrold Darrington, and in the first half of the narrative H.D. portrays her departure from America with her early love, Frances Gregg. The three-year ellipsis before the second section, the section I examine, covers the outbreak of war, Hermione's marriage to Darrington and the stillbirth of their baby.

Although Matthew Kibble is right to suggest the 'composite trauma' seen in the fictionalised conflation of H.D.'s private trauma with the universal one of the war, it is difficult to read this as he argues, as 'the repressed of *Asphodel*'.[66] Instead, H.D. explicitly presents the stillbirth as Hermione's vicarious experience of war death, re-imagining it as occurring in an air-raid shelter during a raid. As only the second attempt to represent the trauma (after *Paint it Today*), the narrative is highly repetitious with frequent analepses and chronologically disjointed sequences. My reading therefore concurs with Kelly Kloepfer's observation that H.D.'s 'early autobiographical "fiction" is marked by a feverish, hallucinatory intensity'.[67] Although *Asphodel* does demonstrate narrative progression and ends with the live birth of Hermione's second child, I read the novel as one of the 'prenarratives' discussed by Henke.[68]

The actual event of the stillbirth is repeatedly narrativised in a classic example of Freudian repetition-compulsion. As the stillbirth is elided in the narrative, the reader only witnesses its aftermath and H.D. plays with tenses to demonstrate the temporal and spatial displacement Hermione experiences: 'Darrington called her darling, had always called her

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[65]Typescript of *Asphodel*. 1921-2. YCAL MSS 24, Series No. II, Box. No. 20, Folders No. 624-9, H.D. Papers, Beinecke Library.
[66]Kibble notes that, 'as far as we know, H. D.'s own stillbirth did not happen during an air raid', 'The "Still-Born Generation": Decadence and the Great War in H.D.'s Fiction' (*Modern Fiction Studies* 44.3, 1998), pp. 555-6.
[67]Kelly Kloepfer, 'Fishing the Murex Up', p. 186.
[68]Henke, p. xvii.

darling, had been calling her darling forever. "Where – am I?"' (*A* 107). She has been in a 'damned nursing home', but is now being looked after by Darrington (*A* 107). Immediately the stillbirth is linked with the war, as Hermione tells Jerrold that: "The funniest thing was when they stood at the end of my bed and told me about the crucified –", referring to the nurses telling her wartime propaganda stories (*A* 107). As Trudi Tate observes, Hermione's stillbirth is discussed in the discourse of propagandistic war reportage: 'she had had a baby in an air raid just like Daily Mail atrocities' (*A* 116).[69] Kibble correspondingly argues that this 'newspaper language' of 'populist tabloid journalism' is the only discourse available to Hermione for representing her trauma.[70] The war clearly frames and defines her experience, as 'the guns went on, went on, went on' throughout her convalescence (*A* 112).

The multiple replays of the birth scene demonstrate confusion over the event itself, resulting in a fragmentary and incoherent narrative. In one replay, the multiple ellipses signify the gaps and repressions in her narrative:

> She had been alone…alone…no, there were nurses. No there weren't nurses. Nurses had all run upstairs to get the others to bring the others…babies were crying…ghastly mistake…some doctor…and guns…but there were guns in France and she was in France for women didn't suffer this way. (*A* 114)

Although Hermione initially appears to comprehend fully the experience in her frank statement, 'I know the baby was dead', H.D. makes it clear that her surrogate self is still in shock through the use of dashes: 'their taking me into the cellar – while – it – was happening' (*A* 107-8). H.D. represents Hermione's repeated moderations of the event, attempting to comprehend the

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[69]Tate, 'H.D.'s War Neurotics' in Suzanne Raitt and Trudi Tate, eds., *Women's Fiction and the Great War* (Clarendon Press, 1997), p. 251.
[70]Kibble, pp. 553-7. Kibble quotes the term 'newspaper language' from Robert Graves' *Good-bye to All That*.

paradoxical situation of a stillbirth: 'the baby wasn't…dead…not born…still born…' (*A* 114-5). Hermione grapples with linguistic definition of the event: 'I had a baby, I mean I didn't – in an air raid', and later stating, 'I am a mother. I mean I am not, was not' (*A* 116 and 122). Although Hermione is talking about something before the war, the militaristic diction she uses suggests a war death as syntax entirely breaks down: 'Someone. Something. A silver bullet – ' (*A* 108). Although Hermione cannot yet coherently narrativise her trauma, H.D. repeatedly invokes the consolatory power of narrative, referring to words as 'the bubbles of clear light on the surface of this mire […] this vast wash of débris and death and filth that is our present' (*A* 135-6).

H.D. suggests that her private stillbirth experience parallels that of the public male experience of combat in the jolting introduction of the 'guns' in the passage above. She overtly conflates the stillbirth with the problem of Darrington's delayed participation in the war effort: 'She was suffering for two, for herself and Darrington. Darrington had refused suffering' (*A* 114). H.D. represents Hermione in syntactic equality with the soldiers: '(Hermione, soldiers on a bench)' (*A* 183). Her earlier reference to Hermione's pregnancy as her 'deadly crucifixion' connotes a sacrificial element of her suffering (*A* 113), as her stillbirth becomes synecdochal of the collapse of civilization: 'The whole world was breaking and breaking for some new spirit. Men were dying as she had almost died to the sound (as she had almost died) of gun-fire' (*A* 114). Hollenberg therefore argues that, 'Hermione attempts to justify and ennoble her suffering in childbirth by giving it apocalyptic dimensions'.[71] Hermione's lack of identification with what she sees as the 'ignoble' conduct of the women at home aids her contrasting engagement with the men at the front:

[71]Hollenberg, *Poetics of Childbirth*, p. 37.

The guns had made her one in her suffering with men – men – men – She had not suffered ignobly like a woman, a bird with wings caught, for she was alone and women weren't left alone to suffer. (*A* 114)

H.D. represents the women at the homefront reprimanding Hermione for her husband's lack of involvement: 'O Mrs. Darrington, how *lucky* for *you* to have your husband when poor Mrs. Rawlton's husband is actually now lying wounded ... and Mrs. Dwight-Smith's husband is MISSING […] Why isn't Mr. Darrington in Khaki?' (*A* 108).[72] H.D. repeatedly asserts Hermione's knowledge of suffering over the women through her vicarious participation in the men's trauma. Her anti-war sentiment stems from this knowledge of suffering: 'Women talking, picking cotton, making bandages. O God, don't they see what they're making them for? Am I the only coward? But I'm not. I had a baby, I mean I didn't – in an air raid. I know what pain is' (*A* 116). Similar to when Hermione thinks 'she was in France', her sense of different experience is literalised: 'all the rest had clean faces, her face wasn't clean. It was smudged with gun-powder for she had been under fire – wasn't a dressed up nurse, was a real casualty' (*A* 114 and 116). Considering herself a real war casualty gives her what she considers 'the true knowledge' of the war, unlike the distanced experience of the women at home: 'O Delia, delicious Delia you have only a half-knowledge, this is the true knowledge, the white-half of my knowledge reaches up […] I had that child…no. I will talk of it' (*A* 131). Hermione therefore feels intensely glad that she has at least indirectly participated in the war effort: 'Thank God she had suffered to the sound of guns' (*A* 114).

[72] I am grateful to Maria Stadter Fox for her suggestion that H.D. was also greeted with hostility by the nurses for her perceived selfishness in having a baby during wartime at all (and thus taking a bed from a soldier). This hostility arguably caused part of her reluctance in her sexual encounters with Aldington during his wartime leaves. H.D. refers to this in *Bid Me to Live*: 'How could she blithely face what he called love, with that prospect looming ahead, and the matron, in her harsh voice, laying a curse on whatever might then have been, "You know you must not have a baby until the war is over." Meaning in her language, you must keep away from your husband, keep him away from you' (*BML* 24-5).

Although Hermione's perceived experience of war death is predominantly through her stillbirth, there are other more oblique representations of H.D.'s mourning for the war dead throughout *Asphodel*, particularly for her brother Gilbert. In a scene at a party Hermione notices a young soldier, who 'had lost his arm but he was still in uniform' (*A* 120). Madelyn Detloff suggests that this 'American fighting for France' represents Gilbert Doolittle (*A* 123).[73] The complex non-verbal and multifaceted identification of Hermione with the boy demonstrates his previously neglected significance. As Darrington is 'sure it was his last leave', he has encouraged Hermione to wear make-up in order to 'brighten things up' (*A* 120). The false gaiety and carnivalesque nature of the party mask the grim reality of the wartime leave, where Hermione almost introduces herself as 'Darrington's wife – widow […] for Darrington was dead' (*A* 121). Seeing the boy, she immediately identifies him as a possible confidante: 'If only there was someone she could tell about Darrington, would the boy know?' (*A* 121). She repeatedly infantilises him as 'the boy in blue, the boy blue, little boy blue' and wishes 'she could get to the boy, reach him, put her arms about him, pull his tired head onto her shoulder, be a mother, a god, a saint' (*A* 125 and 121).

Hermione mentally implores him to identify with her parallel suffering: 'Look at me, look at me, tall thin emaciated child with one arm, I know, I understand. I feel. I am. I am all of those things you stare at' (*A* 124). However, as this dialogue is entirely mental and Hermione makes no literal move to approach the boy, she is unable to comfort him. Hermione 'wished she had her own pallor to confirm her', as her make-up conceals that she 'was already dead' (*A* 121 and 124). This distanced confrontation strongly suggests that the scene represents H.D.'s mourning for her brother, killed away from home on the battlefield.

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[73]Detloff, *The Persistence of Modernism: Loss and Mourning in the Twentieth Century* (Cambridge University Press, 2009), p. 114.

