

HD's WEB

an e-newsletter

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Number 1

A NOTE FROM THE EDITOR:

We are pleased to offer this first issue of the newsletter, and hope it fulfills its announced purposes. I tried to pull together items that I thought would be of interest and which perhaps may have slipped by some.

For the MSA and ALA panels I give only the titles of papers and their authors. I very much hope that the authors will send either me or Heather their paper abstracts to add to this "issue." Some may even be willing to share the papers, which will be posted with pleasure.

This newsletter is (in its own small way) for the development and free exchange of knowledge, and we do not desire to pressure anyone to post anything they are not ready to publish here, for whatever reason. In fact, if we have posted something of yours from the H.D. Society List archive that you would prefer not be in this forum, please let us know, and we will remove it. If there are errors, please let us know.

We'd also be interested in responses to the newsletter: What items were useful? What were less so? What would you like to see included?

Since it's the season when one might see Moravian stars displayed, I'll end with a tidbit about the stars that Willard Martin, harpsichord maker and past president of the Moravian Museum, Bethlehem, posted to the H.D. list January 26, 2003 (original informal punctuation has been retained):

"...the famous 26 point Moravian star is in fact a significant quotation from the hermetic/Rosecrucian tradition. I have inquired locally and no one seems to appreciate that the star is obviously the old Venus-Goddess symbol all the more curious as Zinzendorf was somehow very inclined to feminine divine symbolism, (the sidehole of Jesus, the feminine aspects of Jesus, "theology of the heart") Modern Moravian tradition is that the star started as a tradition in the German Moravian community in the 19e. In the Kabala 26 is one of the names of God. The hermetic paintings ca 1500 in the Borgia apartments in the Vatican (commissioned by Alexander VI) combine the "Moravian" star with paintings of Isis teaching Moses and Hermes. Yates has those in her Giordano Bruno/Hermetic Tradition book. Other German groups in 19e PA used editions of the Kabala (to make their famous barn stars among other uses) which claim on

their title pages to have been originally commissioned by pope Alex VI. I guess this is not going anywhere, but it is a part of the landscape of HDs childhood.”

Best wishes for a Happy New Year.
Maria Stadter Fox

ARTICLE: PREFACE TO MAGIC MIRROR

Please note: the author is making extensive revisions to this article, and a revised version will be posted as soon as it's received. -- Eds.

CALL FOR PAPERS:

The Marianne Moore Society and the H.D. International Society invite papers to be delivered at a joint panel at the American Literature Association Conference in San Francisco, May 22-25, 2008.

Marianne Moore and H.D. met at Bryn Mawr and later reconnected when Moore submitted poetry to the journal *The Egoist*, for which H.D. was acting as an editor. That connection grew into a significant literary friendship that lasted well beyond the Second World War. This panel seeks papers that present new readings of the biographical and/or textual connections between these two major modernist writers.

Please send abstracts of 250-500 words for the ALA panel by January 18 to Robin Schulze (rgs3@psu.edu), Annette Debo (adebo@wcu.edu), and Lara Vetter (lvetter@uncc.edu); no attachments please.

Robin Schulze
Chair of the Marianne Moore Society &
Professor and Head, Department of English
Penn State University

Annette Debo
Co-Chair of the H.D. International Society &
Associate Professor, Department of English
Western Carolina University

Lara Vetter
Co-Chair of the H.D. International Society &
Assistant Professor, Department of English
University of North Carolina at Charlotte

QUERIES:

Jessica Sisk, who organized the collection of Bryn Mawr College's H.D./Bryher materials for the College's Special Collections Library submits this query:

"I have a small collection of first editions of H.D.'s works. In particular, I have a first edition (1927) of Hippolytus Temporizes. Pasted to the flyleaf is the clipped conclusion of a letter. In typeface it reads 'I am yours sincerely,' and then below it is signed 'H.D.' and 'Aldington.' Does anyone know of a letter - missing a closing - which is floating about in archives somewhere, to which this pasted bit belongs? And who would be the best judge that the signatures are authentic (someone at the Beinecke archives, perhaps?)."

