

HILDA DOOLITTLE AT FRIENDS' CENTRAL SCHOOL IN 1905

Author of "The Poet's Influence" (her first public essay)
and almost certainly author of "Fate" (poem signed "H.")

Emily Mitchell Wallace

The poem and essay that are probably Hilda Doolittle's first publications are dated 1905, before she entered college while she was a student at Friends' Central School.¹ Confusion about the dates of H.D.'s formal education² and the content of that education³ have led to or supported various misinterpretations of her early years, her relationship with Ezra Pound, and her development as a poet. When one looks closely at these crucial years from 1901 to 1905 when she was preparing for Bryn Mawr College and honing her poetic skills, one discovers a far more accomplished and self-confident and public young woman than the anxious and angry teenager later presented in biographical and critical commentaries, including some of her own prose "fictions." The pain and humiliation Hilda suffered because of her unexpected failure in 1906 at Bryn Mawr College⁴ can hardly be comprehended without the contrast provided by the happy and productive years at Friends' Central School. Nor can the intensity of her bittersweet romance with her first love Ezra Pound, whom she met in 1901, and their lifelong devotion to each other, be appreciated until one realizes that this relationship was not the superior/inferior one so often imagined by critics, but one in which they shared their intellectual discoveries and growth with one another. Hilda grew up within an extended family of distinguished scholars and artists, and her Friends' Central School records and other sources indicate that even though she was officially four years behind Ezra academically, she could match the young Ezra point by point in Latin and Greek, French and German, that her reading of English and American literature was not inferior in scope or depth to his, and that her knowledge of science was better than his. Far from being an untutored naif, Hilda, while still in preparatory school, impressed the young medical student William Carlos Williams as being the star of "a deuced of an intellectual bunch, daughters of professors, doctors, etc., but they are fine."⁵ The Friends' Central School yearbook of 1905 names two of Hilda Doolittle's "redeeming

virtues": "her ability . . . in overawing her opponents" and "her charming affability." These contrasting "virtues" form an affective texture for the context out of which the poem "Fate" and the Commencement address "The Poet's Influence" seem to issue most naturally. An attempt to recover some of that texture and context is the purpose of this brief account of the years just before Hilda's unceremonious departure from Bryn Mawr College and her thwarted engagement(s) to marry Ezra.

The poem "Fate" by "H." appears in the March 1905 *Blue and Gray*, a monthly magazine published by the students of Friends' Central School, Race and Fifteenth Streets, Philadelphia, and sold for five cents per copy or fifty cents for a yearly subscription. The opening editorial for the first issue of the school year 1904-1905 tactfully describes the editorial staff's "great aspirations . . . not only for improvement, which we are loath to admit has been needed, but for progress, to such an extent that the paper will be read . . . by anyone into whose hands it may fall. Perhaps our ambition is high and success may not seem so assured on that account, but who does not believe that he shoots higher who aims at the moon than he who aims at the tree-top? It is our earnest desire, therefore, to keep our purpose high, even if in the end we get no further than the tree-top."

The reason for the tact, we learn in the next paragraph of the editorial, is that "for many years the management of the *Blue and Gray* has been in the hands of the boys' department. Now that this responsibility has fallen on the girls we are doubly in earnest in our endeavor to succeed. But, friends of the third and fourth floors, this does not mean that you are to cease to contribute. . . . Indeed we should have small hope of any degree of success if it were not that we feel sure of the hearty cooperation of both departments."