This possibly accounts, too, for the anti-war outburst the boy prompts in Hermione. Hermione's stream of consciousness demonstrates her intense sense of anger and pity at what Detloff refers to as 'the sacrificial discourse of patriotic motherhood':

damn, damn damn, why did you let them go, why did you let them go? You have lost sons but what have they lost, what have *we* lost? Sweet life, sweet life that was over sweet, life, life, life…is life so light a treasure? How do you feel when the guns go, clutching at life? Life, life, life, they wore it like a white flower to be tossed away. O but you gave them life. (*A* 122)[74]

The exhortations, multiple repetitions of words and phrases, and breakdown in syntax emphasise that H.D. is only just beginning the process of scriptotherapy, more concerned to express the emotions raised by the war than to produce a coherent narrative. The metaphor of the white flower is an imagist mode of both aestheticising and distancing death, attempting to represent it in writing. Multiple repetitions demonstrate the emotional turmoil of Hermione in her complex engagement with the boy:

The boy in the blue wasn't dele Terre – (half English whom they had all, in the old days, known) but another boy, a stranger, speaking American, in horizon blue, speaking American. "An American fighting for France." He was an American fighting for France. There were all sorts of Americans. The room going round and round and round and the boy wore his light flower, his life so lightly pinned, so lightly to his horizon blue coat, pinned so lightly. O God don't let the flower fall out, the flower of his life, who is he anyway? (*A* 122-3)

[74]Detloff, p. 112.

Presenting the civilian perspective, she imagines his 'nice mother, a young sister', and tries to mentally block out proleptic ideas of his death: 'O God, let me not see' (*A* 123).[75]

Much of *Asphodel* is concerned with the position of Americans in Europe during the war. H.D.'s choice of imagery deliberately recalls the American flag: 'Life is a white flower, a red flower, to be worn becomingly, to be tossed away. Horizon blue' (*A* 123). Bound up with her assertions that she has suffered alongside the men at the front, H.D. simultaneously affirms Hermione's same level of emotional involvement as those around her. Being an American in wartime England is considered

> "[…] twice as hard, people sneering (and they're right) about the dove-cote." "Yes they're right, but it isn't our fault, America's not in it." "They make us feel – it – is – " Delia must work five times as hard as anybody, Americans must suffer five times as hard as anybody else to show – to show what? An *American*. What did they mean by that? They said it so often nowadays. (*A* 117)

Matthew Kibble observes the 'feeling of cultural nonbelonging' H.D. experienced, arguing that being an American in Europe was 'an ill-defined, unembodied category': 'What is American?' Hermione asks (*A* 25).[76] Prior to American entry into the war in 1917, Americans were often perceived as immune to the sufferings of the war, and parenthetical hostile remarks such as '(Americans don't care, don't understand)' often intrude into Hermione's speech (*A* 150). At times this alleged lack of patriotism is made comic: 'I can't get any exaltation out of bombs

[75]These proleptic notions are played out: in *Bid Me to Live*, Julia refers to '[t]he boy in horizon-blue who didn't turn up after his *permission* (Bella's word) last Christmas' (*BML* 151).
[76]Kibble, p. 550.

bursting. God knows I've conscientiously *tried* to do it. Perhaps it's because I'm not English' (*A* 109).[77]

The multiple, moderated repetitions of the trauma and the broken and fragmentary syntax demonstrates that *Asphodel* was an early, unrevised version of the war story, with the stillbirth explicitly represented as a war death. The repeated and forceful assertions of her suffering as both a woman and an American on the homefront show that *Asphodel* is an angry text that incorporates much resentment of the hostility H.D. experienced during the war years, as well as her grief for her brother.

'Everything in life was blighted, still-born': Facing the Trauma in *Palimpsest*'s 'Murex: War and Postwar London (*circa* A.D. 1916-1926)' (1926)

Written in the early 1920s, *Palimpsest* differs from the more transparent, subversive narratives of *Paint it Today* and *Asphodel* in that it is a text that H.D. wished the public to read. The characters and plot of 'Murex' are sufficiently distanced from H.D. and her circle to allow her to publish the text, despite being an account of the same wartime events. However, H.D. later referred to *Palimpsest* as this 'rather loosely written long-short-story volume' and 'regret[s] that the proofs…were so carelessly revised'.[78] The story centres around the consciousness of Raymonde Ransome, the H.D. character, and her visit from a young woman named Ermentrude (Ermy)

[77] I am grateful to Maria Stadter Fox for her discussion of Hermione's comment. She notes that it is odd that Hermione is being berated for her lack of patriotism while simultaneously being scorned as a foreigner, and suggests the resonance of 'bombs bursting' as a clear quote from the USA national anthem ('the rockets' red glare, the bombs bursting in air, gave proof through the night that our flag was still there'), which Hermione says she cannot understand because she is not English. The lyrics for 'The Star-Spangled Banner' were written during the War of 1812 (against the British), making this a true comic moment. H.D.'s Moravian background heightens the sense of irony, as the *Unitas Fratrum* 'had from its beginnings espoused universal peace, racial tolerance, and understanding among hostile cultures', H.D., *The Gift*, ed. Jane Augustine (University Press of Florida), p. 3.

[78] Quoted by Kelly Kloepfer, 'Fishing the Murex Up', p. 185; 'H.D. by Delia Alton', p. 218.

Solomon, who seeks introductions for when she goes abroad. The undercurrent of the visit is that Ermy's lover Martin has left with the same Mavis who took Raymonde's husband Freddie ten years earlier. The narrative is about the repression and narration of grief, and its concern with the first verbal iteration of Raymonde's story demonstrates the text's metanarrative of H.D.'s own attempts to narrate coherently her trauma. In examining the process of speaking, rather than the speech (the account of the trauma) itself, *Palimpsest* demonstrates an oblique mode of facing the trauma, and thus one H.D. was able to utilise in order to produce a publishable text.

Although the trauma story is more fictionalised in this text, the narrative remains fragmentary. Kelly Kloepfer argues that due to its 'structural convolutions and its reliance on image' there is 'no sense of determining syntax here, no familiar structure that consistently constructs the direction of the reading'.[79] H.D. called the repetitive and circular narrative 'hallucinated'.[80] Sarah Dillon comments, '*Palimpsest* is not a "straight" narrative, a direct and unswerving transcription of the events of H.D.'s life, because of the queer "frills" [referred to in letter to Bryher, 15 May 1933, quoted as an epigraph], and to which she alludes in the title "Murex"'.[81] Dillon explains that a murex is a shellfish with a 'frill', a particular type of shell.[82] Similarly, Kelly Kloepfer contends that the image of the murex was used by H.D. because of its quality as '[a] shell enclosing mysterious substance [the purple dye coveted by the Greeks], a substance that had to be distilled and refined almost alchemically', a process similar to H.D.'s recovery of her traumatic past.[83]

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[79]Kelly Kloepfer, 'Fishing the Murex Up', p. 187.
[80]Quoted by Kelly Kloepfer, from H.D.'s unpublished *Compassionate Friendship*, p. 28, in 'Fishing the Murex Up', p. 185.
[81]Dillon, 'Palimpsesting: Reading and Writing Lives in H.D.'s "Murex: War and Postwar London (*circa* A.D. 1916-1926)"' (*Critical Survey* 19: 1, 2007), p. 34.
[82]Ibid., p. 34.
[83]Kelly Kloepfer, 'Fishing the Murex Up', p. 201. Kelly Kloepfer discusses Robert Browning's poem 'Popularity', which provides the epigraph to 'Murex', p. 200: 'Who fished the murex up?' (*P* 95).

Much of the first section of the text concerns repression, specifically Raymonde's purposeful repression of her traumatic past over the past decade. Arguably Raymonde has a type of civilian war neurosis, by which she is unable to move on from the traumatic event in what Cassandra Laity terms a 'postwar, postmarriage, psychic paralysis': 'Raymonde wasn't going to face the matter' (*P* 99).[84] The narrative begins with Raymonde's numbness and the blurred state of existence in which she lives, in 'this last cocoon-blur of not-thinking' (*P* 96). She has managed to construct for herself a type of social alter-ego, 'to carry on her apparently eager and ecstatic conversation and to stand posed, apart, sustained in some other region' (*P* 102). Raymonde chooses to remain in London because London 'was most kind, obliterating edges' (*P* 98), which is a '[d]rug and anodyne' (*P* 104) where temporal markers have disappeared: 'one never knew the barrier of day and night' (*P* 95).

The appearance of Ermentrude is therefore both a literal and a mental disturbance. Raymonde resents the intrusion on her plan 'to drift and dream through this obliterating afternoon', and Ermy's inevitable discussion of her trauma which will force her 'to think, think, think, think, think' (*P* 98 and 99). Raymonde demonstrates her resistance to discussion of anything war-related:

> Raymonde had about decided that it actually would go on and on and on forever when Ermentrude Solomon jolted her with, "things used to be different when I had my husband."
>
> Her husband. O bother. Let her keep her husband out of it. Raymonde didn't want to hear anything whatever about Ermy's husband. (*P* 99-100)

[84] Laity, Cassandra, *H.D. and the Victorian Fin de Siècle: Gender, Modernism, Decadence* (Cambridge University Press, 1996), p. 139.