Rebecca Walsh (Duke University) would like to know more about the history of Bryher's library. Perhaps someone would be willing to submit a note to HD's Web, or provide bibliographic references.

AMERICAN LITERATURE ASSOCIATION ANNUAL CONFERENCE 2007 H.D. PAPERS:

Editing H.D.

Organized by the H.D. International Society

Chair: Lara Vetter, University of North Carolina at Charlotte

1. "'Ladies' Gard must meet the war': Women, War, and the Pacifist Vision of H.D.'s *The Sword Went Out to Sea*, by Delia Alton," Cynthia Hogue, Arizona State University, and Julie Vandivere, Bloomberg University
2. "'Pieces make complete pictures': Editing, Textual Repetition, and Palingenesis in H.D.'s *Magic Ring*," Demetres P. Tryphonopoulos, University of New Brunswick
3. "H.D.'s *The Mystery*: Recovery from a Spiritualist Hangover," Jane Augustine, Independent Scholar

Pauline Hopkins and H.D.: Women Writers Moving into the 20th Century

Chair: Hallie Smith, University of Virginia

1. "Elizabeth Siddall as Pre-Raphaelite Spectre in H.D.'s *White Rose and the Red*," Alison Halsall, York University
2. "'There's A Black Rose Growing in Your Garden': Heresy, Perversity, and the Sacred Feminine in H.D.'s *Kunstlerroman*, *The Gift*," Brenda Helt, University of Minnesota
3. "Heredity, Accretion, Repetition: The Contending Forces of Pauline Hopkins," Cynthia A. Current, University of North Carolina, Chapel Hill

4. "Pauline Hopkins and the Negro Cosmopolite," Gretchen Murphy, University of Texas, Austin

MODERNIST STUDIES ASSOCIATION 2007

H.D. PAPERS:

"Daemonic Gender: Genius and the Intermediate Type in H.D.'s Paint It Today," Brenda Helt, University of Minnesota

"'There Have Been Pictures Here': Spirit Photography and H.D.'s Tribute to Freud," Amaranth Borsuk, University of Southern California

"Excavating Modernity: H.D. in Egypt," Celina E. Kusch, University of South Carolina---Upstate

"Reading and Writing 'A sort of clairvoyant material plane': Performance and Spirituality in H.D.'s Prose," Lara Vetter, University of North Carolina---Charlotte

Traveling with H.D.: Women Writers and the Modernist Voyage Out
Chair: Delia Fisher, Westfield State College

1. "H.D. and the Borderline Project," Krystyna Mazur, American Studies Center, Warsaw
2. "Two Women Writers and the Voyage In (Between): The Speaking Subject in H.D. and Louise Gluck," Mara Scanlon, University of Mary Washington
3. "Supersensible Tourism: Mina Loy, H.D., and Travels with the Lunar Baedeker," Suzanne Hobson, University of London
4. "'If one could stay near her always, there would be no break in consciousness': Renewing American Bonds in *The Sword Went Out to Sea*," Nephie Christodoulides, University of Cyprus

"To Karnak from London: H.D.'s World War," Nadine Attewell, University of Nevada---Reno

REVIEW: ANALYZING FREUD

Analyzing Freud: Letters of H.D., Bryher, and Their Circle, ed. Susan Stanford Friedman (Robin Roger)

This review was originally published in the Canadian Review of Psychoanalysis, volume 11, number 2 (Fall 2003): 545-48. We are grateful for the permission to publish it again here. Copyright 2003 Canadian Review of Psychoanalysis.

In 1933, at the age of 47, the accomplished imagist poet known to the literary world as H.D. and to her friends as Hilda Doolittle arrived in Vienna to begin psychoanalysis with Sigmund Freud. Because of her intimate relationship with Winifred Ellerman (who changed her name to Bryher), an analysand of Hanns

Sachs and an aspiring analytic candidate, as well as her extensive analytic reading, H.D. was savvy in the ways of the couch and eager to share her experiences with her analytic circle. So Freud's first task was to seal the leak of H.D.'s analysis by exhorting her not to discuss it, not to write about it to others, or even to keep notes about it in her journal. Fortunately for posterity, H.D. did not completely comply with the master's prohibition. She wrote volumes of letters daily during her stay in Vienna, many of which directly portray the analysis in process, others of which offer more tangential views of the life of an analysand. Susan Stanford Friedman has gathered these letters into the massive collection Analyzing Freud: Letters of H.D., Bryher and Their Circle.

