Scattering and Gathering:
H.D. and Little Magazines

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Like many modernist writers, H.D. made a prominent entrance on the literary scene through a little magazine; some of her first imagist poems were published in *Poetry* in January 1913. However, unlike others, she didn't entirely choose her identity. Pound played a role, by imposing the famous signature "*H.D., 'Imagiste'*". She eventually distanced herself from imagism, but kept "H.D." as her lifetime signature, revealing both the extent of Pound's intervention in the formation of her literary identity and her will to emphasize his action[1]. Interestingly, the question of H.D.'s agency doesn't apply only to her first appearance in the pages of *Poetry*. More generally, H.D.'s complicated relationship to agency and identity is both mirrored and fueled by her involvement with little magazines.

Like most modernists, H.D. published in many little magazines and similar literary periodicals throughout her lifetime. *The New Freewoman* and *The Egoist*, *Poetry*, *Glebe*, *The Little Review*, *Greenwich Village*, *Others*, *Coterie*, *The Dial*, *Contact*, *Gargoyle*, *Rhythmus*, *The Double Dealer*, *transatlantic review*, *The Adelphi*, *This Quarter*, *Close Up*, *transition*, *Blues*, *Pagany*, *Seed*, *Caravel*, and *Life and Letters To-day* are some of the major periodicals to which she contributed.[2] And like many other writers, she contributed only once to many of these venues. Such was the case for *Coterie*, *Others*, *Greenwich Village*, *The Dial*, *Contact*, *Rhythmus*, *The Double Dealer*, *transatlantic*, *This Quarter*, *transition*, and *Caravel*. However, unlike others, the special protection she received from two influent agents of modernism, Pound and Bryher, explains her deep involvement with four other magazines, *Poetry*, *The Egoist*, *Close Up* and *Life and Letters To-day*.

Poetry is the first important little magazine H.D. appeared in, thanks to Ezra Pound who famously advertised her to Harriet Monroe, *Poetry*'s editor, as "*H.D., 'Imagiste'*", associating the pseudonym he created for the young Hilda Doolittle with the new avant-garde he wanted to promote. Although H.D. distanced herself from Imagism as of 1918, she kept being associated with the movement until 1938 in the magazine's contributors' bio-bibliographical notes. H.D. contributed poems (and poems only) to *Poetry* almost throughout her literary lifetime, from 1913 to 1959. With 31 poems printed over 67 pages, *Poetry* was her

[1] The signature H.D. was not coined by Pound for the January 1913 issue of *Poetry* as it is often believed. It already appeared in an acrostic dated March 13, 1905 that William Carlos Williams wrote "for H. D." on her birthday. In a 1907 postcard to "Billy" she signed herself H.D. Both the postcard and the acrostic are from the William Carlos Williams Collection, The Poetry Collection of the University Libraries, University at Buffalo, The State University of New York. Thanks to Cristanne Miller for letting me know about these documents! In 1958, in *End to Torment*, H.D. underlined Pound's violence in the shaping of her identity: "'But Dryad,' (in the Museum tea room), 'this is poetry.' He slashed with a pencil. 'Cut this out, shorten this line. "Hermes of the Ways" is a good title. I'll send this to Harriet Monroe of *Poetry*. Have you a copy? Yes? Then we can send this, or I'll type it when I get back. Will this do?' And he scrawled 'H.D. Imagiste' at the bottom of the page" (18).