Raymonde's thoughts begin to break down syntactically as she thinks about Ermy's husband lost in the war, signifying the increasing fragmentation of Raymonde's carefully constructed social self: 'Widow. Ermy. This was part of the miserable thing that they were all forgetting. At eighteen. But keep away from it. At eighteen' (*P* 100). The emergence of the text's refrain demonstrates the gradual release of the trauma, contributing to what Kelly Kloepfer refers to as the 'disturbed syntax' of 'Murex'.[85] Raymonde represents the war dead in the refrain of the feet of soldiers she hears from childbed: 'There were feet, feet, feet, feet passing up Sloane Street on the way to Victoria. London had forgotten. She was one with London. She had forgotten. She came to London to forget – feet, feet, feet, feet' (98). Dillon argues that 'Raymonde's insistence on forgetting – her assertion that "she had utterly forgotten" (98) – is simultaneously disturbed and haunted by the "sound of feet" of young men marching to war', repeatedly intruding on to the narrative and refuting Raymonde's claims.[86] Attempting to repress the war dead, Raymonde resents Ermy's explicit discussion of her soldier-husband: 'Raymonde wanted to shout at Ermy, "play the game. Shut up. Don't you see that I am, everyone is always fighting, always fighting to – forget?"' (*P* 100).

Raymonde does everything she can to repress the subject of the war in conversation, indicating that she has not come to terms with the trauma. The revelation from Ermy that their mutual friend 'Marion told me' opens up the connection between Ermy and Raymonde (*P* 105). Demonstrating the extent of Raymonde's repression of the events, she is unable even to imagine what Marion told Ermy: 'she couldn't, now watching the other in the half-lights, even phrase that sentence' (*P* 106). At points, she becomes apprehensive about the conversation moving towards discussions she is unwilling to have: 'Where was this taking her?'(*P* 103). Dillon argues that

[85]Kelly Kloepfer, 'Fishing the Murex Up', p. 193.
[86]Dillon, 'Palimpsesting', p. 31.

'Ermentrude's visit to Raymonde disturbs her blurred state, reactivates the buried layers of the palimpsest of history – both her own and her nation's – that she has been attempting to forget', a disturbance that Raymonde 'strongly resists'.[87] As Ermy begins to recount her experience, Raymonde immediately begins to identify with the narrative:

> She seemed to be hearing something from the other end of a sort of psychic gramophone or wireless, that had power of recording the exact past. Raymond seemed, listening, to be hearing something that she had often heard in her own consciousness but never listened to. (*P* 108)

Raymonde finds herself beginning to discuss her past, in an oddly disembodied mode of unconsciously speaking the trauma: 'Raymonde heard her voice oddly going on and on and on. It would go on and on and on forever, it seemed, if she did not stop it.' (*P* 113). The first verbal iteration of the trauma therefore seems endless and not yet formed into any coherent narrative, described in terms of autospeech. Kelly Kloepfer argues that the palimpsestic nature of the text is 'extraordinarily integrated into the structure of the language itself' with the narrative voice 'layered, a conflation or alternation of interior monologue, indirect discourse, and omniscient third person, moving through dialogue, turning back on itself, amending, confirming, repeating'.[88] Vincent Quinn similarly finds the narrative 'fragmentary and discordant'.[89]

Raymonde's, and by extension H.D.'s, experience is only revealed in elliptical modes. The references to the stillbirth often consist of overheard fragments of conversations or indirect references, always in retrospect. The reader learns of the stillbirth through the accidental revelation of a nurse who 'had thought poor Raymonde was well out of it gone under the

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[87]Ibid., p. 32.
[88]Kelly Kloepfer, 'Fishing the Murex Up', p. 192.
[89]Quinn, *Hilda Doolittle (H.D.)* (Twayne Publishers, 1967), p. 63.

anaesthetic' (*P* 110). As in *Asphodel*, the treatment of the nurses demonstrates the hostile atmosphere of the stillbirth and its aftermath, with the first nurse saying "she hasn't much grit. These Americans are all – […] *Germans*" and another voice affirming "no grit" (*P* 110). H.D. refers to Raymonde's labour in terms of a military death, described in graphic terms:

> …the very timbre all somehow entangled in the not-pain that was her sudden release, her escape from herself and a dragging recurrent slashing that was death (Euripides had said so on the battlefield) not once only but many recurrent, definite death-wounds in twenty-four hours. (*P* 110)

Raymonde recalls fragmented parts of speech that reveal and yet conceal the trauma: Raymonde 'heard as far and far and far the voice that went on, that went on explaining to someone else, "taking it badly. A pity – " Something was a pity. Something had happened.' (*P* 141-142). H.D. describes the reaction of the nurses, 'asking, interested, had she been disappointed, it was a girl anyhow, as if it being "a girl anyhow" (were they Chinese simply?) made up for all that' (*P* 111). Only through recalling and appropriating the dialogue of a sympathetic doctor is Raymonde able to voice the trauma explicitly:

> A doctor had cared. He had seen it. He had said, "I'm sorry. Mrs Ransome, it was a beautiful – little – body – " [...] From far and far and far, the very fibre of her being must claim fealty to London. To a London doctor who had said that, "I'm sorry, we're all, Mrs Ransome, sorry for your disappointment." (*P* 111)

Although I argue that 'Murex' is one of H.D.'s most elliptical and indirect narratives of her war trauma, the reference to the 'beautiful – little – body –' is one of the most explicit references to

the still-born child in H.D.'s oeuvre.[90] She immediately retreats from this explicit mode, again referring to the event indirectly: Raymonde questions, '[w]hat even could "it" matter?' (*P* 113), and Ermy asks, "You mean she took your husband while that – happened?" (*P* 114).

H.D. utilises the metaphor of still-birth to express more generally post-war society, suggesting the aborted promise of the war generation:

> Everything's altered horribly. That was the crux of the whole dreary matter. Everything had so horribly altered and there were new ways of looking at things and Raymonde and her like were centuries apart (who of her generation wasn't?) from the young people who weren't, all in all, so very much younger than they were. Feet, feet, feet, feet, feet. There was no use going on. Everything in life was blighted, still-born – that was the crux of the matter. Feet, feet, feet, feet, feet. They were a still-born generation. (*P* 117)

Kibble maintains that this 'self-defeating metaphor [of 'a still-born generation'] … restores a literal meaning to the word "generation" (the act of begetting), only to undermine this act of origin with the image of stillbirth'.[91] The concurrent 'ideas of descent and genealogy' that accompany H.D.'s metaphor are thus shown to have stalled as soon as they are invoked.[92] What he notes as 'the apparently solipsistic self-absorption of H.D's fiction' here 'broadens out […], so that the narrative manages to combine a subjective impressionism with an implicit cultural commentary'.[93] H.D. succeeds therefore in intertwining her personal loss with the national trauma of the war, suggesting her suffering is part of the larger post-war culture.[94]

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[90]Aldington wrote to Amy Lowell, May 21, 1915, '…Hilda was delivered of a little girl still-born, about 2. am. [sic] this morning […] I haven't seen the doctor, but the nurse said it was a beautiful child & they can't think why it didn't live. It was very sturdy but wouldn't breathe', quoted in Zilboorg, ed., *Richard Aldington and H.D.: The Early Years in Letters*, p. 20.
[91]Kibble, p. 541 (my ellipsis).
[92]Ibid.
[93]Ibid.
[94]Ibid.

The child is therefore continually linked with the soldiers outside, as part of the war losses that Raymonde explicitly laments. "Nurse why do they all go – why must they all – all go?", asks Raymonde, linking the 'Feet, feet, feet, feet, feet' with 'Birth and death. Death and birth' (*P* 140). Protesting her labelling as a hysteric, a key part of the trauma concerns the xenophobia shown by others because of Raymonde's status as American: "now Mrs Ransome, don't talk that way. You after all, as an American, can't feel as we do" (*P* 141).[95] As with the character Hermione in *Asphodel*, Raymonde's perceived inability to suffer leads her to identify with the soldiers outside, telling the nurse, "I love them – all – all – all" (*P* 141). Raymonde's shared suffering with these men through her stillbirth precipitates her feeling that she is alone in her protestation: 'Hysterical? Couldn't they know, couldn't they see, all these dear and blessed English people, what was happening?' (*P* 141). One point of identification with Ermy is her status as a 'Jewess', also 'a transplanted race' like the 'transplanted American' Raymonde (*P* 125 and 132).

Throughout Raymonde's fragmented first attempt at narrating her stillbirth, Ermy serves to impose a narrative on Raymonde's disjointed series of events. Raymonde acknowledges that, 'Ermy had put it straight […] Yes, Mavis had taken Freddie. Raymonde admitted this now clearly in her conscious mind for almost the first time in half a dozen years' (*P* 114). Ermy is the one who forces Raymonde to remember, who 'would drag things up, drag things back' (*P* 124). Dillon suggests that Ermy 'acts as a reagent…just as palimpsest editors used reagents to resurrect the underlying scripts of palimpsests'.[96] Raymonde sees Ermy as possessing an 'odd conjecturer's ability' (*P* 131):

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[95]Kibble discusses H,D.'s perception of the era as one of 'virulent xenophobia', p. 541.
[96]Dillon, 'Palimpsesting', p. 32.

[…] doors had opened, a whole realm had been revealed that had been there, it seemed, all the time; a whole realm of past memories with their corresponding vistas had been there all the time. (*P* 139)

The latter part of 'Murex' enacts the process of scriptotherapy, as Raymonde assumes her poetic alter ego, Ray Bart, and writes a poem concerning her experiences. This demonstrates the beginning of Raymonde-Ray Bart's processing of her trauma, as '[p]oetry was to remember' (*P* 155). Dillon therefore argues that Ermy 'reactivates Raymonde's creative and poetic self'.[97] The continual disruption of the poem into the body of the text shows the continual reenactment and revision of the trauma.[98] Allowing her fictional self to express and write the ordeal is therefore a metanarrative process of H.D. attempting to write out her trauma. The text's dialogue between Raymonde and Ermy arguably therefore becomes an allegorical version of H.D.'s own inner conflict both to repress and to narrate the trauma. The positive ending depicts Raymonde choosing to move on from her psychic paralysis: 'She must find other things, not stare and stare any longer into the crystal ball of her past' (*P* 172). Although many years away from what H.D. considered the final version of this story (*Bid Me to Live*), 'Murex' contributes an early step towards this final rendition, as a narrative predominantly concerned with the first verbal iteration of the trauma.

