

A Tale of Two Coasts: H.D.'s 'Mira-Mare' and Robert Herring's *Cactus Coast*

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Abstract:

This article looks at the presence of Monte Carlo in two neglected texts: H.D.'s short story 'Mira-Mare' (1934) and her close friend Robert Herring's novel *Cactus Coast* (1934). Read alongside autobiographical essays and archival correspondence, a rich dialogue forms between H.D. and Herring's texts, which narrates the inner workings of the POOL group. I argue for the consideration of 'Mira-Mare' and *Cactus Coast* as POOL texts, as they document crucial moments that shaped POOL's networks of queer intimacy and engage with POOL's central questions of identity and relationality. Written by two central members of the POOL group's network, 'Mira-Mare' and *Cactus Coast* were supported by the same funds, editorial presence, and printer as POOL's labelled outputs. By tracing the connections between H.D. and Herring's texts, further insight into the POOL group's activity can be mapped, positioning Monte Carlo as a crucial locus within POOL's artistic production.

Keywords: the POOL group; H.D.; modernism; autobiography; Monte Carlo; identity

How are modernist texts shaped by the spaces that writers inhabited? This is a question that has driven much criticism over recent years. Andrew Thacker's notion of a critical literary geography has interrogated how we might consider 'the "spacious times" of modernism using concepts of a geographical hue' and Susan Stanford Friedman has undertaken a geohistorical 'rethinking [of] modernity on a planetary scale'.¹ The complex relationship between place, text and modernity are at the heart of this essay, which examines two

works of autobiographical fiction and their shared space of Monte Carlo's coast, locating them as significant components within the literary imagination and production of a set of writers and filmmakers called the POOL group. These texts are H.D.'s neglected short story 'Mira-Mare' (1934) and her close friend Robert Herring's *Cactus Coast* (1934), a novel that has not yet received any critical attention. Both texts intercalate fragments from trips taken to Monte Carlo in the early 1930s, blending autobiography and fiction, falling into Max Saunders's category of 'autobiografiction'.² They can also be interpreted as what Janine Utell defines as 'intimate life writing', the performative processes of narrativising personal relationships that centre relationality.³ In reading Herring and H.D.'s intimate stories, I also invoke Melanie Micir's theorisation of 'intimate archives', treating materials such as autobiography and private correspondence as actively curated projects of preservation.⁴ These archives, including H.D.'s autobiographical essays and her letters from Herring, provide a framework for reading their Monte Carlo texts. Whilst Herring was working on *Cactus Coast* in 1934, he wrote repeatedly to H.D., outlining his central motivation:

I set out to "fix" a bit of the Blue Coast. I wanted to "fix" both the glitter on the waves and what was below. But the more I look, the waves dissolve, and what was below comes up—the fishes become waves and show something else beyond them. [...] I can't tell whether I may or may not have "fixed" a bit of the Coast. It doesn't you see STOP—as writing always has before.⁵

Herring presents the 'Blue Coast' of Monte Carlo as an unstoppable and ineffable force that overruns textual bounds, with his text constantly 'dissolv[ing]' and changing into something else.⁶ Reading H.D. and Herring's intimate archival projects in the same way that Herring treats *Cactus Coast*—in a state of becoming and flux—new insights emerge from 'below' and 'beyond'.⁷ The Monte Carlo tales were inspired by a moment that H.D. refers to as 'the high-water mark' of the POOL group's artistic production.⁸ By tracing the connections between the two texts, shared concerns about place and identity that motivated H.D. and Herring are revealed which, in turn, imbricate these texts within a larger body of *pooled* modernist experimentation.

To understand why Monte Carlo is such a significant space within the works of Herring and H.D., we must first turn to what brought *Cactus Coast* and 'Mira-Mare' into being: the affective network of the POOL group. POOL was founded by H.D., the writer Bryher, and the Scottish 'pen and ink designer' Kenneth Macpherson.⁹ H.D. and