[2] This list is based on Michael Boughn's bibliography, an extremely helpful resource for this paper. Crossing Boughn's list with *The Little Magazine: A History and a Bibliography*, an invaluable 1946 study, revealed very few omissions. One is H.D.'s participation in the Woman's Number of *Others* in September 1916 (vol. XIII n°3), where her poems "Pear Tree" and "Evening" were published. The other possible omission I noticed is H.D.'s seeming participation in *The Sackbut*, a monthly magazine mostly devoted to music and published in London between 1920 and 1934.

most substantial outlet for her poetry.[3] *Poetry* remained faithful to H.D. until the end, and her poems opened her last three publications in the magazine, in 1950, 1957 and 1959[4]. Pound was also behind H.D.'s important contribution to *The Egoist*. From February 1914 to July 1917, H.D. contributed 17 times, 18 poems (over 18 pages), one review (2 pages), an essay on Marianne Moore (2 pages) and a translation of Euripides (3 pages). H.D. did not only contribute to *The Egoist* as a writer; she also acted as an assistant editor, officially from June 1916 to May 1917 – in fact, for longer[5] – taking over for her husband, Richard Aldington, after he enlisted in the army (Barnstone 203). However, both their names were credited on *The Egoist*'s front page, and H.D.'s was always second, even when she was the only one of the two actually working for the magazine.

Pound was a key promoter of modernist literature and played a decisive role in pushing the careers of countless writers, particularly through little magazines. In this respect, H.D.'s case is far from unique. Like many others, she benefited from Pound's mentorship. Pound's involvement with H.D.'s career is impressive, since Pound was partly responsible for H.D.'s publication in *Poetry*, *The Egoist*, but also *The New Freewoman*, *The Little Review*, *The Dial*, *Pagany*, and possibly other little magazines. But what truly distinguishes H.D.'s situation from that of other modernist writers is that she received the protection of a second agent, her friend and partner Bryher, who was directly responsible for H.D.'s special involvement with two other periodicals, *Close Up* and *Life and Letters To-day*. Bryher, who was a modernist poet herself, and a wealthy patron of modernism, funded *Close Up*, a cinematographic magazine founded by H.D., Bryher, and their partner Kenneth Macpherson.[6] Although H.D. never played an official role in the magazine (the editor was Macpherson and Bryher was assistant editor), she was one of its central animators from July to December 1927, before stepping down. From July 1927 to December 1929, H.D. contributed 15 times, mostly essays (5 over 63 pages) and film reviews (8 over 77 pages). She also published 2 "cinematographic" poems, "Projector" and "Projector II", over 16 pages. *Close Up* was the magazine that published the greatest bulk of H.D.'s essays. Her enthusiastic exploration of the possibilities of a new medium, cinema, allowed her to express and maybe refine her aesthetic principles. A three-part essay on "Cinema and the Classics" published in July, August and November 1927 gave her the opportunity to reflect on beauty (in the July issue): "Beauty was made to endure, in men, in flowers, in hearts, in spirits, in minds. That flame, in spite of the highbrow detractors, exists at the very centre, the very heart of the multitude" ("The Cinema and the Classics, I. Beauty" 27-8). This democratic vision of beauty and art fueled by her reflection on the cinema was further developed in her essay on German actor Conrad Veidt (the somnambulist in *The Cabinet of Dr Caligari*) in the September 1927 issue, concluding with this prophecy: "it must come soon: a universal language, a universal art open alike to the pleb and the initiate" ("Conrad Veidt" 44). In the second part of "The Cinema and the Classics", in August 1927, H.D. addressed other favorite themes, applied to the cinema: restraint, precision, movement and light – also at the core of "Projector" and "Projector II".

[3] Those figures and subsequent figures are based on Boughn's bibliography. Of course, trying to measure H.D.'s quantitative presence in magazines is of debatable relevance, and page counting is not the best way to assess quantitative presence, if only because some very short poems do not fill a page, while other contributions are displayed on two columns (in *The Egoist* for example). However, I do believe that such indications are relatively helpful.

[4] "Last Winter" opened the December 1950 issue; "In Time of Gold" the December 1957 issue; and "Regents of the Night" the May 1959 issue.

[5] On this subject, and for substantial discussion of H.D.'s involvement with *The Egoist*, see Pondrom, 38 and seq.

[6] Together, they formed the Pool Group, whose major production was the avant-garde movie *Borderline*, released in 1930.