This thrilling book offers many rewards. For those who are eager to learn more about Freud the man, H.D.'s depiction adds additional hues and shadows to his portrait. The person she presents is not radically different from the character we have come to recognize, but the new details are piquant and idiosyncratic. H.D.'s letter describing Herr Professor flinging himself between two sparring Chows while she grabs one pup by the fur, and Anna shrieks from the sidelines, for example, transfers our mental image of Freud from a posed photograph to an active piece of film, giving us a side of Freud different from the one we usually encounter.

Clinicians who believe that Freud can still guide practice and offer technical advice will be fascinated by the letters in which H.D. describes her sessions. These include long complex dreams and their interpretations, as well as all the issues that arise in establishing and maintaining the analytic frame. When Freud admonishes H.D. for glancing at her wristwatch during a session, she likens it to being bitten by a scorpion: "It meant all sorts of dire and diabolic things, on my part . . . that I was really not happy on his couch, that I really wanted him to die, that I really wanted to die myself, that I really did not believe the analysis would help me and so on . . . my dear, I was a wreck" (p. 66). Friedman illuminates many of the issues that emerge from these letters with footnote commentaries that refer to Freud's corresponding essays on clinical or theoretical matters. An entire curriculum could be structured around reading these letters alongside Freud's writings, which include Analysis Terminable and Interminable, Femininity, Female Sexuality, Three Essays on the Theory of Sexuality, and The Interpretation of Dreams.

What clearly emerges from the descriptions of this analysis is that the curative and mutative force was the pulling together of disparate strands of psychic and environmental phenomena into a coherent whole. Aptly described by Friedman as "a discipline of pleasure and painful drilling dedicated to recovering the sharp-edged shards of life and reassembling them into coherent narrative" (p. xx), H.D.'s letters make clear the alternation between exhilaration and despair. After a session devoted to her bisexuality and its expression in her writing, she states, "Well, this is terribly exciting, . . . we have done wonders but O, the work. I will

need at least six months to recuperate” (p. 499). Three days later she writes, “Now I know what I am. O, I am so very grateful and happy” (p. 503).

H.D.’s arrival at a new place of psychic health, gratifying in itself, is made more meaningful to the reader by the context provided by Friedman, a professor of English literature and an H.D. scholar, who provides ample evidence of H.D.’s creative achievements after her analysis with Freud. In most of our reading, even the most convincing case study is a one-sided presentation by the analyst. Here we have the process, the endorsement of the analysand, *and* post-analytic proof of efficacy, something that is seldom found in analytic literature.

A major source of this book’s power is that it is a collection of letters rather than a retrospective rendition of the experience written after the fact. (H.D.’s memoir, Tribute to Freud, written in the early fifties, is such a work.) The immediacy and spontaneity of each letter allows us to be in the moment with H.D., to feel her palpable excitement, bewilderment, joy, relief, and amazement at the revelations that emerge. Given that her circle included Havelock Ellis (an ardent suitor), D. H. Lawrence, Ezra Pound (to whom she was engaged), Conrad Aiken, and many psychoanalysts, this amounts to cultural history in epistolary form. The editor provides both a footnote for every person mentioned in the letters, and every work of literature or art, and, in addition, a thumbnail biography of the key players. This allows the reader to become comfortably oriented in H.D.’s life, the way the analyst becomes familiar with the analysand’s world, and the effect is one of immersion in a fascinating and different time and place.

The fact should not be overlooked that letters add the voyeuristic reward of gaining access to something private. This titillation is mitigated by the sense that our presence may have been anticipated. H.D. and Bryher used a private code, such as the word *zoo* for sex, as well as other circumlocutions and evasions. In order to get past the German censors, they discussed political matters in that country in terms of “Jane’s” health and welfare. Later, lines of H.D.’s letters were cut out of the paper on which they were written. The censor with the scissors was probably Bryher, and the references were probably to sexual activity. While working on overcoming her internal censor, H.D. consciously engaged in self-censorship, which resulted in an intriguing blend of revelation and concealment.