'I have done my bit, I had my child': *Bid Me to Live*

[97]Ibid., p. 34.
[98]Ibid., p. 35.

Bid Me to Live represents what H.D. considered 'the War I story' that she 'had been writing or trying to write […] since 1921', a conclusive version of the trauma story.[99] The multiple, palimpsestic and somewhat contentious sites of composition and revision enact the process of scriptotherapy, as H.D. repeatedly reworks the text over an extended period. H.D. writes in December 1949, that *BML* (then *Madrigal*) was 'roughed out' in summer 1939, revised after World War Two in the late 1940s and finished in 1949, and it was not then published until 1960.[100] H.D states that once she 'corrected and typed out *Madrigal*, last winter [1948]', she was 'able conscientiously to destroy the earlier versions'.[101] This explicitly autobiographical *roman à clef* retells the story of the World War One years, charting the retrospective stillbirth of Julia and Rafe's child and the breakdown of their marriage, Rafe's affair with Bella (Dorothy [Arabella] Yorke), and Julia's affair with Cyril Vane (Cecil Gray).[102]

My study of the two undated typescript drafts in the Beinecke Library demonstrates H.D.'s increasing ability to narrate comprehensively and even manipulate her trauma story, suggesting some level of having worked through and overcome the trauma. As in *Asphodel* and *Palimpsest*, H.D. represents the stillbirth of her child as her own war trauma, explicitly linking the death to the war. The first draft is demonstrated to be direct, graphic and more explicit in

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[99]'H.D. by Delia Alton', p. 180.

[100]Ibid. On the title page of the undated first draft, pencilled brackets have been drawn around the typed title 'BID ME TO LIVE by DELIA ALTON', and 'Madrigal' written above, suggesting the title be changed from *BML* to *Madrigal*, H.D.'s original title. On the title page of the undated second draft, the title is 'MADRIGAL (BID ME TO LIVE) by DELIA ALTON'. 'Madrigal', however, has been crossed out, as have the typescript brackets around 'Bid Me to Live', as *BML* was the publisher's choice. 'Delia Alton' has been crossed out and 'H.D.' written instead. Janice S. Robinson notes that '[a]t H.D.'s insistence the book was subtitled *A Madrigal*, but she usually refers to *Bid Me to Live* as *Madrigal*', in *H.D.: The Life and Work of an American Poet* (Houghton Mifflin, 1982), p. 119.

[101]'H.D. by Delia Alton', p. 180. Robinson notes that '[o]nly a few of the early versions of the story were destroyed', with the surviving versions held in the Beinecke Library, p. 119. There remains contention over the novel's dating. Claire Tylee argues that '[t]he first draft seems to have been composed in 1927', p. 231. Stanford Friedman contends that *BML* was 'first drafted in 1939 after her divorce from Aldington became final', *Psyche Reborn*, p. 31. Zilboorg dates the novel even earlier, arguing that *BML* was 'probably begun as early as the summer of 1918', in *Richard Aldington and H.D.: The Early Years in Letters,* p. 47, as does Barbara Guest in *Herself Defined: The Poet H.D. and her World* (Collins, 1985), p. 88.

[102]In a *Newsweek* interview in May 1960, H.D. said of *BML* 'I am Julia', quoted in Robinson, p. xiv.

language and imagery, as well as at times depicting more anger and resentment on the part of the H.D. character. In contrast, the second draft is clearly more constructed and controlled through H.D.'s editing and annotation, and is more elliptical and indirect in its presentation of events. Following Freud, Stanford Friedman therefore suggests the published text is 'the most condensed and displaced version of these events' suggesting that 'the artful disguise of the dream work has been significant in the text's production'.[103] Although I conversely find 'Murex' to be the most fictionalised and therefore most displaced version of the trauma story, the revisions of *Bid Me to Live* are significant because they demonstrate HD.'s deliberate attempt at displacement, through the moderation of graphic imagery and a turn towards more elliptical modes.

The first explicit mention of the child comes in the midst of an air-raid, again positing the child's death as a type of war death. The air-raid is anticipated by the description of Rafe and Julia's married life in militaristic diction: 'They crawled under Mercure de France, barricaded themselves with yellow-backed French novels […] Superficially entrenched, they were routed out by the sound of air-craft' (*BML* 11). H.D. transforms the scene into a trench experience, where the imminent threat of death comes from 'the tip-tilted object in a dim near sky that even then […] was about to drop', aestheticised by the poet H.D.: 'Leviathan, a whale swam in city dusk, above suburban forests' (*BML* 11). She is injured in the attack: 'she stumbled down the iron stairs (that was the Hampstead flat) and bruised her knee […] It was a black gash, she might have broken her leg' (*BML* 11). Attending to the wound leads Julia to think about the child:

> Suddenly, as he filled a basin from the bath-room, her mind, which did not really think in canalized precise images, realized or might have realized that if she had had the child in her arms at that moment, stumbling as she had stumbled, she would have bashed its head against the dark wall – it – would – have – been – killed – anyway. No.

[103]Stanford Friedman, 'Return', p. 243.

She did not think this. The child had been still-born and only a short time before. But she never thought of that. A door had shuttered it in, shuttered her in, something had died that was going to die. Or because something had died, something would die. But she did not think that. (first draft, pp. 7-8)

In the first draft she graphically envisions having 'bashed its head', emphasising through the use of dashes that the child would have died. The fact the child was stillborn is made explicit, and its death is distanced and depersonalised through the passive construction. This emphasis makes clear that H.D. was still working through the trauma when this was written, still attempting to rationalise and come to terms with the fact of the child's death. The interesting moderation that 'her mind…realized or might have realized' perhaps suggests the explicit presence of a 'present I' narrator suggesting what the 'past I' may have subconsciously thought. In contrast, the second draft is much less direct:

Suddenly, as he filled a basin from the bathroom, her mind, which did not really think in canalized precise images, realized or might have realized that if she had had the child in her arms at that moment, stumbling as she had stumbled, she might have … No. She did not think this. She had lost the child only a short time before. But she never thought of that. A door had shuttered it in, shuttering her in, something had died that was going to die. Or because something had died, something would die. But she did not think that. (second draft, p. 6)

The graphic depiction of the fate of the child and the explicit mention of the stillbirth have been elided, with the child more ambiguously 'lost'. H.D.'s acceptance of the loss is arguably shown by the more personalised construction: 'She had lost the child'. This ability not only to tell, but to manipulate, the trauma story suggests a further stage in coming to terms with the child's death.

This turn towards more moderated and carefully constructed imagery and representation is continued throughout H.D.'s revisions of the text. In the first draft H.D. writes, 'I have done

my bit, I had my child. I strove too high physically; she said, "now Mrs. Ashton, you have such a nice body, you will always regret it ['if you don't have this child' written interlineally in pencil]"' (first draft, p. 8). By the second draft and in the published text, this explicit statement – 'I have done my bit, I had my child' – linking female participation in the war effort with producing a child has been deleted. This suggests that by the second draft H.D. has less need to assert what she sees as her participation in the war effort through her private suffering, and the most explicitly combative statements are removed.

However, H.D. continues to link the child with the war throughout the second draft and the printed text. H.D. explicitly makes Julia's trauma coterminous with the war, syntactically aligning them: 'The war was not yet a week old and the child that she was just bearing only a few weeks old […] It happened actually almost identically with the breaking out of the war' (*BML* 140-1). The death of the child and the outbreak of war are both used similarly as temporal markers, mythically connoting the end of the idyllic pre-war era and co-extensively the end of civilization: 'Corfe Castle was after the child' (*BML* 12). Later in the text, she writes, '1914. Then 1915 and her death, or rather the death of her child. Three weeks in that ghastly nursing-home and then coming back to the same Rafe. Herself different.' (*BML* 24). In the first draft, the passage reads: '1914. Then 1915 and her death, or rather the death of her child, but the terrible rendering, the realization that life could not be endured at that price. Three weeks…' (first draft, p. 23). The 'realization' Julia gains through her experience is similar to the heightened awareness of death that Freud notes and synonymous with the 'tragic knowledge' that Katherine Mansfield believed people gained in the Great War.[104]

[104]Freud, 'Thoughts', p. 307. Mansfield, letter to J.M. Murry, [16. November 1919], in Vincent O'Sullivan, ed., *Katherine Mansfield: Selected Letters* (Clarendon Press, 1989), p. 150.

The tone of the first draft is intense anger at the traumatic ordeal Julia has undergone. She refers to the stillbirth in terms of her own death, as 'her near-death' (*BML* 15), her 'crucification' (first draft, p. 50), changed to her 'crucifixion' (second draft, p. 44), and states she cannot 'go back, step over my own corpse and sweat blood' (*BML* 46). In the later versions, mentally addressing her husband, Julia states: 'I spared you what I went through, you do not spare me. I did not tell you; my agony in the Garden had no words' (second draft, p. 44). Julia's comparison of herself with Christ in the Garden of Gethsemane emphasises the extent of her suffering, which she wishes to demonstrate. In the first draft, there are two extra sentences, which are later deleted: 'I was paralysed at the prolonged agony of my own death. But I had to go on, had to go on being killed piecemeal' (first draft, p. 50). Ironically, H.D. returns in the later drafts to the notion of having 'no words' when articulating her trauma. In the first draft, she states that her trauma is ineffable, but then attempts to represent the trauma in graphic and violent imagery of a prolonged and intensely painful metaphorical death. Deleting these sentences arguably gives a greater indication of the trauma H.D. suffered, as she 'spares' the reader the trauma and suffers without words. It also suggests that although H.D. still wishes to represent adequately her suffering, the anger associated with that suffering has dissipated with distance from the traumatic event.