The last part of the essay, published in November, explored the tension between mechanical perfection and spiritual hunger.

But it was in *Life and Letters To-day* that H.D. found the most important outlet for her work. *Life and Letters To-day* was a British literary magazine formerly known under the title *Life and Letters*, and edited by Desmond MacCarthy. "Frustrated and bored by her life at remote Kenwin," (Guest 232) Bryher bought it in 1935, choosing Robert Herring, a friend of the Pool Group, as its chief editor. Although *Life and Letters To-day* "only" lasted 15 years, from 1935 to 1950 (an impressive lifespan for a little magazine, but a short one compared to that of *Poetry*, founded in 1912 and still running today), it published 23 contributions by H.D., mostly poems (25 over 54 pages, compared to 31 over 67 pages for *Poetry*), with a 13-page short story ("Ear-ring", only recently republished by Michael Boughn in *Narthex and Other Stories*), the entirety of "Writing on the Wall" (107 pages published in 4 instalments, in May, June, and August 1945 as well as January 1946) later republished in *Tribute to Freud*, and 4 reviews over 14 pages. As Barbara Guest has suggested, Bryher's decision to revive *Life and Letters* took place at a time when H.D. might have felt neglected by the literary scene; "recently she had been excluded from the 1930s anthology by Graves and Riding" (232). *Life and Letters To-day*, H.D.'s new shelter, was all the more precious since Bryher's new magazine was "one of the few ventures to continue to provide opportunities for publication during WW2" as Cyrena Pondrom has remarked (37).

H.D.'s relationship to little magazines was therefore strongly marked by the influence of her two major "protectors", Pound and Bryher. The question of her agency – and eventually of the nature of her presence in little magazines – was further enhanced by her flexibility as a contributor and by the marginalization she experienced as a woman. The variety of H.D.'s contributions to little magazines and the richness of her poetry allowed her to adapt to various editorial contexts, and some of them did not do justice to the quality of her work. Not only did the total number of her contributions greatly vary from one magazine to the next. The nature and length of the texts she published differed widely as well, from very short poems to very long prose pieces reaching over 30 pages. H.D. also published in very different kinds of periodicals, from the most literary venues to those interested in politics, from the most radical little magazines of her time to conservative publishing institutions, from the most humble to the most elegant. Because she mostly contributed poems, and because many of her poems can be read as both classic and modern – as Pound suggested to Harriet Monroe[7] – H.D. took her place in a wide range of periodicals, from *The Chapbook and The Nation*, to *Close Up* and *The Little Review*. In some cases, her shorter poems were printed at the bottom of a page, as if to fill the remaining space. This is the case for "At Athens", in the December 1924 issue of *The Adelphi*; "Antipather of Sidon" in the June 1925 issue; and "Sigil", published in *The New Republic*, on January 21, 1931, at the very bottom of a long essay on "Hard-Boiled Radicalism", by George Soule. By contrast, the November 1920 issue of *The Dial* gave much more space to H.D.'s poems "Phaedra Rebukes Hippolyta", "Phaedra Remembers Crete", and "Helios".

H.D.'s marginalization as a writer is perceptible both in some critical reviews and in the way she was introduced to the reader in some of the bio-bibliographical notes of the magazines[8]. The description of H.D.'s poetry as fragile is clearly negative in Harold Monro's reactionary criticism of Imagism in the special Imagist number of *The Egoist* in May 1915:

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[7] Pound's enthusiastic letter to Monroe is quoted by Helen Carr (491): "I've had luck again, and am sending you some *modern* stuff by an American, I say modern, for it is in the laconic speech of the Imagistes, even if the subject is classic…".

[8] Of course, H.D. was not marginalized by all critics and magazines. To take but a few examples, she was acknowledged as one of the leading modernist writers by Henri J. Felton in *Coterie* (40-3); Ford Madox Ford in *The Saturday Review of Literature* (121-2); and May Sinclair in *The Egoist* (88).