Hilda Doolittle is not listed on the *Blue and Gray* staff, which numbered twelve girls and eight boys, but the Editor-in-Chief, Jeannette Keim, was a classmate and friend. When H.D. died, Jeannette Keim Trumper wrote a eulogy about "the tall, loveable, quiet girl who became the famous 'H.D.' . . . In my own thoughts she is the Hilda of Friends' Central days so friendly to each and all, so ready to help. . . . She had no desire for the leadership she could have had and lived in a beautiful world. I sat near her during our senior year and remember her gazing out of the high windows watching the horsechestnut leaves unfurl in the spring. Yet she never kept herself aloof and was always one of us in our group activities. . . ."6

Hilda entered Friends' Central in 1902 and graduated in 1905 as one of ten girls in the Classical Section. Of the ten, seven entered college in the fall, three at Swarthmore, two at Wellesley, one at Vassar, and Hilda Doolittle at Bryn Mawr. The other three girls

in the Classical Section had comparable, outstanding academic records. One died before the next year passed, and the other two probably married. It should not be forgotten that in 1905 marriage was considered by the majority of the population to be the best and most suitable occupation for a young woman of eighteen or nineteen years of age, and young ladies who went to college were suspected of recklessly endangering their physical health as well as their mental stability (mental docility might be the more apt phrase), and of placing in jeopardy their chances for marriage and the motherhood that would justify their existence. That the Quakers, like the Moravians, cherished the inner light of each student and held up the same ideals of intellectual and artistic excellence for girls and boys was fortunate for Hilda Doolittle. Whether or not a poet needs a great audience to become a great poet, a poet must become that audience of one who is simultaneously both the most sympathetic reader and the strictest critic of herself or himself. The Friends' educational practice, itself a combination of sympathetic encouragement and stringent judgment, provided many examples of loving severity in helping the student to develop her independence and her ability to choose when to cooperate and when to compete with the group. Although Hilda's advisors wisely placed her in the academically elite and demanding Classical Section, she was also for the first year an "irregular" student, a special category that was quite large at Friends' Central and was used to accommodate those students who did not fit easily into the regular course of study.

Indeed for the first two years it was not established with which class Hilda would graduate. In 1902-1903 she was enrolled as a member of the class that would graduate in 1904, but she studied German, Latin and Physics with the class that would graduate in 1905. The subjects she studied with the 1904 class were Composition, French, Geometry, Literature, Reading, and Rhetoric. She was the only girl in this Classical Section who did not take Algebra.

The second year, 1903-1904, Hilda was enrolled with the girls who would graduate in 1905, but she studied Composition, French, Roman History, Greek History, and Literature with the graduating class, and in German and Latin she started out with the 1905 class but ended the year with credit for the same work done by the graduating class. All her academic work in 1903-1904, therefore, was by the end of the school year of the same level as that of the graduating class of 1904. Again, Hilda was not graded in Algebra, which all other girls in the Classical Section were required to take, nor was she given a report in Physical Culture, also a requirement. Her grades in Literature were averaged at 93 even though she took only three of the six examinations. An unusual number of absences (thirteen; reason not known) are reported for the period from the

WALLACE

middle of December to the end of January and she took no examinations at all during this period. She was also absent five times in the February-March period. It was customary to average each student's grades for the entire year and write "Promoted" beside the figure. In neither of the first two years was this done for Hilda Doolittle, but it appears that her goal from the beginning was not promotion from class to class at Friends' Central, but early acceptance at Bryn Mawr College.

Hilda Doolittle's 1904 experience with the exceptionally difficult Bryn Mawr College entrance examinations was indeed comparable to shooting for the moon and landing in the tree-top.⁷ Her reasons for aiming so high so soon (out of phase with the girls her age) can only be guessed. Hilda never said so, but she would not have particularly liked the public or official abyss in educational rank that separated her from Ezra. Only a year older than she, in 1901 he was a college freshman at the University of Pennsylvania and she was merely an eighth grader at Miss Gordon's School, which met in a townhouse near the campus of the University. Pound was accepted at Penn at the age of fifteen on the strength of his Latin. Girls at the turn of the century were not accorded opportunities to enter college as early as boys, but that Hilda was precocious and ambitious and capable of thinking for herself intellectually may be suggested by this small detail: "I was publicly reprovved at Miss Gordon's school in West Philadelphia, when I was fifteen," she writes in *Tribute to Freud*, "because I firmly stated that Edgar Allan Poe was my favorite among American writers. I was told by Miss Pitcher who had otherwise encouraged me, even at that age, in my literary aspirations, that Poe was not a good influence" (132). This would be the same "Miss Pitcher" who gave her a book about William Morris and his furniture designs, which caused her to think of Morris as a godfather, as someone who would have sent her to an art school instead of insisting, as did her father, the Professor of Astronomy and Mathematics, that she prepare for college so she could become "a research worker or scientist like (he even said so) Madame Curie" (TF xii).