Bryher met in 1918 in Cornwall and became lifelong partners. Yet it was not until H.D. and Bryher met Macpherson in 1926 that an artistic confluence occurred and brought the POOL into being.¹⁰ H.D. was introduced to Macpherson by her previous love, Frances Gregg, who was romantically involved with him at the time.¹¹ The dynamics of H.D., Bryher and Macpherson's relationship structured POOL's formation, development and milieu: H.D. and Macpherson became lovers, and Bryher and Macpherson entered into a marriage of convenience in 1927. The three spent time together living in Bryher's Swiss villa and often travelled together or as couples, writing to the other when they were apart: from their trip to Venice as a trio—their 'honey-moon à trois', as H.D. described it—to H.D. and Macpherson's holidays in Monte Carlo in 1930 and 1932.¹² H.D.'s daughter Perdita Schaffner, who Bryher and Macpherson legally adopted in 1928 when she was nine, reflects that the marital arrangement 'kept the family together in an outwardly respectable manner'.¹³ It also formed what Betsy van Schlun calls an 'unconventional but nonetheless committed and affectionate family' and Susan McCabe describes as 'what we might today call a polyamorous non-monogamous ménage'.¹⁴ Their private arrangement was the catalyst for a larger network of production which, under the emblem of POOL, eventually included numerous collaborators. Funded by Bryher's inherited fortune, POOL published ten books, made five films, and produced the film journal *Close Up* from 1927 to 1933, a period that has been taken to demarcate the creative lifespan of the group.¹⁵

After the publication of the last issue of *Close Up*, the group was forgotten for decades. Aside from a few references to *Close Up* in a handful of early film historiographies, the POOL group received almost no scholarly attention until the late 1970s.¹⁶ In her pioneering dissertation on *Close Up*, Anne Friedberg recounts how she came across a 'mysterious box of nitrate film' in H.D.'s archives; 'fragments of the lost POOL film projects from the late Twenties' from which she began tracing their activities.¹⁷ Critical attention regarding POOL has largely focused on H.D.'s engagements with cinema, Bryher's contributions (with McCabe positioning her at the group's 'ethical, intellectual and political helm'), and the feature film *Borderline* (1930).¹⁸ This generative criticism has established POOL as a nucleus of modernist cinematic experimentation, yet much of the group's activities—including their literary outputs and wider network of collaborators—have yet to be fully mapped. Recent works by Schlun and Christopher Townsend have expanded critical conceptions of the POOL group, with Schlun's catalogue of POOL's labelled productions

and Townsend's work on the crucial roles that collaborators – including Herring – outside of POOL's founding trio played, both exposing productive links between *Close Up* and the expanding media industries of the 1930s.¹⁹ This article continues to explore the group's network of creation, calling for further expansion of POOL's critical parameters. Examining 'Mira-Mare' and *Cactus Coast*, which are not labelled as or considered to be POOL publications, this article shows their deep connections to the interpersonal dynamics and artistic ethos of the group. I look to centre H.D. and Herring's literary contributions, arguing for their consideration as part of the POOL group's creative milieu.

How does Herring, then, feature in this complex web of activity? His name may spark some recognition for those familiar with the literary journal *Life and Letters To-Day*, where he was appointed editor by Bryher in 1934 and held the post until 1950. He is sometimes referred to as a prominent writer for *Close Up*, with Laura Marcus including him as a key member of 'the "biographical" dimensions of *Close Up*'s moment', noting his significant presence within Bryher and H.D.'s archival correspondence.²⁰ Yet there is still much about Herring that is unknown. After graduating from Cambridge in 1924 he began his literary career at Macmillan where he edited and introduced a series of Restoration plays. He worked as assistant editor at the *London Mercury* from 1925 to 1927, wrote regularly on films for a selection of periodicals such as *Drawing and Design*, and became the *Manchester Guardian*'s film critic in 1928. Thanks, in part, to his position as a professional film critic for multiple periodicals, he was invited to contribute to *Close Up* in September 1927, to which he responded: 'I shall be delighted.'²¹ His first article for *Close Up* appeared two months later, where he was also announced as the journal's London correspondent. From then, he entered the complex web of interpersonal dynamics that constituted the group. He acted in the POOL films *Foothills* (1929) and *Borderline*, and was *Close Up*'s third most prolific writer. Townsend has shown Herring's involvement in *Close Up* as a key contributor: Herring sourced film stills for publication; published 38 feature essays and numerous film reviews; he was the driving force behind the journal's special issue on Black cinema in August 1929; and he was instrumental in organising Paul Robeson's involvement in *Borderline*.²² Continuing Townsend's revisionist work, I look to recover Herring's unattended fictional writings and establish his place within the POOL group's complex networks.