"H.D. is the truest "Imagist" of the group. But its future work will scarcely develop along the lines of her example. Her poems have a slight flavor of brine; they are as fragile as sea-shells. If I came too near them I should be afraid of crushing them into the sand with my clumsy feet" (Monro 79). Not only does Monro not take responsibility for the violence he displays, he also blames it on H.D. F. S. Flint's critical remarks on H.D., in the same issue of *The Egoist*, are all the more disturbing since they are meant to be positive. In this case, H.D.'s poetry is presented as "a kind of 'accurate mystery'". The classic argument of women's irrationality is made a few lines down: "In fact, the more you attempt to reason about it the less will you get out of it." And it is further developed as his fantasy takes over. About H.D.'s poem "Sitalkas" he wrote: "You may see a woman in white muslin who has waited, not long, but long enough, in the long grass of June, under the shade of a large elm by a river's bank, the Thames; and if you are a male you will lean over her and listen to the sound of her voice, without troubling much about the purport of her words (...)" (Flint 72). Occasionally, magazine editors themselves contributed to reduce H.D.'s autonomous identity. In *The North American Review* in January 1920, she was introduced as "Mrs Richard Aldington". Although her contribution starts on the right-hand page (the better of the two), it immediately follows Richard Aldington's, raising the question of her autonomy. Even in *Poetry*, which always showed admiration for her, she is stuck between her father and her husband in two bio-bibliographical notes: "*Mrs Aldington was Hilda Doolittle of Philadelphia, the daughter of Dr Charles L. Doolittle, the distinguished astronomer of the University of Pennsylvania*" ("Notes" 173).[9] In this context, the signature "H.D." represented a way out of this identity imposed on her by patriarchal tradition,[10] even though it was bestowed on her by a third man.

The fact that H.D. benefited from the double protection of Pound and Bryher might not have helped the "inferiority complex" she detected in herself.[11] However, it was certainly helpful for her artistic and intellectual production. Her editorial contribution to magazines such as *The Egoist* and *Close Up* allowed her to articulate some of her aesthetic principles.[12] Unlike Bryher, who acted as her "guardian angel," (Barnstone 203) Pound developed a more ambiguous relationship towards his protégé, making space for her as long as she did not compete with his own work. Helen Carr has related how "In the October [1916] *Egoist*, H.D. included a poem by Williams, entitled "March" (…) She had made some changes, [which infuriated Williams.] (...) Williams passed on the story to Pound. (…) Improving other people's verses was his prerogative. H.D.'s boldness in seizing the editorial pencil possibly increased Pound's desire to move back into a position of influence at the *Egoist*" (Carr 844-5). But, as Cyrena Pondrom points out, H.D. "was deeply committed to her own writing career and never wished to make editing and publishing the work of others her dominant literary contribution" (Pondrom 37). Moreover, her writing career was certainly boosted by the editorial protection she received from Pound and Bryher. Barbara Guest wrote that *Life and Letters To-day* "presented H.D. with that providential shelter every writer longs for. H.D. was now able to emerge from her seclusion and publish again" (Guest 233). In short, the level of editorial protection that H.D. experienced was uncommon at the time; only a handful of writers, among them stars, like Joyce or Stein, managed to create temporary shelters around their "work in progress" out of some of the little magazines to which they contributed.

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[9] The names of both her husband and her father are also mentioned in the June 1927 issue.

[10] Helen Carr writes that "after her marriage, she said, the initials ensured that she and Aldington kept their poetic identities separate." (Carr 531).

[11] Asked "What do you consider your weakest characteristics?" in *The Little Review*'s May 1929 questionnaire, H.D. answered: "I am very vain and have an inordinate inferiority complex." (39-40).

[12] See above about *Close Up*. About *The Egoist*, Helen Carr writes: "What H.D. says of Moore's poetry in the 1 June 1916 issue of *The Egoist* could be read as an oblique manifesto for her own collection, *Sea Garden*, which came out in September." (Carr 829).