This is similar to H.D.'s positing of blame in the first draft. Here, there are multiple sections where she places blame on the Aldington character, which are then deleted from subsequent versions. Following her description of the child through images of absence and emptiness, as 'a gap in her consciousness, a sort of black hollow, a cave, a pit of blackness', a deleted passage from the first draft includes Julia's anger at Rafe's lack of support:

'…he said, "we won't have a child," he said, "we won't spoil everything with a child." He said, "you will marry me, we don't want a child." And when [s]he said the doctor told me it was, he said, "well, it's for the woman to decide." But that was not all ~~w~~that he had said; a grave psychic wound this was, so dim, so numbing, so unformed, so unformulated that she could not let antagonism now flare up, could not let her anger let go at him, "well I had my child. Why don't you do something? I had my child, and you didn't help me," and everyone seemed to take for granted that after Mrs. Ashton had her child, Rafe Ashton would enlist and his father kept writing her as if it were her fault, our son, and a commission and you will be well looked after. (first draft, p. 9).

The next paragraph, heavily edited after the first draft, demonstrates H.D.'s understanding of Freudian notions of repression and the unconscious, and her awareness of her own difficulty in dealing with her buried anger and grief:

Resentment was driven too far underground […] and the darkness came up to engulf, the very substance of the black nebula, the black pit that was the carefully glassed-over sub-conscious horror, the pit of annihilation which could not just have been life-death struggling only a few months ago but maybe some deeper race-consciousness, consciousness of death.

If the wound had been nearer the surface[,] she could have grappled with it. It was annihilation itself that gaped at her, maw of hell. "I'm sorry" (as if that could possibly mean anything) "did I hurt you, Judy?" (first draft, p. 9)

When Rafe apologetically questions whether he has hurt her, the first draft demonstrates explicit anger and blame being put on him: 'The more she wanted to shout "did you hurt me, you have murdered me", the more casual she must make this seem. It's not his fault that it happened (it was his fault)' (first draft, p. 11). The pattern of these sentences represent the first draft as a whole, continually threatened by, and sometimes subject to, the outbreak of repressed emotion in the text. This is not unlike the outburst of anger from Hermione when she identifies with the boy

in blue in *Asphodel*. These eruptions of traumatic emotion, sometimes syntactically represented in parentheses such as '(it was his fault)', are deliberately deleted from the second draft, allowing for a more coherent, less internally conflicted narrative.

A significant section that seems to have escaped critical attention is the scene of Rafe's nightmare, which shows him, as Tate notes, to be 'suffering from a mild form of war neurosis'.[105] Like the deleted sections quoted above, the tone of the deleted passage makes clear Hermione's resentment at the lack of acknowledgement of her simultaneous wartime suffering. In the published version, Rafe dreams of 'some horses that got caught in their traces or reins and something that happened to someone pulling on the reins, and then something that happened to the horses' (*BML* 37). The passage ends:

> […] she did not know if he were awake or asleep. She did not know whether it was better to pretend to be there, to fling arms about a stranger. Now she wondered if he were making it up or was he dreaming? Did he want to make this up, to ruin what she had so carefully preserved, the fact of this room, the continuity of this bed, the presence of herself, the same self beside him? No, he was not making it up. (*BML* 37)

The first draft contains an extra paragraph, cut in subsequent versions, which is worth quoting in its entirety:

> …she did not know if he were awake or asleep, but whatever it was he was talking about, he was explicit about the horses and the insides of the horses and the way the cart or ammunition carriage had jammed against a block of concrete; trench? She did not know whether it was better to pretend to be there, to fling arms about a stranger. Now she wondered if he were making it up or was he dreaming? Did he want to make this up, to ruin what she had so

[105]Tate, p. 255.

carefully preserved, the fact of this room, the continuity of this bed, the presence of herself, the same self beside him[?]

She could babble, too, incoherent things, mutter of death and blood. That had happened to her, bleeding to death, almost, but she did not know that[,] She [sic] had scarcely known it, not recognized its danger, but it was blood anyhow, and splashed entrails [,] hers. It was her own entrails she thought, torn out like one of those Flemish tortures that we used to gape at in the Louvre and pretend were funny. They were funny. It was all funny. The horses had shouted or screamed, they were not the horses in the bull-ring where they cut out their tongues. She didn't say anything, had not. It was better for the one who talked[,] who shouted and grunted like a stuck-pig. It was better for him, he could talk, [a]wake or asleep or delirious or just faking something. She hoped he were not faking it, acting, for that would be worse, even [than] if it were true. (first draft, pp. 38-39)

The extra passage begins with Julia's assertion of her similarly traumatic experience, and her belief that the birth is her version of the war-trauma the men were suffering: 'She could babble, too…'. The passage is notably one of the most graphic scenes in the text, violently depicting the experience and dangers of her stillbirth: 'it was blood anyhow, and splashed entrails [,] hers'. The repetition of the trauma being 'funny' demonstrates her ironic distancing of the event, because it is too horrific to remember truthfully. H.D. resents the silencing of the civilian trauma in favour of the war victim, claiming, 'It was better for him, he could talk'. The 'Flemish tortures' are mentioned again in a later section, again more graphic in the first version of the text, where what is described in the second draft as 'the abstract painted horror of a flayed saint' (second draft, p. 34) is extended in the first draft: '…his skin in small red painted pieces, a painting, important like that Rembrandt (was it~~,~~) or Reubens' carefully painted slab of raw beef with its veins and fat and the very stench of meat coming from a carefully painted slab of grained marble that it lay on' (first draft, pp. 39-40).

Working from the published version, Tate argues that when Julia wakes later with a 'muddle of poisonous gas and flayed carcasses' in her head (*BML* 39), this demonstrates '*Rafe's* nightmares which have spilled into *her* unconscious', signifying that '[r]igid distinctions between woman and man, civilian and soldier, are broken down even as they are invoked'.[106] I would argue that in the first draft H.D deliberately collapses these categories in order to assert her simultaneous suffering. Julia therefore depicts the violence of her traumatic stillbirth through her deliberately graphic description, and compares her experience with that of a war casualty. H.D.'s deletion of this section in the second draft demonstrates that she no longer needs to assert explicitly her own suffering.

The typescript drafts of *Bid Me to Live* enable the reader to see H.D.'s revisions and her conscious manipulation of the written text, a significant aspect of having control over the trauma story that is not present in the (then) unpublished *Asphodel* or the insufficiently revised 'Murex'. *Bid Me to Live* therefore demonstrates the enactment of scriptotherapy as a means of overcoming the trauma through the ability to narrativise it.

Conclusion: 'superimposed on one another like a stack of photographic negatives'[107]

H.D.'s representations of her stillbirth in multiple texts demonstrates the traumatic effect of the Great War on civilians as well as combatants. I have suggested that her war trauma had a greater impact than has previously been suggested and have attempted through close reading to demonstrate the modes by which H.D. represents the war dead, as well as an examination of some of H.D.'s revisions of this work. Her channelling of the enormous losses of the war into

[106]Tate, p. 255.
[107]*BML*, p. 89.

one displaced and surrogate figure for her grief (the child) demonstrates one mode of attempting to comprehend the mass death toll and scene of national mourning of the First World War and the reassessment of death that this precipitated.

Stanford Friedman has argued that 'H.D.'s Madrigal Cycle read intertextually and psychopolitically is a scene of (self)censorship that represents the return of the repressed', and this textual cluster 'form[s] a palimpsest of imperfectly erased layers'.[108] My reading accords with this necessity for reading the texts intertextually, as parts of a larger composite attempt to retell one story. I have attempted to examine, as H.D. discusses in 'H.D. by Delia Alton', the notion of how the trauma story is written: 'She writes and re-writes various "novels," that only "came true" in the late forties […] the *how* of the writing is almost as important to us now, as the writing itself. When, where and how were these things written?'[109] H.D. herself explains the significance of a sequence of texts: 'It was not until I had recorded the War II Mystery…that the War I novel appeared to me authentically part of the sequence'.[110] A longer study would extend this argument to examine the significance of the recurrent motifs and figures of death and mourning in her other fiction, such as in the 'autobiographical fantasy', *The Gift*.[111]

H.D.'s necessity for narrating the same story in multiple forms, with variant characters, signatures and degrees of explicitness, enacts the process of scriptotherapy and the working through of the trauma of her wartime stillbirth through writing. In the first text I examined, *Asphodel*, the narrative is fragmentary, disjointed and explicit, seen in the fictionalised air-raid scene of the stillbirth. In 'Murex', the trauma narrative is more fictionalised, represented in elliptical and indirect modes, as a type of metanarrative of H.D.'s own attempts to write the

[108]Stanford Friedman, 'Return', pp. 242, 248.
[109]'H.D. by Delia Alton', p. 211.
[110]Ibid., p. 201.
[111]Ibid., p. 189.

trauma story. The text is more allegorically about repression and the process of beginning to narrate the story, and the narrative remains somewhat repetitive, disjunctive and fragmentary. My study of the typescripts of *Bid Me to Live* demonstrates H.D.'s increased ability to control the text she produces, to rework and revise the trauma story, and therefore depicts her progress towards recovery.

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Acknowledgements

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ARTICLE: Reading *The Sword Went Out to Sea* in Cyprus

This piece provides insight on H.D. in the context of a university seminar—and as an experience of literature in a foreign language.