The choice of Bryn Mawr was appropriate for Professor Doolittle's plan because from the beginning the college offered post-graduate study, and by 1904 had awarded several Ph.D.'s in Chemistry and in Mathematics. The first degree of any kind it awarded was a Ph.D. in English in 1888, three years after it opened its doors. In any case, Bryn Mawr appears to have been a very deliberate choice for Hilda, since she could have chosen a college that was easier to enter. In 1904 Swarthmore and Vassar and Smith and Wellesley admitted girls from Friends' Central School by certificate, with some qualifications. Cornell required only the FCS certificate and an examination in English. The University of Michigan and the Women's College of Baltimore asked merely for the

certificate. Bryn Mawr, however, prided itself on having the hardest and most comprehensive entrance examinations in the nation and it was "a brave scholar"⁸ who thought of taking all the exams at one time. No one appears to have been concerned that Hilda might be harmed by her daring, except the Friends' Central advisor who prepared a safety net for her by placing her in the FCS class of 1905 while she was successfully doing the work of the graduating class of 1904.

If Hilda later blamed her father for forcing her into the wrong academic groove it was also with some pride, for she was his favorite child and she was grateful that he believed in the power of her mind. If she later blamed her mother for not encouraging her to be more independent, it was blame suffused with self-reproach and longing for her mother's recognition that her daughter possessed "the gift." To "have gone away from home when [she] was fifteen," as Midget wishes in *Paint It To-Day* (471-472) was certainly not possible for Hilda, but Midget undoubtedly is right in thinking "it was a subterranean sort of struggle. It was a question of atmosphere and pressure and tyranny of affections, but Midget had never faced a direct issue with absolute defiance" (470-71). It is of course impossible to face *subterranean* issues "with absolute defiance," because those repressed, suppressed, and confused matters involve conflicting loyalties and priorities that are entangled with each other. Many rationalizations were needed to vent her frustrations and anger after the combined humiliations of Bryn Mawr and the broken engagement, which were further complicated by Bryn Mawr President M. Carey Thomas' repeated assertion that "Our failures *only* marry." O *Tempora!* O *Mores!* To negotiate the competing demands heaped upon her by her father, mother, college, poet-fiancé, and her independent genius was impossible. No wonder Frances Gregg, whom she met around 1909, seemed at first to be so rare and understanding an ally.

However, in 1904 these struggles were in the future, and failing the Bryn Mawr College entrance examinations the first time at the age of seventeen was not a matter of great importance. Instead of entering Bryn Mawr that fall, she spent a final, extremely happy and productive year (1904-1905) at Friends' Central, with time enough, as Jeannette Keim's 1961 tribute says, to watch "the horsechestnut leaves unfurl in the spring" and to be "always one of us in our group activities." In turn, Hilda's classmates were delighted to make her feel welcome as a full-fledged member of the FCS class of 1905.

Writing to Jeannette in December of 1944, Hilda ends her letter: "40 years!! . . . but memory and affection are fresh as those spring chestnut-buds for all that—and ROSES, you put roses on my desk, did you??? Love from Hilda."⁹

Hilda was now a "regular" student, and one with extra time for independent study, because she had already completed the courses in Literature and Greek History and

WALLACE

Roma History. She studied Composition and French and German and Latin with her class and Botany on her own or with some other class. The neglected Algebra was completed. She worked on her Greek whenever possible during lunchtime and free periods. She was absent only three times the entire year, and her eleven late arrivals were all excused. She did not miss a single examination in any subject, and she graduated with a grade average of 87.2, which was fourth in this studious, hardworking group of ten. Jeannette Keim, who went to Wellesley, was second with 91.5, but won the popular vote for being "the brightest girl in the [entire] class" of twenty-eight.