Apart from stimulating her production and allowing her to develop her poetic doctrines, H.D.'s association with little magazines had another, more unusual advantage. It was a way of maintaining different professional and private personalities, keeping them separate thanks to the use of various pseudonyms. Interestingly, H.D.'s creation of pen names throughout her lifetime was linked to her appearance in little magazines, as if the fragmented nature of periodical publication mirrored and encouraged the fragmentation of her own self. The signature "*H.D., 'Imagiste'*" in *Poetry* is the best known example of this, though it is not completely representative inasmuch as it was partially imposed on her. One of H.D.'s first pseudonyms was Edith Gray, a name she used for the first time in December 1909 in the *Boston Globe* – the first periodical she officially contributed to, according to Michael Boughn. She kept this pseudonym until September 1913, using it for various contributions to the *Boston Globe*, and for appearances in *Forward* ("a weekly illustrated paper for young people" published by the Presbyterian Board of Publication and Sabbath-school work) and *Comrade* (a Philadelphia Presbyterian Church paper). Ironically, later in her life, Gray turned out to be the family name of her daughter's father – further strengthening the link between H.D.'s men and her complex relationship to her own identity. In this case, the name Gray might come from the title of the first literary magazine she supposedly contributed to in 1905, *Blue and Gray* (also with an "a"), the literary magazine of the Friend's Central School in Philadelphia (Boughn 95).

The other pseudonyms that H.D. later created for pieces published in periodicals never replaced "H.D.", but worked as alternatives which she mostly used for non-literary purposes such as the writing of book reviews. In *Life and Letters To-day*, she used the pseudonym "Sylvania Penn", which ma[de] [her] laugh", as she wrote to Jean Untermeyer (Boughn 103). Both "Sylvania Penn" and "S. Penn" were used twice in *Life and Letters To-day* between 1937 and 1940. Aside from the comic aspects of the name (Penn-Sylvania for a pen name), the reference to her birthplace might be inspired by the contents of the first book review she used it for, a review of *Whitman* by Edgar Lee Masters. This practice followed another policy she had chosen for her book reviews in *The Adelphi* (and maybe two film reviews in *Close Up*), consisting in not signing them at all. H.D.'s decision to separate her identity as a writer and as a critic was taken a step further when she chose to separate her identity as a poet and as a short-story writer – probably emphasizing her self-perception as a poet. Although "Narthex" was published under the name "H.D." in *The Second American Caravan* in September 1928, "Pontikinisi" was published in the July-September 1932 issue of *Pagany* under the name "Rhoda Peter" and "Ear-ring" in *Life and Letters To-day* in Summer 1936 under the name "D.A. Hill". In both cases, H.D. was playing with the letters "h" and "d" – a recurrent game, as Antoine Cazé has shown – and "D. A. Hill" further worked in an inversion of "Hilda". A letter to Richard Johns, the editor of *Pagany*, on March 14, 1932 shed light on the importance of keeping her identities separate:

> Ezra Pound suggesting my sending you something, I enclose some H.D. poetry. Robert McAlmon also, some time ago, said you might look at some of my prose. I am sending a 1920 Greek sketch to you, under the name, Rhoda Peter. It is rather important to me that the H.D. and the Rhoda Peter are not confused as I find it increasingly difficult to remain MYSELF when writing; the two manners and personalities are quite distinct. However, as I am anxious NOT to have Rhoda Peter incriminated with H.D., will you please, if you want this PONTIKONISI (Mouse Island) keep Rhoda Peter apart from H.D. (*A Return to* Pagany 444).

As if to add further confusion, the letter was signed "H.D. Aldington". Interestingly, remaining herself meant for H.D. being able to develop different writing personalities, to follow different threads. The use of "incriminated" is also fascinating for it associates H.D.'s activity as a poet with crime and guilt. In this context, the use of another pseudonym would

allow H.D. to recover her innocence. The letter also suggests distance towards "H.D.". H.D. (the person) is and is not "H.D." (the signature).