In his introduction to H.D.'s *Kora and Ka*, Robert Spoo briefly notes the connections between Monte Carlo, H.D., and Herring,

writing that ‘Monte Carlo had become the stamping ground for H.D. and her friends, some of whom set to work on their own “Monte” stories. Robert Herring’s *Cactus Coast*, printed by Darantière in 1934, was one of these’.²³ H.D.’s autobiographical writings and her letters from Herring reveal the many points of connection and divergences between the two texts. In ‘Compassionate Friendship’, H.D. describes ‘Mira-Mare’ as ‘a sketch of a short trip that Kenneth [Macpherson] and I had one summer to Monte Carlo’.²⁴ Her ‘Autobiographical Notes’ pinpoint exactly when this trip was taken:

1930; [...] July 14, Bryher sends K[enneth] and self off to Monte Carlo, to a big empty hotel. We find bathing rocks. Return to much rain; I work in the downstairs back-room, the “cellar” in Riant Chateau, on a story I call Mira Mare²⁵

Both H.D. and Macpherson visited Monte Carlo again just a month later, this time accompanied by Herring: ‘Bryher invites Robert [Herring] to join K[enneth] and self again, in Monte Carlo, at Hotel Reserve, August’.²⁶ Macpherson stayed on and H.D. returned in December: a visit that would fracture the group. Macpherson, H.D. and Herring would return to Monte Carlo again in 1932, but not altogether: H.D. writes that she had a ‘[l]ate summer return to Kenwin; K[enneth] and R[obert] go to South of France’, whilst H.D. and Macpherson returned in October 1932: ‘Monte Carlo again’.²⁷ These were short but meaningful stays. H.D. and Herring experiment with different aspects of these trips, as they form two deeply connected but separate texts.

Whilst H.D. locates ‘Mira-Mare’ as a ‘sketch’ of her early trip with Macpherson in July 1930, Herring explains to H.D. that *Cactus Coast* is more diffuse: he writes that it is a ‘mixed-up story’ of ‘1930, and 1932, and other atoms, whirling, combining, cooling into worlds’.²⁸ Despite narrating different trips, their intimate archives construct and centre the shared affective space of Monte Carlo, situating it both spatially and chronologically within POOL’s lifespan. Herring wrote to H.D. in 1934:

You were there. In a sense, more than Kenneth ever was. I feel that when you sat in those solid chairs at the pool, basking, you were feeling it all run through you – the sun, the sparkle, the world one opens one’s eyes on underwater [...] I’m agog to know if you found in “Cactus” any of the things you found [in Monte Carlo].²⁹

Herring offers a phenomenological approach to the way the coast’s sensory experience infiltrated H.D.’s being: ‘feeling it all run through’

her.³⁰ This impulse resonates with H.D.'s own depiction of how external forces enter the body in 'Mira-Mare'. Her protagonist Alex feels:

She was the fragrance of the flower, [...] she was the shrill upward sweep of the blue that spoiled a quiet canvas and she was the picture, created in her mind, as well as the outer picture.³¹

Alex senses the smell, sounds, air and the 'upward sweep' of sea blue as embodied components of her being.³² H.D. and Herring show an interest in the way space shapes the subject and how, as Herring writes in his letter, the coast collides and coalesces with 'other atoms' to create 'new worlds'.³³ Something about the coast from these trips in 1930 and 1932 stuck with both writers.

Although studies of POOL typically locate the group in Switzerland, they were often elsewhere. For example, Roland Cosandey 'stress[es] the geographical specificity of Pool', with Bryher's villa Kenwin in Territet 'a unique location at the heart of the rather diffused avant-garde movement of those years'.³⁴ Similarly Schlun argues that POOL's 'Swiss residency' was synonymous with their 'liberal and autonomous life-style'.³⁵ However, as their archival correspondence demonstrates, they were often travelling, writing from hotels or London residences. Furthermore, as Diana Souhami notes, Kenwin was Bryher's home, not Macpherson's or H.D.'s.³⁶ Instead of treating Kenwin as the heart of POOL's artistic creation, I view it as part of a wider network of activity and movement. Indeed, *Close Up* presented an international image of itself, listing correspondents from London, Paris, Berlin, Vienna, New York, Moscow and Hollywood. The first 13 issues of *Close Up* were printed in Dijon, France by Maurice Darantière, with the journal's masthead situating it at Riant Chateau, Territet, Switzerland, where Bryher was based. From September 1928 there were also offices in London (24 Devonshire Street, and then 26 Litchfield Street in April 1930).³⁷ *Close Up*'s printing was also transferred from Dijon to The Mercury Impress around the same time, which was based in London, Ilford and Chelmsford. Territet vanished from *Close Up* completely in 1931 and was replaced by a new Swiss office ('c/o F[reddy] Chevalley, Case Postale, Carouge s/Geneve').³⁸ Destabilising POOL's geographical locus invites further questions about how to discuss a group that never fully defined itself. Indeed, asking where the group was located also raises the issue of what – or who – POOL was. The group never outlined its members, but did set out their artistic motivations in their catalogue of publications:

... The expanding ripples from a stone dropped in a pool have become more a symbol for the growth of an idea than a simple matter of hydraulics. [...]