Reading *The Sword Went Out to Sea* in Cyprus

Nephie J. Christodoulides, University of Cyprus

Spring 2009 proved a very full and emotionally challenging semester. I was assigned to teach Eng. 219: Studies in Fiction II (a class of 28 second-year English majors) usually taught by one of the most competent and well-known scholars in his field, Dr. Antonis Balasopoulos. I am a poetry person but I liked the challenge: it gave me the opportunity to experiment and also initiate the students into fiction I liked. The course consists of two components: modernism and post-modernism, and I could teach Woolf, Rhys, Conrad, but I opted for something different. I chose to introduce students to certain thematic unities: linearity versus non-linearity, memory, historical memory, cultural memory, the war, subjectivity in process. My list is formidable; my list of texts was ever more so: *The Sword Went Out to Sea*, Proust's *Swann's Way,* Nabokov's *Pale Fire* and a hypertext novel, *Patchwork Girl*, by Shelley Jackson.

During the very first classes most of the students were intimidated, some of them frightened, and a very few excited. By the end of the semester the frightened group had gotten over their fear, the excited group had grown significantly, and the intimidated one had diminished in number. What caused this? I noticed that the change came after we read and discussed thoroughly *The Sword.* The book not only interested them but helped them cope with the other texts. What was the reason? The students were fascinated with H.D. So far they knew her as an imagist poet and one or two knew more about her, especially the ones that took my elective on modernism and the occult. They felt close to her: she admired Greece, its civilization and culture. They learned that she wrote "Songs

from Cyprus" and they wanted to learn if she came to Cyprus. They were given excerpts from the manuscripts of *Majic Ring* and they were fascinated; they were greatly interested in her "séances" with Freud as well as in her love for spiritualism. She told them history and some myths in a different way; she made them think about time and, most importantly, about the war, an issue which always remains hot in Cyprus especially after 1974. The students never experienced the invasion, but their parents did. Some of them are children of refugees, so Delia Alton H.D. was a goddess for them who in her own way taught about universal peace.

Decoding the Riddle
Alexander Goumouxiouzis

What I firstly noticed while I was reading H.D.'s book *The Sword Went Out to Sea* was the subtitle: "Synthesis of a Dream." It was in fact this combination of the word "Synthesis" and "Dream" that captured my attention. In the chapters to follow I expected a full Freudian-like analysis of her dreams but as I discovered, just by reading the first paragraphs, this was not the case. Her book is a poetry-like novel, where consciousness and unconsciousness are combined to form something similar to an interior monologue, so complex and so well-structured, that on the one hand it touches levels of madness and on the other it gives a taste of a genius.

"Synthesis" derives from the combination of the Greek words *συν* and *θέτω*, which means that someone puts together dissimilar things to create something else. That is exactly what H.D. does: she mixes up things, borrows ideas, from her own life, from other people's lives, from different places and from different eras.

H.D.'s novel is an ambiguous, almost cryptographic, message. A put-together and break-the-code text. It is a riddle well-structured, a complex question with many answers. As I see it, H.D. gives her readers different riddles in each different chapter, but what really matters is the combination of them as a whole in order to structure a huge puzzle with multiple solutions and numerous levels of understanding.

H.D.'s The Sword Went Out to Sea
Yiannis Ioannou Omorphou

I do not know if H.D.'s *The Sword Went Out to Sea* could be read as a text from a more historical perspective, and most probably it would not, but throughout the whole novel, the reader could easily recognize the crucial periods of human history that H.D. presents in her own "Synthesis of a Dream." In her visionary experiences, her "voyages" to the eastern Mediterranean countries, Greece and Egypt, H.D. (as Delia Alton) pursues a route which she believes will lead her to perfection. I see this non-linear historical quest for perfection as an endless battle through history. All her feelings, thoughts, views, and dreams are affected by those important periods of time,that on the one hand guided humanity to perfection but on the other hand led it to chaos and catastrophe.

It is my belief that this journey which she first conceived as her own means of reaching perfection can also be seen as every human being's quest for truth. To do this she revisits important historical moments as in a dream and synthesizes those moments to get the answers she wants. But for me the

outcome is unclear, ambiguous, and I wonder if the whole thing is part of her nervous breakdown or her experiences with the world of spirits.

Despite my limited knowledge of her work, I perceive H.D. more as a poet than as a novelist, and probably that's the reason that I found *The Sword Went Out to Sea* rather unapproachable from a strict academic perspective, but mostly beautiful for her fans. Still for me the study of H.D.'s novel was a unique experience that affected my viewpoint and paved the way for my further readings.

Transforming Life into Art
Yiota Petridou

As a student of English Language and Literature it was the first time that I was exposed to modernist writing. When I first started reading the book I noticed that there was no linearity, the narration was mingled with myths and autobiographical elements, the characters weren't complete and it seemed that the whole book was an endless stream of consciousness. At this point I have to admit that I was discouraged. When I was about to give up we started analyzing the book. H.D.'s novel can only be understood when the reader becomes familiar with some myths, basic literary or psychoanalytical theories and moreover with the author's life. One can only appreciate and understand her work if s/he processes it with an open mind and moreover if s/he is ready to experience something completely revolutionary and innovative. Although the book was challenging, after acquiring the required background I realized that everything contributed to the main idea for world peace.

Hilda Doolittle has been my inspiration. I learned that by the manipulation of facts and the addition of fiction one can create art. Now, years after her death, her literary work is finally recognized.

CALLS FOR PAPERS:

The Hemingway Society will be holding its 14th biennial conference ("Hemingway's Extreme Geographies") in Lausanne, Switzerland, in 2010. For calls for papers and other conference information, go to http://www.hemingwaysociety.org/#conf10.asp.

QUERIES:

No queries were submitted for this issue.

CONFERENCES:
(arranged chronogically, the most recent listed last)

American Literature Association
20th Annual Conference on American Literature
The Westin Copley Place, Boston
May 21-24, 2009

Amy Evans reports that the H.D. Society's annual panel at the American Literature Association conference this year, in Boston, was a well-attended success. The three

papers, by Alison Halsall, Anne Keefe, and Lara Vetter (detailed below) presented a stimulatingly coherent look at H.D.'s relationship to art and, in particular, to sculpture and spiritualism as articulated in her prose. This led to an interesting question session attended by, among others, Donna Hollenberg. A consideration of poetry and art in the next generation with regard to collaborative works had been held the day before, organized by the New York School Association**.**

Of additional interest were the Pound Society's two panels, held consecutively: "Teaching Ezra Pound's Poetry" and "Prose and Ezra Pound at Saint Elizabeth's." The former included a presentation by Trevor Sawler of the hypertext, web version of sections of the *Cantos* that he is constructing. The latter included a paper by Maxine Patroni, who made a brief comparison of Sheri Martinelli with H.D. in terms of the two women's artistic and personal relationships with Pound.

Delegates were reminded of the recent and forthcoming publications from Florida University Press: *Majic Ring,* edited by Demetres Tryphonopoulos (June) and *White Rose and the Red,* edited by Alison Halsall (September). *The Mystery,* edited by Jane Augustine is also out later this year (October).

While the four-day conference was slightly quieter on a day-by-day basis than previous years, the meeting of the organizers of the ALA noted that registration numbers were the highest in the conference's recent history.

Those interested in joining the H.D. Society and in submitting proposals for future conference panels should contact Lara Vetter at UNCC.

The panel consisted of:

H.D. and Art
Chair: Amy L. Evans, King's College, London
1. "The Art in Table-Tipping: H. D.'s ReImagining of the Pre-Raphaelites," Alison Halsall, York University, Canada
2. "Centering Man-Woman/Woman-Man on Van Gogh and Gloire: Ekphrasis, the Museum, and the Figure of the Artist in H.D.'s *Bid Me to Live*," Anne Keefe, Rutgers University
3. "H.D. and the Statue," Lara Vetter, University of North Carolina at Charlotte

The full conference program may be found at:
http://www.calstatela.edu/academic/english/ala2/american_literature_association_2009.htm

23rd EZRA POUND INTERNATIONAL CONFERENCE
"ROMA AMOR: Pound, Love and Rome"
Centro Studi Americani, Palazzo Antici Mattei
Rome, Italy
June 30-July 4, 2009

Nephie Christodoulides presented a paper on Pound's "Hilda's Book," entitled "A Wondrous Holiness Hath Touched Me: Divine Love In 'Hilda's Book'." She reports that many participants mentioned H.D. in their papers, and there was another paper on H.D. and Pound, "The Egyptian Hieroglyph as a Medium for Poetry: H.D and Ezra Pound," presented by Gerd Schmidt.
The full program for the conference may be accessed at
http://www.uniroma3.it/downloads/news/Programma_Pound.pdf

MODERNIST STUDIES ASSOCIATION

MSA 11: "The Languages of Modernism"
Delta Centre-Ville
Montréal, Québec, Canada
November 5-8, 2009

Program is posted here: http://msa.press.jhu.edu/conferences/msa11/program.html

PUBLICATIONS:

Nephie Christodoulides has signed a contract with ELS Publishers (University of Victoria) for the publication of H.D.'s prose trilogy, "Magic Mirror," Thorn Thicket," and "Compassionate Friendship."

Goldsmiths College, University of London, held a book launch for Helen Carr's *The Verse Revolutionaries: Ezra Pound, HD and the Imagists.* The book is available now from Cape Press. (Thanks, Amy Evans.) See the review in *The Guardian* at http://www.guardian.co.uk/books/2009/jun/06/verse-revolutionaries-ezra-pound-hd-imagists. (Thanks, Heather Hernandez.)