If little magazines helped H.D. work on the fragmentation of her identity, they also probably helped her gather her scattered limbs. *Life and Letters To-day* was a place of scattering – it was the magazine where she used the greatest number of pen names (Sylvania Penn, S. Penn, D. A. Hill and of course H.D.), but it was also a place of gathering. Between 1935 and 1950, H.D. published almost exclusively in *Life and Letters To-day*. Only 4 other contributions, apart from her 23 contributions to Bryher's magazine, were published elsewhere.[13] Reading her poems in *Life and Letters To-day* therefore makes it possible to follow her aesthetic evolution, and more particularly to notice the poetic continuity between her isolated poems and the poems later republished as part of *Trilogy*. In *Thought and Vision*, Angela DiPace Fritz has made it clear that poems like "The Dancer" (in the September 1935 issue of *Life and Letters To-day*), "The Poet" (in December 1935), "In Our Town", "Star by Day", "Wooden Animal" (in the Winter 1937 issue), "Saturn" and "Zeus-Provider" (published in May 1939) functioned as prologues to *Trilogy*. Of course, *Trilogy* itself is a place of scattering and gathering, as many critics have remarked. Aside from the construction of the poem itself (3 times 43 sections composing one long poem), the Isis-Osiris myth plays a central role throughout the text. Between April 1942 and July 1944, the magazine published 12 sections of *Trilogy*. Sections 1, 21 and 22 of *The Walls Do Not Fall* appeared in April 1942; section 4 in October 1942; section 6 in November 1942. In July 1944, the magazine published sections 1, 4, 5, 15, 18, 19 and 20 of *Tribute to the Angels*. The double movement of scattering and gathering is at its most intense in various sections published in *Life and Letters To-day*, in particular sections 1, 4, 6 and 21 of *The Walls Do Not Fall*, as well as section 1 of *Tribute to the Angels*. More than ever, H.D. seemed to correlate her writing practice with the answer she gave to *The Little Review* when asked in the 1929 questionnaire what was her attitude toward art today: "There has never, I am certain, been a more vibrant, a more exciting era for the pure artist, to anyone who wants to make something out of nothing, something (to be more explicit) out of Chaos" (*The Little Review*, 39-40).

Chaos, in London in 1942, was of course embodied by World War II. The publication of parts of *Trilogy* in *Life and Letters Today* reveals both the omnipresence of the war and the will to build "out of Chaos" – a double emphasis shared by H.D. and editor Robert Herring. As Susan Stanford Friedman wrote, "violence [w]as the material condition of the poem's production" (Stanford Friedman 136). The first lines of *Trilogy* – also the first lines published in *Life and Letters To-day* – strongly insist on the materiality of the war: "An incident here and there, / and rails gone (for guns) / from your (and my) old town square:".[14] A double materiality, in fact, since "Rails gone (for guns)" evoke both the abstract and concrete materiality of the war: the war has an impact on you (and I), and this impact is first expressed through the reference to a material (the metal of the rails). Such materiality reflects *Life and Letters To-day*'s material concern with the war. Here as well, materiality is two-fold. It is material, physical, and, paradoxically, more abstract. First, it is material because in 1942, when sections of *The Walls Do Not Fall* appeared in the magazine, *Life and Letters Today* was very thin. Not just rails, but paper was gone, or at least going, a matter of life and death for letters. With a severe diet, *Life and Letters To-day* managed to survive. Barbara Guest explained that: "Providentially, Bryher had bought enough paper to last throughout the war when other magazines were forced out. During the war the sales were unexpectedly high. The

[13] One was published in *Caravel*, one in the *Bryn Mawr Alumnae Bulletin* – Bryn Mawr was her *alma mater* –, one in the *Times Literary Supplement*, and one in *Poetry*.