... These concentric expansions are exemplified in POOL, which is the source simply – the stone – the idea.³⁹

Following this diffuse depiction of their ethos, I suggest a reading of the group that includes spaces the group that includes texts like ‘Mira-Mare’ and *Cactus Coast*, thus providing new insight into the ‘expanding ripples’ of POOL’s formation.⁴⁰

Identifying Bryher’s unseen editorial presence is paramount when considering ‘Mira-Mare’ and *Cactus Coast* as POOL texts. Bryher’s artistic drive, organisational force and inherited wealth made all of POOL’s outputs possible. Furthermore, she appeared in and assisted with the editing of *Borderline*, commissioned and edited POOL’s books, managed the ‘business side’ of *Close Up* as assistant editor and contributed articles.⁴¹ Although Bryher was absent from the trips to Monte Carlo in 1930 and 1932, she organised and funded the visits.⁴² What is more, she also solicited and financed both Herring and H.D.’s Monte Carlo stories in 1934 for private circulation. Herring relays to H.D. how Bryher actively commissioned *Cactus Coast*: ‘I’ve jumped at Bryher’s offer’, writing ‘It WILL be funny, reworking “Cactus”’.⁴³ He also recounts how Bryher edited *Cactus Coast* when they met in a London cinema:

All proofs of Cactus have passed. [...] Bryher found plenty of mistakes I hadn’t found! She brought them along to the Curzon [...] Bryher walked in with the proofs and said “Can we not go into them now, if you have the time?” So we sat in the cinema, correcting them till the lights went down.⁴⁴

Bryher also encouraged and funded ‘Mira-Mare’. She persuaded H.D. to publish previous works, with ‘Kora and Ka’ and ‘Mira-Mare’ (both written in 1930) appearing in *Kora and Ka* in 1934. As she tells Havelock Ellis, ‘Br[yher] had set [*Kora and Ka*] up for me’, and on receiving praise about the stories from Marianne Moore, she wrote to Bryher: ‘I have Y O U to thank for all this’.⁴⁵ Furthermore, both *Cactus Coast* and ‘Mira-Mare’ were printed by Maurice Darantière of Dijon, who Bryher also chose to print all of POOL’s labelled books along with *Close Up* until July 1928. Therefore, although *Cactus Coast* and ‘Mira-Mare’ are not explicitly named as POOL books, I argue for their consideration as part of a wider pool of creative activity that was alive at the time. They were supported by the same funds, editorial presence, and printer as POOL’s labelled outputs, and written by two of the group’s central members.

Cactus Coast and 'Mira-Mare' preserve and interrogate key moments within the authors' personal lives that concomitantly shaped the public trajectory of the group. Read as autobiographical acts, they help construct further elements of POOL's intimate archives and the complex dynamics that underpinned their queer network. Although the texts differ stylistically, they are connected by shared thematic undercurrents. 'Mira-Mare' is set over the course of 24 hours, presenting tense fragments of Alex and Christian's penultimate day in Monte Carlo. *Cactus Coast* spans two years, following a catastrophic love affair between a swimmer Lily and a nightclub pianist Ricka which results in Lily's tragic suicide. Later, Ricka finds a joyous queer love with Howard Seton: as Herring writes, '[t]hey were a beacon'.⁴⁶ Despite these differences, the texts share a central interest in how relationships coalesce and change—there is a sad tension between Alex and Christian; a passionate compulsion between Lily and Ricka; a restorative quality to Ricka and Howard's romance—as well as a fixation on how the coast's setting impacts bodies and conceptions of being.