During this final year at Friends' Central, Hilda was quietly and effortlessly at the center of things, and her lovely disposition, manners, voice, and wit were voted by her classmates to be especially notable. In the "Girls' Statistics," which were read aloud at the Class Day ceremonies and published in the yearbook, Hilda Doolittle is mentioned seven times, which may be as much or more than any other girl. The usual, too obvious joke is made, although with kind intentions, about her surname in discussing the candidates for "laziest girl": "To judge from Hilda's name, we might have expected to find her in this list—but names, like appearances, are sometimes deceptive—and Doolittle seems hardly to apply to her."¹⁰ The second mention is significant: "Hilda has a large majority for the best disposition." She is quoted on the topic of misery: "Hilda claims that nothing can equal the heart pangs resulting from the trite remark, 'Why, Hilda, how you have grown!' " Jeannette's idea of misery is reported to be "writing editorials." Hilda is awarded second place as the girl with "the nicest manners" and also as the girl with "the sweetest voice." "Hilda received five votes" for the honor of "thinnest girl in the class." She is not mentioned as being the second tallest, for which omission she would have been thankful. Finally, to the question, "What do you think of the Faculty?" Hilda's answer is quoted: "Forsooth, I know not why they are so sad."

The group activities for Hilda included cross-disciplinary ventures, sports, and politics. She was on the Scientific Committee of the Literary Society. She earned an FC letter for playing center on the '05 basketball team and *Blue and Gray* reports several overwhelming victories of this team. The class "History" in the 1905 yearbook records that the Classical Section formed "the Trust" run by two "political bosses," one of whom was Hilda, who "issued orders" before each class meeting (which for a while occurred "every day and sometimes twice a day") to insure that the appropriate girls ran for the appropriate offices and committees and were elected. Hilda and Jeannette were both elected to the Class Day Committee, and they would have helped choose the Class Motto (which was in Greek instead of the customary Latin) and the Class Flower (crimson rambler), and the Class Song (not known).

In the midst of the preparations for final examinations and graduation at Friends' Central, as well as social activities involving Ezra Pound and William Carlos Williams and other college friends, Hilda again sat for the Bryn Mawr College entrance examinations. This time she passed them easily, except for Algebra, which she passed in the fall before classes began and thus was able to enter Bryn Mawr with a "Clear" record.

Jeannette wrote the Class Poem for the 1905 yearbook, and this ceremonial responsibility perhaps was one she believed Hilda could have better fulfilled, which, if so, would be one reason why she later wrote that Hilda "had no desire for the leadership she could have had." Hilda, however, was awarded a more public honor. She wrote an essay titled "The Poet's Influence," which was chosen by the faculty to be the first of four student talks delivered at the Commencement Exercises on June 16, 1905, in the historic Friends' Meeting House at Race and Fifteenth Streets. The captive audience included visiting dignitaries and the parents of the graduating students. In other years the Commencement essays and orations were published in the June issue of *Blue and Gray*. There is no reason to believe that 1905 would have been an exception, but no copy of this June issue has been located. Until it is, we cannot be positive that Hilda's essay was printed, although public delivery of a commencement talk would seem to constitute a form of publication. Perhaps a manuscript copy of the essay is in the archive of H.D.'s papers, but is not yet identified. H.D. said she destroyed her early writing, her translations of Heine and the lyric Latin poets,¹¹ but this essay may have survived in some form. What Hilda Doolittle said in 1905 in a Friends' Meetinghouse in Philadelphia about the poet's influence I cannot begin to guess. The context was portentous. The "Reading of the Scripture" was followed by Hilda Doolittle's "essay" and an "oration" (probably the girls read their "essays" and the boys memorized their "orations") on "The Future of the Anglo-Saxon" by Howard Milton Lutz. Then came Grace Coolidge Pennypacker's "essay" on "Ethical Standards of the Ancient Greeks and Romans" (Grace Pennypacker was the girl who died the following year) and the final student performance, an "oration" by William James Bradley, Jr., on "The Future of the Slav." Only Miss Pennypacker's topic admits plausible speculation. One can no better imagine Mr. Lutz's predictions about the future of the Anglo-Saxon than Mr. Bradley's on the future of the Slav, except that these students educated to rigorous standards of tolerance were not likely to make statements of racist prejudice or superiority, nor would it be prudent to assume that these teenagers were naive or ill-informed. It is safe, however, to guess that of these student efforts, Hilda Doolittle's essay is the perdurable one—let us hope that a copy will be found of *Blue and Gray* 13.9 (June 1905), and that it will contain "The Poet's Influence."