[14] In *Life and Letters To-day*, "incident" is between inverted commas, further suggesting this materiality, since, as Aliki Barnstone writes in her notes, "During World War II, the newspapers called the air battles over the UK "incidents"." (Barnstone 173).

explanation is that there were few magazines left to buy" (Guest 232). Through its title as well, *Life and Letters To-day* has to do with materiality. The word "letters" – which itself has both an abstract and a concrete meaning – is framed by "life" and "to-day", two words pointing towards materiality – especially in wartime. The editorial of the first issue of *Life and Letters To-day*, published in September 1935, included a discussion on the word "today", added to the former title of the magazine, simply called *Life and Letters*. Robert Herring commented on the choice of "today" over "modern": "We chose that word rather than 'modern' so as to be free of time-label. Modern is so often the mode of yesterday that never had a to-morrow. To-day is continuous. If we sever from the recent years, it will be to make a clean join with the earlier past, and to add to it a present from which the future may spring" ("Editorial" September 1935 1). Unlike "modern", "today" also pointed out to everydayness, to a non-literary, non-aesthetic dimension.

The overwhelming material presence of war in *Life and Letters To-day* is also reflected by the number of texts centered on war. Reading excerpts of *Trilogy* in *Life and Letters To-day* allows the reader to feel the omnipresence of the war, and the continuity between H.D.'s work and the editor's and the other contributors' concerns. H.D. did not only gather her own limbs, she contributed to binding together pieces as different as literary contributions, economic and political tribunes, editorials and even advertisements. When opening the April 1942 issue, the first issue featuring excerpts of *Trilogy*, the reader is confronted with an advertisement for the next issue of the magazine, entitled "an R. A. F. number" and, on the right-hand page, with a pressing call from the Church Army:

> The Forces ask for <u>YOUR</u> help!
> (...) The Church Army asks your service in this cause, not your charity. Will you use your cheque book, your money order, your postal order in the service of freedom, for that is what it amounts to?

Herring's editorial on the following page also deals with the war and its consequences to the magazine. Warning us that "readers must not expect me to explain any of the slight changes they may notice during coming months in the format and feel of this paper", Herring justifies his decision: "A host does not parade before his guests – even in wartime – the marketing minutiae of his meals, and an editor has similar obligation, inasmuch as all that matters with difficulties is the ingenuity to which they give challenge" ("Editorial" April 1942 1-2). Other contributions in this issue also directly refer to the war: a book review by Herring entitled "Poetry in War", an economic paper on "the Fourth Budget and Finance Act of the war" and "future budgets", and a piece by Osbert Sitwell – to whom H.D. dedicated *Tribute to the Angels* – strongly echoing H.D.'s project in *Trilogy*:

> Now that all the talk is of new worlds (…), I feel that I myself am bound for the old, a Columbus in a hurry to reach home. I have caught glimpse of a new heaven and earth fashioned by Woolworth's and the BBC from the wreckage of tanks and the spidery carcases of aircraft, and I prefer that which grew out of the fallen porphyry pillars of the Forum and of the temples that had been cast down. It is, you will tell me, a matter of taste, or, perhaps of morality (Sitwell 19).

All this creates an immense introduction and contextualization for H.D.'s text, which immediately follows. The reading of the October and November 1942 issues, where other pieces of *The Walls Do Not Fall* were published, generates the same type of experience. In the October 1942 issue, section 4 is framed by a "War Writing" section featuring poems by Diana Gardner, Walter Allen and A. E. Edwards, as well as an editorial by Robert Herring playfully describing the London premises of the magazine, until then relocated "somewhere in Sussex"