Within 'Mira-Mare', Herring identifies H.D. in her protagonist Alex ('it is you') and Macpherson in Christian ('It is extraordinary how K. lives in both so much more than he does himself').⁴⁷ H.D. also situates 'Mira-Mare' within her Dijon series or cycle, which include seven texts written between 1927 and 1934, corresponding with POOL's lifespan. She refers to them as 'subtle' stories that 'weave over and through the social-texture of the years when Kenneth and Bryher and I were together in Vaud, or traveling, or separated in London'.⁴⁸ *Cactus Coast* and 'Mira-Mare' are thus intricately intertwined with POOL's activities. Herring's letters also demonstrate the biographical pull of 'Mira-Mare' to these years:

"Mira Mare" was like going to Monte for the tenth time and seeing it for the first. [...] How beautiful it was then, that first putting of a physic toe in the water, before it was deep or disastrous or anything but warm. Yours is a lovely coast. That thing it has doesn't come again, though it is the thing that sends one back. It set me re-living⁴⁹

The affective terrain of H.D.'s writing triggers specific geographical reflections within Herring's memory of Monte Carlo, with him 're-living' the coast.⁵⁰ 'Mira-Mare' elicited a similar reaction from Macpherson, who wrote it is a 'happy story that captures those best qualities of the coast'.⁵¹ However, despite these warm responses, the captured coast in 'Mira-Mare' also hints at darker depths.

Herring's allusion to 'disastrous' layers within 'Mira-Mare' warns of an ominous subtext, as if the reader is in danger of being swept out

to sea.⁵² Indeed, when revisiting her Dijon series in 1955, H.D. finds them ‘difficult to re-read’.⁵³ *Cactus Coast* holds a more pronounced darkness, with Lily’s death splitting the narrative in two. Her suicide is also depicted through sea imagery: ‘She entered the eyes of the sea’.⁵⁴ Herring expands his metaphor for ‘Mira-Mare’ in another letter to H.D.: ‘I think it is a layer nearer the surface, but it takes its light from the under-layers, lifted to sun’.⁵⁵ Just as Herring imagines ‘Mira-Mare’ as part of a body of water, I view ‘Mira-Mare’ and *Cactus Coast* as similarly pooled together in a network of interconnected texts, illuminated by the darker ‘under-layers’ of the group’s intimate archives, narrating the beginning of the POOL group’s end in 1930.

H.D.’s biographers have pinpointed 1930 as the year when her romantic relationship with Macpherson ended. Stanford Friedman writes that Macpherson had several affairs with young men around this time, citing his relationship with the café jazz singer Toni Slocum – who he met whilst in Monte Carlo – as the main dividing factor.⁵⁶ H.D. alludes to the deeply affecting ‘Toni episode at Monte Carlo’ in December 1930 in her ‘Autobiographical Notes’: ‘I am very unhappy, almost estranged from Bryher and worried terribly about Kenneth’s state of mind and his future’.⁵⁷ Herring’s letters reveal his involvement in the ‘Toni episode’, where he apologises to H.D. for introducing Slocum to their circle of friends in August 1930 after meeting him at the Knickerbocker jazz club:⁵⁸

I’m sorry if I’m responsible for what the Bocker stands for, sorry if T. might not have happened. . . . But something else would, one isn’t responsible for K[enneth] he causes his own damage.⁵⁹

Herring’s letters also document another aspect of POOL’s queer network. He refers to himself as Macpherson’s “‘Ex””, placing himself alongside Macpherson’s other male lovers Slocum and Jimmie Daniels.⁶⁰ He implies that he was also caught up in Macpherson’s ‘damage’, admitting that he may have inadvertently introduced Slocum and Macpherson in an act of self-preservation, writing to H.D.: ‘I was “led” to put Toni forward. . . . saving myself’.⁶¹ Stanford Friedman therefore suggests that *Cactus Coast* narrates a love triangle centred around Macpherson.⁶² However, Herring’s letters also construct a biographical schema for reading *Cactus Coast*, where Herring explains that ‘K[enneth] just simply didn’t come into it. Nor any of his life’.⁶³ Instead, he calls it a ‘slightly demented diary’ depicting his relationship with the Viennese pianist Bobby Rice, writing that the ‘Coast-book is Rice’.⁶⁴ He draws parallels between Rice and Ricka (‘poor R, not

changed [...] no disguise at all'); between himself and Lily ('she is me') and Howard ('At this point [after Lily's death], I arrive as myself'), analysing *Cactus Coast* to process his own experiences in Monte Carlo.⁶⁵