“I feel I have a sort of duty. That I must not let my experience with Freud be wasted,” wrote H.D. to Conrad Aiken, providing us with another justification for reading her private papers. Analysts reading these letters can further fulfill H.D.’s mission by putting what they learn from her experience to clinical use (p. 371). How often can we indulge our curiosity and bolster our superego at the same time?

Like a jeweller who designs a setting that allows a rare gem to display its many facets to its best advantage, Susan Stanford Friedman puts these letters into a brilliant framework of essays that enhance their lustre. She

explains the importance of Freud and H.D., as well as their influence on each other, with painstaking thoroughness and deep feeling. Believing that this correspondence can illuminate Freud as much as H.D., psychoanalysis as much as the creative process, and important issues concerning female development in a male-dominated culture (as she believes Freud's psychoanalytic culture was), Friedman treats this lode of letters like a treasure to which she and her readers are privileged to be admitted. Our experience is all the more enhanced by her sensitive curatorship.

Robin Roger, MA
Associate Editor, The Literary Review of Canada
Senior Editor, Ars Medica: A Journal of Medicine, the Arts and Humanities

REVIEWS OF INTEREST PUBLISHED ELSEWHERE:

The Secret History of Hermes Trimegistus, by Florian Ebeling (Pieter W. van der Horst). Go to the archive site of Bryn Mawr Classical Review, <http://ccat.sas.upenn.edu/bmcr/archive.html> , and search 2007 reviews for number 2007.11.04

Classical Sculpture: Catalog of the Cypriot, Greek, and Roman Stone Sculpture in the University of Pennsylvania Museum of Archaeology and Anthropology, by Irene Bald Romano (David Gill). Go to the archive site of Bryn Mawr Classical Review, <http://ccat.sas.upenn.edu/bmcr/archive.html> , and search 2007 reviews for number 2007.04.43

"DVD Anthology Resurfaces Robeson Films." Paul Robeson: Portraits of the Artist, DVD boxed set, including Borderline. Reviewed on Fresh Air March 26, 2007. The audiofile can be found at <http://www.npr.org/templates/story/story.php?storyId=9137105>

PUBLICATIONS:

Robert Duncan's unpublished Kent State lecture on H.D. formed part of his lecture series, "Pound, Eliot and H.D.: The Cult of the Gods in American Poetry," delivered in October 1972. The British poet, critic, and scholar Eric Mottram's notes on this lecture and on the complete series are now available in *Jacket* online poetry magazine. **"Between revelation and persuasion: Eric Mottram on Robert Duncan. A Compilation by Amy Evans and Shamoan Zamir" is featured in the next issue, number 34, and is accessible now via www.jacketmagazine.com/34.**

Eric Mottram taught internationally, holding positions at Kent State University and King's College London and was central to both the British Poetry Revival and the

founding of American Studies — in particular the teaching of American poetry — in the UK. He was also the largest UK collector of twentieth century American and British poetry and small press poetry magazines. The notes are responses and engagements derived from listening to Duncan's lectures on tape.

Mottram's notes detail how "RD's aim is to show the invocation of the gods at the crises of three related poets, and through this the reinstatement of the gods after their disposal as irrelevant, disreputable and silly by the rationalists, the Catholics and the Mencken booboisie—mentioned specifically." They go on to offer an account of Duncan considering H.D.'s part in a war-time London where there existed for him "the presence of a minority going through history and returning with the religious inheritance, which is re-named into the identity of America." In what proceeds as a mapping of a religious American modernist tradition through Pound, Eliot, and H.D., Duncan's opposition to the dismissive reception of H.D.'s esoteric voice is also articulated: "...Randall Jarrell's: 'HD is silly in the head'. RD goes into the origins of 'silly'—salic, the world of cripples, fools and widows, those in the hand of God, and not to be dismissed: where we are informed of God's action: the 18th century made these origins into the modern 'silly'. Intensely educated, and part of a small group devoted to a higher experience." As such, these lecture notes belong with Duncan's earlier letters to Denise Levertov, his voluminous prose essays and his unpublished H.D. Book as expressions of his ongoing frustrations with H.D.'s neglect and his reading of her — continuously present throughout his own major poetry — as both an important war poet and authority in the gnosticism that he inherited in large part from her.