"Taster" sections of the forthcoming California University Press edition of Robert Duncan's *H.D. Book* are due out soon in two Canadian journals by the editors, Michael Boughn and Victor Coleman. Notice of these will be given on the listserv when they appear. (Thanks, Amy Evans.)

Cambridge University Press (http://www.cambridge.org/) has reissued several books about H.D. in paperback:

Diana Collecott, *H.D. and Sapphic Modernism 1910-1950*
Susan Stanford Friedman, *Penelope's Web: Gender, Modernity, H.D.'s Fiction*
Eileen Gregory, *H.D. and Hellenism Classic Lines*
Cassandra Laity, *H.D. and Victorian Fin de Siècle: Gender, Modernism, Decadence*

Other recent publications that may be of interest:

Abraham, Julie. *Are Girls Necessary?: Lesbian Writing and Modern Histories*. Minneapolis: University of Minnesota Press, 2008.

Bovier, François. "En marge de l'avant-garde américaine: le groupe Pool." *1895: Revue de l'association française de recherché sur l'histoire du cinema* no. 46, Varia (2008): 5-35. Available online (with an abstract in English) at: http://1895.revues.org/document312.html

Gates, Norman T., ed. *Richard Aldington: An Autobiography in Letters*. University Park, PA: Penn State Press, 2008. Appears to be a re-issue of 1992 book.

Gere, Cathy. *Knossos and the Prophets of Modernism*. Chicago: University of Chicago Press, 2009. See also two reviews: http://bmcr.brynmawr.edu/2009/2009-08-20.html and Mary Beard, "Knossos: Fakes, Facts, and Mystery," *New York Review of Books*, vol. 56 no. 13 (August 13, 2009): 58-61 <http://www.nybooks.com/articles/22970>

Gilbert, Sandra. *On Burning Ground: Thirty Years of Thinking about Poetry*. Poets on Poetry. Ann Arbor: University of Michigan Press, 2009. Includes the chapter, "The Rediscovery of H.D."

Helfand, Jessica. *Scrapbooks: An American History*. New Haven, CT: Yale University Press, 2008. Includes discussion of H.D.'s scrapbooks. See also "The Cherished Tradition of Scrapbooking" by Megan Gambino of the online Smithsonian magazine, an interview with graphic designer Helfand: http://www.smithsonianmag.com/arts-culture/The-Cherished-Tradition-of-Scrapbooking.html.

Hollenberg, Diana Krolik. "H.D." *The Encyclopedia of Feminist Literary Theory*. Elizabeth Kowaleski Wallace, ed. London: Routledge, 2009.

Ileana, Marin. "People as Artifacts in Freud or Rhetorical Weapons Fire Back." *The Annals of Ovidius University Constanta – Philology* (*Analete Ştiinţifice ale Universităţii Ovidius Constanţa. Seria Filologie*) issue 19 (2008): 51-60.

Lewes, Darby, ed. *Double Vision: Literary Palimpsests of the Eighteenth and Nineteenth Centuries*. Lanham, MD: Lexington Books, 2008.

Lindau, Rebecka. "The Modern Greek Collections at Princeton University" *Journal of Modern Greek Studies* vol. 26 no. 1 (May 2008): 1-17. Can be read online at http://muse.jhu.edu/journals/journal_of_modern_greek_studies/v026/26.1.lindau.pdf

Louis, Margot K. *Persephone Rises, 1860-1927: Mythography, Gender, and the Creation of a New Spirituality*. Burlington, VT: Ashgate Publishing, 2009.

Maguire, Laurie. *Helen of Troy: From Homer to Hollywood*. Chichester, West Sussex: Wiley-Blackwell, 2009.

Matthews, John T., ed. *A Companion to the Modern American Novel 1900-1950*. Chichester, West Sussex: Wiley-Blackwell, 2009.

Matuozzi, Robert N., and Elizabeth Blakesley Lindsay. *Literary Research and the American Modernist Era: Strategies and Sources*. Literary Research: Strategies and Sources. No. 3 Lanham, MD: The Scarecrow Press, 2008.

McCabe, Susan. *Cinematic Modernism: Modernist Poetry and Film*. Cambridge: Cambridge University Press, 2009. Includes the chapter, "H.D.'s borderline bodies."

Pappas, Robin. "H.D. and Havelock Ellis: Popular Science and the Gendering of Thought and Vision." *Women's Studies* vol. 38 no. 2 (2009): 151-182.

Sim, Lorraine. "'[A] background to our daily existence': War and Everyday Life in Frances Partridge's *A Pacifist's War*." *Journal of Modern Literature* vol. 31 no. 4 (Summer 2008): 1-17.

Staging Modernism. Special issue of the *South Central Review* vol. 25 no. 1 (Spring 2008). Introductory essay by editors Penny Farfan and Katherine E. Kelly available at: http://muse.jhu.edu/journals/south_central_review/v025/25.1farfan01.html

Wilhelm, J. J. *Ezra Pound in London and Paris 1908-1925*. University Park, PA: Penn State University Press, 2008. Seems to be a re-issue of 1990 book.

Willmott, Glenn. *Modernist Goods: Primitivism, the Market, and the Gift*. Toronto; Buffalo; London: University of Toronto Press, 2008. Includes a chapter, "H.D.'s Heritage."

Dissertations and Theses:

Morian, Karen L. "The Wisest Sappho: Thoughts and Visions of H.D. in Jeanette Winterson's *Art & Lies*. Ph.D. Florida State University 2006. May be read online at http://etd.lib.fsu.edu/theses/available/etd-04092006-185000/unrestricted/finaldissertation.pdf

Polson, Deanna L. "A Sublime Blending: H.D.'s Trilogy as Memoir, Quest, and Alchemical Allegory." University of British Columbia. Undergraduate Honours Essay. December 2008. Available online at http://hdl.handle.net/2429/2830

Books often come to my attention through the online *Bryn Mawr Classical Review*. To access the reviews, go to http://bmcr.brynmawr.edu/ :

Berti, Irene, and Marta Garcia Morcillo, eds. *Hellas on Screen: Cinematic Receptions of Ancient History, Literature, and Myth*. Heidelberger althistorische Beitrage und epigraphische Studien. Bd. 45. Stuttgart: Franz Steiner Verlag, 2008.

Griffith, R. Drew. *Mummy Wheat: Egyptian Influence on the Homeric View of the Afterlife and the Eleusinian Mysteries*. Lanham, MD: University Press of America, 2008.

Kockelmann, Holger. *Praising the Goddess: A Comparative and Annotated Re-edition of Six Demotic Hymns and Praises Addressed to Isis*. Berlin and New York: Walter de Gruyter, 2008.

Stray, Christopher, ed. *Gilbert Murray Reassessed: Hellenism, Theatre, and International Politics*. Oxford: Oxford University Press, 2007.

REVIEWS:

Of works by or about H.D.:

Mandel, Charlotte. "H.D.'s Visionary War and Peace." *English Literature in Transition 1880-1920* vol. 52 no. 3 (2009): 380-383.

Vetter, Laura. *Resources for American Literary Study* 32 (June 2009): 351-353.

Both are REVIEWS OF: **H.D. *The Sword Went Out to Sea (Synthesis of a Dream), by Delia Alton*.** Cynthia Hogue and Julie Vandivere, eds. Gainesville: University Press of Florida, 2007.

Of other works of interest:

Eburne, Jonathan. "Modernism's Weird Sisters." *Journal of Modern Literature* vol. 32 no. 3 (Spring 2009): 176-178.
REVIEW OF: **Christine Coffman. *Insane Passions: Lesbianism and Psychosis in Fiction and Film*.** Middletown, CT: Wesleyan University Press, 2006. Includes discussion of H.D.'s autobiographical prose.

Vanita, Ruth. "Renewed Pleasures: Loving Friendship and Friendly Love in the Long Nineteenth Century." *Journal of Women's History* vol. 20 no. 4 (Winter 2008): 132-141.
REVIEW OF: **Martha Vicinus. *Intimate Friends: Women Who Loved Women 1778-1928*.** Chicago: University of Chicago Press, 2004.

Wilkinson, John. MODERNISM/*modernity* vol. 16 no. 2 (April 2009): 457-459.
REVIEW OF: **Sylvia Townsend Warner. *New Collected Poems*.** Claire Harman, ed. Manchester: Carcanet Press, 2008.

BIBLIOGRAPHIC NOTES:

Recently I came across Diana Pavlac Glyer's *The Company They Keep* (see below), a study of the Inklings as a writing group. Her book takes its theoretical framework from LeFevre's *Invention as a Social Act* (see below), and is organized using LeFevre's terms describing roles people play in creative interactions: resonators, opponents, editors, collaborators, and (this last is Glyer's term) referents. The generative power social forms of creativity had for H.D. is evident in her work; she seems, as LeFevre puts it, to be among those "writers who invent by involving other people" (I do not mean, however, that this was her only matrix of creativity). In the hope that others might find this cross-disciplinary work intriguing, I offer the brief bibliographies below. They are mostly gleaned from the bibliography in Glyer's book, with some additions of my own.

Creating within community (general or theoretical studies):

Arieti, Silvano. *Creativity: The Magic Synthesis*. New York: Basic Books, 1976.
Bellah, Robert N., Richard Madsen, William M. Sullivan, Ann Swidler, and Steven M. Tipton. *Habits of the Heart: Individualism and Commitment in American Life*. New York: Harper & Row, 1986.
Bennis, Warren, and Patricia Ward Bierderman. *Organizing Genius: The Secrets of Creative Collaboration*. Cambridge, MA: Perseus Books, 1997.
Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry*. London: Oxford University Press, 1975.