The most incontrovertible evidence of Hilda's happiness during this year are the photographs in the yearbook. The individual photo shows a healthy and handsome young woman, who seems to have paused for just a moment to permit her picture to be snapped—she clearly is concentrating on other matters. Almost all the girls have winged pompadours with a wide ribbon bow holding the hair in place at the nape of the neck and are wearing white blouses with high collars decorated with lace or embroidery. Hilda's hair has neither pompadour nor ribbon and she is dressed in a plain, dark blouse or dress. She had told Billy Williams in April of 1905 "that when she wrote it was a great help, she thought and practiced it, if taking some ink on her pen, she'd splash it on her clothes to give her a feeling of freedom and indifference toward the mere means of the writing."¹² The photograph is of that ink-stained risk-taker who is aiming so high her classmates cannot see or understand her goal.¹³ In the group photograph Hilda is wearing a white blouse like everyone else, but the radiance in her face leaves no doubt that her mind is alight.

Of the many reasons why the "H." who wrote the poem "Fate" must be Hilda Doolittle, the main one, I believe, is metrical. None of the other student poems even approach the skill with which this poem plays the rhythms of the spoken language against the lilt of many anapests slowed down for emphasis by many spondees. The split infinitive in the sixth line of the second stanza is a decision made for both the spoken language (of the "youngsters" or "children") and the anapestic trimeter line. "Fate" is harmoniously and wittily in tune with the sentiments of the time, but it is light verse that is light years ahead of other poems in *Blue and Gray* in its metrical awareness (as well as in its sophisticated sense of narrative, of drama, of fun, of avoidance of the obvious). That leads to the other most compelling reason why this "H." must be Hilda Doolittle, namely, no other candidate at Friends' Central can be found for the honor. There is a student prose writer with a male point of view and the initial "H., '06." His prose is outstanding, if a bit heavy, but he cannot be the same writer as the one who wrote "Fate," and also Hilda had no claim whatever to "'06." There is a poet who signs herself "D.H., '06," and the first stanza of her poem "Morning" will provide a sample of the kind of poetry Hilda would never have written, much less published:

Once again the sun is risen
 And a day so fair and bright
 Comes from out the eastern sun-rise
 With the first red beams of light.

Biographical details also support the assumption that the author of "Fate" is Hilda