The notes on this lecture series are presented in *Jacket* alongside notes on Duncan's major essay on war and poetry, "Man's Fulfilment in Order and Strife" and two letters to the British poet and painter Allen Fisher that explore what were, for the socialist Mottram, the disturbing intersections of prophecy and the priestly in poetry. This is a concern in Duncan's lectures and a major focus in the Duncan-Mottram correspondence, excerpts of which are also included. The issues discussed in these letter excerpts and in relation to Duncan's H.D. lecture are covered in more depth in a forthcoming, annotated edition of the complete correspondence, **The Unruly Garden: Robert Duncan & Eric Mottram, Letters & Essays**, available this December from Peter Lang (eds. Amy Evans and Shamoon Zamir). These letters constitute an intense dialogue concerning the religious and political in Duncan's own poetry and that of the poets he considered to be part of his highly personalized sense of poetic tradition, as constructed in the H.D. Book that was beginning to emerge in journals during the period of the correspondence.

The essays included in the forthcoming collection are: "Heroic Survival Through Ecstatic Forms: Robert Duncan's Roots and Branches" and "Robert Duncan: The Possibilities of an Adequate History and of a Poetics of Event." The first essay was originally published in a heavily edited form; Mottram's original text has been restored. The second essay appeared in the British small press magazine Talus and is now available to a wider audience.

The Eric Mottram Collection is held in the King's College Archive in central London. It contains a complete copy of the H.D. Book sections, photocopied as they appeared in journals such as Caterpillar and lo and collated by Mottram into several folders. Anyone who would like more information regarding the contents of the Eric Mottram Collection, or the possibility of small grants for the purposes of research visits, can contact Amy Evans in the American Studies Department at King's College London, by emailing alpevans@hotmail.com.

Copies of The Unruly Garden will be available from the Peter Lang website www.peterlang.com. Eric Mottram's notes on Duncan's lecture are produced with the permission of the Eric Mottram Collection, King's College London © King's College London and the Jess Trust © the Jess Trust.

(This announcement submitted by Amy Evans, King's College London. Copyright 2008 Amy Evans.)

HD

"Falling Walls: Trauma and Testimony in H.D.'s Trilogy" by Sarah Graham in English: The Journal of the English Association Volume 56 Number 216 (Autumn 2007)

This essay is concerned with the impact of war trauma on the poetry of H.D. (Hilda Doolittle), especially Trilogy (1944-46). It argues that H.D. was herself a traumatised subject who was unable to discuss the war directly in her early poetry, partly because of the damaging nature of traumatic experience and partly because she was muted by dominant discourses. The essay discusses work before the 1940s to assess variations in her writing across genres. In Trilogy H.D. openly takes war as her subject for the first time, and expresses her trauma through the poem's fragmented form and its imagery of damaged and inscribed walls, paralleling the present with the ancient past. In this strategy she echoes Freud's understanding of therapy as a process of excavation. However, H.D.'s attempt to testify to her trauma falters in Trilogy's final stages, suggesting that her experience of testimony did not heal her psychic wounds.

(This announcement by Sarah Graham, University of Leicester, is reprinted from the H.D. Society List.)

BIBLIOGRAPHIC NOTES:

This rubric is for mini-bibliographies on specific subjects relating to HD. The following bibliography was culled from the H.D. Society list. Readers are welcome to submit queries or bibliographies.

HD and the Occult:

Johnston, Devin. Precipitations: American Poetry as Occult Practice. Wesleyan, 2002.

Materer, Timothy. Modernist Alchemy: Poetry and the Occult. Cornell University Press, 1996.

O'Leary, Peter. Gnostic Contagion: Robert Duncan and the Poetry of Illness. Wesleyan, 2002.

Sword, Helen. Engendering Inspiration: Visionary Strategies in Rilke, Lawrence, and H.D. University of Michigan Press, 1996.

