

WORK IN PROGRESS

JANE AUGUSTINE (diss.): "My doctoral dissertation . . . is an annotated edition of H. D.'s unpublished novel, *The Mystery* (1951), her so-called 'Moravian novel.' . . . I plan to draw on the dissertation in order to write a study of the Moravian influence on H. D.'s thought, and the religious and mystical motifs in her work. Pratt Institute has given me a sabbatical next year to do this book, tentatively entitled *H. D.'s Modernist Mysticism*."

JOYCE BECK (research): "Recently I have been working on H. D.'s *Helen in Egypt* and revised epic traditions—Greek, Roman, and Norse. Later on I would like to attempt a reading of H. D.'s poetry from the point of view of a feminist hermeneutics of liberation—as formulated by Elizabeth Schussler Fiorenza, Phyllis Trible, Letty Russell, and others."

MICHAEL BOUGHN (research): He is "compiling a descriptive bibliography of her work It consists of 5 main areas of information: 1) technical descriptions of all books by H. D. and a recreation of their publishing history; 2) a list of all of H. D.'s contributions to other books . . . 3) a list of all her contributions to periodicals; 4) a list of translations of her work; and 5) a list of all secondary material on H. D. through the end of 1987." He hopes to have the project done by early 1988, and he is now arranging for publication.

CHRIS BROWN (diss.): "The paper I delivered in San Jose . . . gives a cinematographic reading of *Helen in Egypt* that combines graphic visualization of H. D.'s images with a discussion of cinematic parallels for the poem's narrative strategies. This paper was abstracted from my work . . . for my dissertation. Other chapters will consider cinema and Imagism, the *Close Up* years, and a reconsideration of the H. D./Freud text from the perspective of cinematic narration. Underlying the dissertation is an inquiry into the semiotic systems and conventions of poetic representation in high modernism."

GARY BURNETT (diss.): "The purpose of my dissertation . . . is to begin to fill in this gap [in the critical discussion of years between *Sea Garden* and *Trilogy*] through a series of close readings of H. D.'s poetry between the wars. I draw on the range of her work in verse and prose, both published and unpublished, and attend to the intertextual resonances between her work and that of the writers she was closest to—among others, Ezra Pound, T. S. Eliot, William Carlos Williams, and D. H. Lawrence."

JAN CALLOWAY (diss.): Her proposed dissertation topic: "H. D.'s World War I Writings, in Context."

PETER GLENN CHRISTENSEN (research): He is exploring "the resistance to psychoanalysis in some of the characters of H. D.'s prose fiction."

DIANA COLLECOTT (research): "*H. D. and London*: Historical and topographic study focusing on H. D.'s London years, 1911-1946. This entails a poetics of place, a revision of Modernism and an account of her relations with her contemporaries, with special attention to other women writers, artists and facilitators. Pandora Press, London. *H. D. at the Crossroads*: A critical study of the intersections between H. D.'s interests in poetics, iconography, mythology, psychoanalysis and the cinema and the theoretical

issues these raise for readers of her work. The nucleus of this project is in my illustrated essay for the centennial volume (King, *HDWP*), which develops an intertextual approach to her writings and associated photographic images in the H.D. archive at Yale.”

MARY GILLILAND (essay): “I’ll be delivering a paper for the Philological Association of the Carolina’s on March 13 at UNC-Greensboro entitled ‘Essential Compost: H.D.’s “Sigil” and the Alchemy of Form.’”

EDVIGE GUINTA (M.A. thesis): “In her novel *HERmione*, H.D. offers a revised version of Shakespeare’s *The Winter’s Tale*. Focusing on the image of the statue, into which the heroines of both *HERmione* and *The Winter’s Tale* are transformed, H. D. infuses into her novel a critical source, hitherto unacknowledged, of Shakespeare’s play: the myth of Medusa. While elaborating Shakespeare’s treatment of that myth, H.D. uses Medusa and her power as a metaphor for the whole writing process, focusing on the tormenting but ultimately liberating quality of writing.”

CASSANDRA LAITY (research): “‘H.D. and the Turn-of-the-Century: Gender and Romantic/Victorian Influence’ is a literary, biographical and historical treatment of Romantic influence on H.D. which seeks to discover how gender mediates her transformation of the early Romantics, Decadents and Pre-Raphaelites. The book argues that H.D. did not ‘think back through’ her literary mothers, but rather found forms for her own artistic debate about issues of gender and sexuality in the Romantics’ and Decadents’ fluid exploration of desire, and in their disruption of traditional gender roles and sexuality.” However, since these writers assume a poetics of male desire, H.D. “necessarily transformed her Romantic legacy to recreate her own poetics of female desire.”

ALICIA OSTRIKER (essay): “No Rule of Procedure: H.D. and the Poetics of the Open”: This paper proposes adding H.D.’s *Trilogy* to the list of poems in English literature which have “constituted moments of metrical discovery” (Paul Fussell’s words), while “recognizing as well that the significance of prosody is both literary and political, as ‘open form’ has consistently been the province of radicals, rule-breakers, revolutionaries and renewers of feeling. Placing H.D.’s *Trilogy* in the context of other long poems from the Renaissance to the twentieth century, we find that the art of this poem technically involves a balance between the closed and the open, between a sense of order and control and a sense of improvisation, which the reader experiences as seeking and questing, as hesitation and testing, as confusion and as play.”

JUDITH ROCHE (M.A. thesis): “Myrrh: A Study of Persona in H. D. ’s *Trilogy*”: “*Trilogy* is the first of the series of long poems of H.D.’s mature work in which divine forces appear as Presences. The Presences in *Trilogy* are both what Robert Duncan calls Eternal Persons of the Poem and real persons in H.D.’s own life. . . . This paper explores the idea of persona in *Trilogy*: the Presences such as Hermes-Thoth, Isis-Mary-Aphrodite, the Tree, the Myrrh, the Angels, Kaspar. . . . The first half deals with Hermetic material and the second half concentrates on the Myrrha-Myrrh-Mary Magdalene complex and what that might mean in understanding *Trilogy*.”

DAVID ROESSEL (research): “I have a brief review of H.D.’s *Ion* appearing in *The Classical World* in June. I am working on a paper called ‘Biomythography: H.D.’s Translations from Euripides, 1915-1923’ (I include the fragments from the ‘lost’ play *Ariadne*).”