Doolittle. Jeannette Keim loved puns (the yearbook says her “unfortunate faculty of making puns [is] most decidedly her besetting sin”), and one can assume that, as the editor of *Blue and Gray*, she pleaded with her friend Hilda to write a poem for the magazine. We know that Hilda was not eager to publish her poems then, but she was eager to be kind to others, so it is plausible that Hilda, knowing that Jeannette would find the Kismet pun irresistible, showed her the poem and was then persuaded to let it be published. Also, biographically, the story of a courtship could be about her brother Eric’s courtship, an “occasional poem” to be presented as an engagement present. Eric was “learned” (Assistant Professor of Astronomy at the University of Pennsylvania), with slightly protruding eyes (in the surviving photographs), and he was adored by Hilda and her young brothers. The poem’s charming, loving view of a big brother and his sweetheart is at odds with HD’s disapproval of Eric’s wife, as indirectly expressed in *HERmione*, the novel HD wrote in 1927 about the troubled period after her failure at Bryn Mawr (which occurred most specifically in conic sections, the subject in which Eric had tutored her) and her second or third broken engagement with Ezra. But “Fate” is not at odds with the Hilda Doolittle of 1905 whose yearbook epigraph composed by one of her classmates is “A face with gladness overspread, / Soft smiles by human kindness bred.” Here, in conclusion, is the full text of “Fate” from *Blue and Gray* 13.6 (March 1905): 8.

FATE

Oh, he was a learned big brother, he was,
 A learned big brother and wise
 Who had so much knowledge stored up in his head,
 It made him bulge out at the eyes,
 And when something out of the way would occur,
 Be it ever so little or great,
 He’d say with a wink and a nod of the head,
 “Ah, Kismet; yes, Kismet, ’tis Fate.”

We youngsters were proud of that big brother, too,
 Who knew all there was to be known.
 And the highest ambition we had was to be
 Just like him when we should be grown;
 And often we gathered together and tried
 To his gestures and words imitate,
 When he looked so exceedingly learned and said,
 “Ah, Kismet; yes, Kismet, ’tis Fate.”

We children would never have known what it meant
 That high-sounding sentence he spoke
 If Bobby, the kid with the mischievous eye,
 Who always was hatching a joke,—
 Hadn't made it his business to be near at hand
 While brother was talking to Kate,
 And he chuckled in glee as he said to himself,
 "Ah, Kismet; yet Kismet, 'tis Fate."
 And this is what Bobby says then came to pass
 As he watched the big brother unseen;
 He took Katie's neat little hand in his own,
 And asked her to be his coleen,¹⁴
 And she as tho' fainting, swayed close to his breast,
 "I tell you," said Bobby, "'twas great."
 She looked at big brother, and bashfully said,
 "Oh, kiss me; yes, kiss me, 'tis Fate."

—H.

NOTES

1. I wish to acknowledge the kindness and excellent advice of Claton L. Farraday, Archivist at Friends' Central School in Philadelphia, author of a history of the school (*Friends' Central School 1845-1984*), and retired Assistant Headmaster and Principal of the Upper School. My information from grade books, yearbooks, school magazines, photographs, commencement and class day programs at Friends' Central School was collected with Mr. Farraday's patient help, and, unless otherwise indicated, my sources of such information may be assumed to be materials at Friends' Central School.

2. A chronology of H.D.'s life, for example, in a book published in 1982 says, 1904 Hilda Doolittle enters Bryn Mawr College. 1905 ... ; Hilda Doolittle and Ezra Pound become engaged to be married. 1906 Hilda Doolittle withdraws from Bryn Mawr College because of poor health (Robinson, HDR xvii). A chronology in a book published in 1986 says: 1903 Graduates from Friends' Central High School. 1905 Attends Bryn Mawr College for three terms. 1907 Having met Ezra Pound about five years before this, she is now engaged to him (DuPlessis, CTS xix). These two chronologies are typical of the way in which significant dates of Hilda Doolittle's early years have been roughly guessed. The lost and invisible years (how did she get into Bryn Mawr? what could she have been doing between 1903 and 1905?) have led to erroneous conclusions about H.D.'s character and education, as, for instance, in the next note.