Sword, Helen. Ghostwriting Modernism. Cornell University Press, 2002.

WHAT MATERIALS ARE WHERE:

Pictures online of HD, her circle, and her manuscripts can be found at the Beinecke Digital Library (thanks, Lisa Simon):

http://beinecke.library.yale.edu/dl_crosscollex/SearchExecX.C.asp

Online guide to Bryn Mawr College's collection of H.D. materials (thanks, Jessica Sisk):

<http://www.brynmawr.edu/library/speccoll/guides/hd.shtml>

RECORDINGS AND PERFORMANCES:

Borderline (1930), released February 2007 as part of the DVD boxed set Paul Robeson: Portraits of the Artist. Four discs with eight features.

Poetry Please: 12 September 1993. A BBC radio program. **H.D.'s "Helen"** is read by Alice Arnold. BBC Programme Number 93WT1618.

For more information, go to:

http://catalogue.bbc.co.uk/catalogue/infax/programme/WT+93161_8

The Ion of Euripides: Sound Archive. Broadcast October 4, 1970. A BBC radio program. Translated from the Greek by Hilda Doolittle, adapted and produced by Raymond Raikes, music by Anthony Bernard. BBC Programme Number 12SX3252.

For more information, go to:

http://catalogue.bbc.co.uk/catalogue/infax/programme/SX+12325_2

H.D.: A Life was performed Friday, September 15, 2006 at Simon Fraser University, Vancouver. A dramatized lecture about modernist poet Hilda Doolittle (H.D.) set in times of war, psychoanalysis and literary revolution, it was prepared and performed by Sasha Colby with guest stars from the SFU English Department. Adhering to H.D.'s own idea of writing as "palimpsest," the lecture/performance was a layering of scenes drawn from H.D.'s memoirs, romances, a clef, letters, and other biographical and autobiographical sources. (This item was adapted from the announcement to the H.D. Society List by Sasha Colby, Simon Fraser University.)

HD ON THE WEB:

The HD Book by Robert Duncan. The text is assembled at

http://www.ccca.ca/history/ozz/english/books/hd_book/HD_Book_by_Robert_Duncan.pdf

A review of H.D.'s **Ion**, directed by Jennifer Shook and staged by Caffeine Theatre at the Side Project Theatre (Chicago) in 2007, can be found at:

<http://www.timeout.com/chicago/articles/fringe-storefront/20114/ion>

MSA Annual Program Schedules can be found at

<http://msa.press.jhu.edu/conference.html#archive>

Click on "Archive of Past Conferences."

SEARCH THE LIST ARCHIVES:

I've found some goodies from the H.D. Society List archives, but you can also search them yourself. Go to: <http://listserv.uconn.edu/hdsoc-1.html> and select "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.)

OTHER STRANDS IN THE WEB:

PennSound has made available **The Complete Poetry Recordings of Ezra Pound**, edited, with an extended listening guide, by Richard Sieburth:

<http://www.writing.upenn.edu/pennsound/x/Pound.html>

Please go to <http://writing.upenn.edu/pennsound> for information on their many other recordings.

A new professional organization, the **Digital Americanists**, was formed in 2007. Its goal is to support the scholarship and teaching of American literature and culture using digital media. For more information, please go to <http://www.digitalamericanists.org>

To join the **new Richard Aldington e-mail list**, e-mail paul@imagists.org or send an e-mail to majordomo@lists.berkeley.edu. In the body of the e-mail should be (and only be): subscribe aldington
The subscriber will then receive an e-mail telling them to reply with the particular code supplied in the message.

Dorothy Richardson: A Calendar of Letters is available as an e-book by ELT Press. The calendar identifies and briefly summarizes over 2100 letters sent by the author to her friends, family, editors, and readers. The editor's wish, shared by ELT Press, is that the Calendar may encourage further research into the author and her Modernist master work Pilgrimage. It can be viewed and downloaded free at:

<http://www.uncg.edu/eng/elt/RichCalendar/Calendarindex.htm>

(Announcement posted to the H.D. Society List by George H. Thomson, University of Ottawa.)