Bruffee, Kenneth A. *Collaborative Learning: Higher Education, interdependence, and the Authority of Knowledge*. Baltimore: Johns Hopkins University Press, 1993.
Ede, Lisa, and Andrea Lunsford. *Singular Texts/Plural Authors: Perspectives on Collaborative Writing*. Carbondale: Southern Illinois University Press, 1990.
Farrell, Michael P. *Collaborative Circles: Friendship Dynamics and Creative Work*. Chicago: University of Chicago Press, 2001.
Flower, Linda. "Writer-Based Prose: A Cognitive Basis for Problems in Writing." *College English* 41 (Sept. 1979): 19-37.
Forman, Janis, ed. *New Visions of Collaborative Writing*. Portsmouth, NH: Boynton/Cook, 1992.
Gere, Ann Ruggles. *Writing Groups: History, Theory, and Implications*. Carbondale: Southern Illinois University Press, 1987.
Hermerén, Göran. *Influence in Art and Literature*. Princeton: Princeton University Press, 1975.
John-Steiner, Vera. *Creative Collaboration*. New York: Oxford University Press, 2000.
Lasswell, Harold D. "The Social Setting of Creativity." *Creativity and Its Cultivation*. Ed. Harold H. Anderson. New York: Harper & Brothers, 1959. 203-21.
LeFevre, Karen Burke. *Invention as a Social Act*. Carbondale: Southern Illinois University Press, 1987.
Schrage, Michael. *Shared Minds: The New Technologies of Collaboration*. New York: Knopf, 1990.
Stillinger, Jack. *Multiple Authorship and the Myth of Literary Genius*. New York: Oxford University Press, 1991.

Creating within community (works about specific groups):

Baker, Carlos. *Emerson among the Eccentrics*. New York; Penguin, 1997.
Beach, Sylvia. *Shakespeare and Company*. 1959. New ed. Lincoln: University of Nebraska Press, 1991.
Benstock, Shari. *Women of the Left Bank: Paris, 1900-1940*. Austin: University of Texas Press, 1986.
Carpenter, Humphrey. *Geniuses Together: American Writers in Paris in the 1920s*. London: Unwin Hyman, 1987.
Carpenter, Humphrey. *The Brideshead Generation: Evelyn Waugh and His Friends*. Boston: Houghton Mifflin, 1990.
Carpenter, Humphrey. *The Inklings: C. S. Lewis, J. R. R. Tolkien, Charles Williams, and Their Friends*. Boston: Houghton Mifflin, 1979.
Delbanco, Nicholas. *Group Portrait*. 1982. New York: Carroll and Graf, 1990.
Fitch, Noel Riley. *Sylvia Beach and the Lost Generation: A History of Literary Paris in the Twenties and Thirties*. New York: W. W. Norton, 1985.
Friedman, Susan Stanford, ed. *Analyzing Freud: Letters of H.D., Bryher, and Their Circle*. New York: New Directions, 2002.
Glyer, Diana Pavlac. *The Company They Keep: C. S. Lewis and J. R. R. Tolkien as Writers in Community*. Kent, OH: The Kent State University Press, 2007.
Murphy, Brenda. *The Provincetown Players and the Culture of Modernity*. Cambridge: Cambridge University Press, 2006.

Rosenbaum, S. P. *Early Literary History of the Bloomsbury Group*. Vol. 1: *Victorian Bloomsbury*. Vol. 2: *Edwardian Bloomsbury*. Vol. 3: *Georgian Bloomsbury*. New York: Palgrave Macmillan, 1987, 1994, and 2004.

WHAT MATERIALS ARE WHERE:

Many remarkable images relating to H.D. may be found online on Yale's Beinecke Library web pages: http://beinecke.library.yale.edu/digitallibrary/hd.html. Images, besides photographs of H.D. herself, include ones of her friends and family, movie stills from *Borderline* and *Monkey's Moon*, and pages from typescripts and scrapbooks. (The older address http://beinecke.library.yale.edu/dl_crosscollex/SearchExecXC.asp no longer seems to work.)

The University of Rochester houses some H.D. letters: "This small collection consists primarily of correspondence between H.D. and her brother Harold Doolittle and his wife Nettie, as well as correspondence between Bryher and Harold. There are also a few letters written by H.D.'s mother Helen Doolittle; another brother Melvin Doolittle; a distant relative W.F. Doolittle; Norman Holmes Pearson; and miscellaneous business letters written to Harold Doolittle. Most of the letters were written by H.D. and Bryher, during the 1930s and 1940s in Europe." For more information, go to http://www.library.rochester.edu/index.cfm?page=852.

Two articles in this issue (by Simon and Kelly; see above) work mostly with papers housed at the Beinecke. For the "Guide to the H.D. Papers YCAL MSS 24" by Louis Silverstein and Tina Evans (dated May 1987 and revised September 2005), go to http://drs.library.yale.edu:8083/fedora/get/beinecke:hilda/PDF

I was glad to discover that the Librarians' Internet Index (http://lii.org/cs/lii/view/subject/448) recommends The H.D. Home Page (http://www.imagists.org/hd/index.html) maintained by Heather Hernandez. It is indeed (as many readers of *HD's Web* have known for some time!) a rich resource. For example, a very detailed chronology of H.D. is available at www.imagists.org/hd/hdchron.html. It begins with her ancestors (1605) and ends with the 1986 Beinecke's exhibition honoring the centennial of her birth, and includes references to her works and papers. The chronology was compiled by Louis H. Silverstein and is made available by the kind permission of Montee L. Monty. Please note that this is a copyrighted work. (The LII is in general a helpful site for researching on the internet.)

For those interested in H.D. and psychoanalysis, the Psychoanalytic Electronic Publishing site may be of interest (www.pep-web.org). Abstracts of articles and reviews are available to the general public; subscribers may read full texts.

RECORDINGS AND PERFORMANCES:

Amy Evans (King's College London) talked with the English composer Graham Lack about his current project of a two-choir setting of H.D.'s *Hermes of the Ways.* The premier of this choral work was performed in April near Frankfurt, Germany. Other poems by H.D. that Graham has set to music are included in his *IMAGES Book I* and *IMAGES Book II*. These are six-voice, *a cappella* pieces setting the poetry of HD, Ford Maddox Ford, Ezra Pound, J.C. Squire, and Amy Lowell. Anyone interested in his compositions can visit the website http://www.grahamlack.com. Amy met Graham through other choral projects in Germany, where the composer now lives, and is happy to pass on any correspondence or details of his email address. She is contactable at alpevans@hotmail.com.

A review of ***Grand Larsen-y: Vocal Music of Libby Larsen***, featuring soprano Terry Rhodes, mezzo-soprano Ellen Williams, pianist Benton Hess and cellist Steven Reis (Albany Records TROY 634, 2004) by Katherine Kelton appeared in *American Music* vol. 27 no. 1 (Spring 2009): 111-113. The collection includes settings for works by Willa Cather, Elizabeth Barrett Browning, Rainer Maria Rilke, HD, Percy Bysshe Shelley, and Emily Dickinson, among others. The text may be read at http://muse.jhu.edu/journals/american_music/v027/27.1.kelton.html.

A review of *Borderline* (1930) was published in *Film International* vol. 7 issue 3 (June 2009): 62-71. You may be able to access it online at http://www.atypon-link.com/INT/doi/abs/10.1386/fiin.7.3.62

HD ON THE WEB:

The Internet Movie Database (IMDb) site includes an entry for *Borderline*: http://www.imdb.com/title/tt0020701/.

HD is one of several poets featured in the Lesbian Poetry Retrospective (Part II) at afterellen.com: http://www.afterellen.com/print/2008/11/lesbianpoetry2.

LiteraryHistory.com ("indexing the internet") provides a good page of HD links at http://www.literaryhistory.com/20thC/HD.htm. Included are links to full-text scholarly articles as well as to other information on HD's life and works.

Those who enjoy online social networking sites might like to know that HD has a facebook page (www.facebook.com) with almost 400 fans as of the beginning of August 2009.

OTHER STRANDS IN THE WEB:

To see an internet model of scholars creating and sharing knowledge, visit The Modernism Lab at Yale University: http://modernism.research.yale.edu/index.php. "The Modernism Lab is a virtual space dedicated to collaborative research into the roots of

literary modernism. We hope, by a process of shared investigation, to describe the emergence of modernism out of a background of social, political, and existential ferment... The main components of the website are a database containing information on the activities of 24 leading modernist writers during this crucial period and a wiki consisting of brief interpretive essays on literary works and movements of the period."

The Heath Anthology of American Literature, the main webpage for which is http://www9.georgetown.edu/faculty/bassr/heath/index.html, provides some pages online that may be helpful resources. Quite a range of links for different authors and texts is offered at "Heath Guide to American Literature Vol. I Websites," which also includes many links to more general resources:
http://www9.georgetown.edu/faculty/bassr/heath/lit_links.html.
The "Heath Guide to American Literature Vol. II Websites" lists many links for many authors, but please be aware that some are broken:
http://www9.georgetown.edu/faculty/bassr/heath/sites2.html. It begins with 1865 (first author listed is Louisa May Alcott, the last, Toni Morrison).

SEARCH THE LIST ARCHIVES:

You can search the H.D. Society List archives by going to:
http://listserv.uconn.edu/hdsoc-l.html and selecting "Search the archives." You may have to create a password if you haven't set one up already. Or search with e-mail commands. For more information, go to the Listserv users' manual and select the format you prefer at: http://www.lsoft.com/manuals/1.8d/userindex.html
(Thanks, Heather Hernandez.)

ORIGINAL HD NEWSLETTER ISSUES:

For back issues of the original (printed) *HD Newsletter*, please contact Eileen Gregory, neileengregory@sbcglobal.net . There are 8 issues in all, available for the cost of mailing and copying. (Some issues are available in photocopied form only.)