3. A recent biography describes Hilda as an unsophisticated, poorly educated, provincial child who was, nevertheless, a freshman at Bryn Mawr College when Pound became interested in her and so swiftly tyrannized her intellectually that she became boored by Bryn Mawr, "Only a freshman when Pound became her mentor, she knew nothing of literature or art, except fairy tales, myths, music, Moravian

legends. Suddenly she was listening to Pound's eloquent mockery of the nineteenth-century American poets, all of whom he disliked . . . He forced an education on her that included the classics—Latin and Greek poets; Henrik Ibsen, Count Maurice Maeterlinck, even Yoga, whatever his greedy mind had picked up. Her indoctrination had now become so sophisticated that Bryn Mawr with its slower and more realistic demands could not keep pace" (Guest, *HDG* 4). From a different book another generalization also disallows the importance of her formal education: "Her intellectual and artistic awakenings, however, had their source in personal interactions rather than the classroom" (Friedman, *PR* 1).

4 My account of her Bryn Mawr experience is in "Athene's Owl," *Poesis* (English Department, Bryn Mawr College) 6.3-4 (1985): 98-123. I wish to thank Harris Wofford who, when President of Bryn Mawr College, obtained for me a photocopy of Hilda Doolittle's transcripts of grades, which established precisely the period she attended the college, the subjects she studied, and the grades she received.

5 Letter from William Carlos Williams to his brother Edgar Irving Williams, April 12, 1905, *Selected Letters*, ed. John C. Thirlwall (1957; rpt. New York: New Directions, 1984) 8-9. In the same letter, Williams describes Hilda as "a girl that's full of fun, bright, but never telling you all she knows, doesn't care if her hair is a little mussed, and wears good solid shoes." He rhapsodizes over their two hour conversation occurred on Saturday, April 8, 1905 (their first meeting was at a supper party at Pound's house on April 3): "She is absolutely free and innocent. We talked of the finest things; of Shakespeare, of flowers, trees, books, & pictures and meanwhile climbed fences and walked thru woods and climbed little hills till it began to grow just dusky when we arrived at our destination."

6 Jeannette K. Trumper, "I Went to School with Hilda," *Friends' Central Alumni News* (Fall 1961): 4. Found in Bryn Mawr College Archives.

7 "Athene's Owl" 106-9. Hilda's Matriculation Card showing the grades she made on the entrance exams is printed in facsimile with this article.

8. H.D.: "There is a brave scholar, a thing of hunched shoulders and sparrow claws, who with unabated intensity, scratched 7,7,7,7,7, across the entire length of great sheets of brown wrapping paper, spread on the nursery floor. . ." (*PIT* 446).

9. Unpublished letter to Jeannette Keim Trumper, December 2, 1944, quoted by permission of Friends' Central School and New Directions, Agent for Perdita Schaffner.

10. *PIT* 460: "People called me Miss Defreddie which was surely not a name, or if it was a name it was a thing to be laughed at. If people laughed I was embarrassed and tried to laugh with them as if I had never heard just that laugh at just that particular name before. If they did not laugh, it was equally embarrassing, because one wondered if they had not heard properly, or if they were concealing the laugh and would suddenly burst forth with it like someone who has inadvertently swallowed a bit of hot potato."

11. Letter from H.D. to Glenn Hughes, published in his *Imagism & the Imagists* (1931; rpt. London: Bowes & Bowes, 1960) 110.

12. *The Autobiography of William Carlos Williams* (New York: New Directions, 1951) 69.

13. The photograph is proof that Hilda Doolittle chose in her youth to be more than, as a recent critic picturesquely puts it, “dreamy Hilda Doolittle in Victorian skirts and ruffled collars longing for things—not knowing what—beyond the comfortable house in Upper Darby, suburb of Philadelphia . . .” Joan Retallack, “H.D., H.D.” *Parnassus* 12.2 and 13.1 (Spring/Summer/Fall/Winter 1985): 68.

14. *Colleen* is spelled *coleen* in *Blue and Gray*. The students were encouraged to be responsible for their publications. Hence, in the *Class Day* booklet, there is a typographic error in the title (“Pragramme”), and the Greek motto is incorrect. By the time of the Commencement Exercises, the Greek is corrected; a translation of it is: “Virtue alone (is) glorious.”