to escape the worst of the war: "The walls in the disused rooms are a bit bitten by blast, but the tatters are played by ripples from the open-air swimming-pool where once was a shop; the two effects cancel out" ("Editorial" October 1942 1). The walls are a bit bitten by blast, but they do not fall... In the November 1942 issue, section 6 of *The Walls Do Not Fall* is published under the section "American Poetry" and gathers two other poems, one by Horace Gregory, and one by Richard Eberhart. Gregory's poem "The Well" immediately follows H.D.'s, on the same page, and starts: "When the air-raid warden came to put out the light, / I could feel the waters of the well, Miranda". And section 6 is immediately preceded by a critical text on the war entitled "Democratic Planning". Herring's long editorial is about the reconstruction of London. *Life and Letters To-day* shares with *Trilogy* both the will to address the materiality of the war and the will to build out of chaos. The interaction between the magazine and the poem is interesting. It underlines the importance of materiality in *Trilogy* – and particularly the importance of presenting the materiality of the war, an angle already discussed by Bryher in a 1927 essay for *Close Up*.[15] But it also enshrines the spiritual dimension of *Trilogy*, as do most of the neighbouring contributions, which often deal with the war from a non-literary, matter-of-fact perspective. H.D.'s necessity to counterbalance chaos with order is further evidenced by the rewriting of sections 21 and 22 of *The Walls Do Not Fall* for book publication.[16] These sections in *Life and Letters To-day* are composed of couplets, tercets and quatrains. In the book version of *Trilogy*, they are replaced by couplets alone; the effect is more regularity and order, and greater emphasis paradoxically both on discontinuity and continuity, on scattering and gathering, as continuity, gathering, are achieved by the reading of the poem. Whereas the initial version of Section 22 in *Life and Letters To-day* was composed of two tercets, one couplet and three quatrains, the new version in *Trilogy* was reorganized in couplets only, putting more emphasis on the dual activity of scattering and gathering.

In 1929, H.D. was asked in *The Little Review* questionnaire: "What do you look forward to?" She answered: "I look forward to freedom as I grow older, more freedom as I grow still older, strength and strength and more and more and more freedom as I get still older" (*The Little Review*, 39-40). Little magazines were complicated places of freedom for H.D. Her special relationship to Pound and, to a certain extent, to Bryher raised the question of her agency – so did, in some cases, her marginalization as a woman, and possibly her self-marginalization as a non-competitive person. However, little magazines were also places where H.D. played with her identity/ies, evolving from the constrained identity that characterizes the beginning of her career in *Poetry* in 1913 to the relative freedom she developed thirty years later in the pages of *Life and Letters To-day*. *Life and Letters To-day*, the most protective "shell"ter she ever had, was also the magazine where she experimented most with her self, using various pen names, publishing the memoirs of her psychoanalysis with Freud, and, in a time of chaos, experimenting with communion; both with the community of *Life and Letters To-day* (including its editor and other contributors) and with the reader of the periodical – who is also a figure of Isis, an agent of gathering. Scattering and gathering, a fruitful dynamic at the core of *Trilogy*, is a fitting description of H.D.'s freed

[15] In "The War from More Angles", Bryher wrote: "What I and many others (...) object to in the *Somme* and the *Battle of The Falklands* is that war is presented entirely from a romantic boy-adventure book angle, divorced from everyday emotions (...). By all means let us have war films. Only let us have war straight and as it is; mainly disease and discomfort, almost always destructive (even in after civil life) in its effects" (45).

[16] The comparison of the text published in *Life and Letters To-day* and later in *Trilogy* shows very little rewriting. The reorganization of sections 21 and 22 is the most obvious difference. The other differences I have noticed are: 1) The use of a title for the sections published in April 1942 ("Introduction to THE COMING ONE"), which might echo Yeats' post-WWI poem "The Second Coming" and its emphasis on chaos and order; 2) The use of "incident" in between inverted commas; 3) The use of "Tree" instead of "Tyre" in section 18 of *Tribute to the Angels*, published in July 1944 (42.83, 50).

presence in *Life and Letters To-day*, and more generally constitutes an interesting interaction between her aesthetic and the way periodicals work.

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