Thus, both texts deal with separate fragments of H.D. and Herring's Monte Carlo trips. They are breccia from the fault line that emerges as Macpherson's relationships with H.D. and Herring are shaken, and his interest in the POOL group begins to wane. This tension is glimpsed in the strain between Alex and Christian in 'Mira-Mare' and Macpherson's absence from *Cactus Coast*. Indeed, after 1930 Macpherson did not write another book for POOL, no more POOL films were made, and his editorial contributions to *Close Up* diminished, with the magazine changing from a monthly to a quarterly output in 1931. A formal letter from Bryher to Macpherson is preserved in Bryher's archives, devoid of their usual pet-names and coded references, which narrates Macpherson's change of heart: 'since I have known you you have been two completely different people', split between the man she knew from 1926 to 1930 – who wrote books, made films, was heavily involved in *Close Up*, and lived with Bryher – and the Macpherson from 1930 onwards, who 'dropped' his creative work and lived mostly 'with other people'.⁶⁶ The presence of Monte Carlo within 'Mira-Mare', *Cactus Coast* and the group's archives is, then, crucial in constructing the history of the POOL group, which hinges on 1930.

Whilst 'Mira-Mare' and *Cactus Coast* narrate the shifting relations of POOL's lifespan, they also demonstrate the group's artistic ethos through their play with the liminality of Monte Carlo's coastline. It is important to note here that the POOL group's creative interests were manifold: they produced poetry, films, cinema writing, novels, psychoanalytic texts, and books on education reform. Despite this diverse oeuvre, I argue that a common thread weaves through the complex skein of their work. Like many modernist makers, the group questioned conceptions of identity, being, and how to represent these issues across literature and film.⁶⁷ These thematic concerns are central to *Cactus Coast* and 'Mira-Mare', and the remainder of this article turns to how these ontological issues play out through H.D. and Herring's use of Monte Carlo's coastline.

The coast is a curious point of connection. It occupies an inherent in-between state, a meeting point for land and sea. With the early twentieth century's increase in mobility and transport technology, pleasure beaches and seaside towns became leisure destinations and departures from quotidian life. Lara Feigel and Alexandra Harris note that although modernist experimentation is often associated with metropolitan settings, the seaside played a significant role in shaping

British modernism, mapping spaces such as Swanage and Margate as key points of experimentation.⁶⁸ Within the Mediterranean basin too, Adam J. Goldwyn and Renée M. Silverman highlight the political and aesthetic tensions that proliferated in the early twentieth century, seen in the writings of F.T. Marinetti, Claude McKay, Gertrude Stein and others.⁶⁹ Indeed, the presence of the Côte d'Azur is woven through other modernist works, such as Picasso's paintings, or the 'diffused magic of the hot sweet South' of Antibes that 'withdraw[s] into' F. Scott Fitzgerald's protagonists in *Tender Is the Night*, or completely subsuming its inhabitants in Zelda Fitzgerald's *Save Me the Waltz*, where the landscape 'licked its chops over the edges of our febrile civilization'.⁷⁰ Further questions regarding the Riviera as a modernist site abound in this interrogation of how self and space operate within H.D. and Herring's writing, positioning Monte Carlo within a diffuse and mobile network of experimentation.

The small sovereign city-state of Monaco sits between Italy and France, facing the Mediterranean Sea. Herring and H.D. both stress Monaco's liminality, highlighting it as 'Europe's end, its last word and limit' in *Cactus Coast* and 'a bastard little principality, stuck like a beauty-patch, on the face of Europe' in 'Mira-Mare'.⁷¹ Their focus combines the natural landscape with the urban energy of modern casinos and hotels. Describing Monte Carlo in 1934, *Vogue's* anonymous travel writer encapsulates this duality in a depiction of Monte Carlo's Miramar hotel, which features heavily in 'Mira-Mare': it 'is so big and crowded that you have the impression of being in a crowd at Atlantic City, rather than [Rhode Island's private] Bailey's Beach. Yet the Miramar is, in a sense, a combination of the two'.⁷² Perceived at once as near-deserted and overpopulated, Monte Carlo encompasses this contradiction. With its casino culture, Monte Carlo itself runs on a sense of precarity. It is a relatively modern district; brought into being through Monaco's legalisation of gambling in the mid-1800s and its newly built casinos, receiving its name in 1866. As John Baxter remarks, Monte Carlo was 'founded on cynicism and sustained by chance'.⁷³

Like a high-risk bet, 'Mira-Mare' and *Cactus Coast* are both driven by a sense of nervous unrest. H.D.'s narrative hinges on the last day of Alex's holiday, anticipating a transition which the text's ambiguous ending withholds, hovering on the precipice between Monte Carlo and their next destination. 'Mira-Mare' also exists on the edge of two worlds: Alex is caught between reality and a 'mythopoeic sense', split by a veil that hangs like 'cheap mosquito netting', until another plane of existence is realised and made briefly tangible through a visionary

experience.⁷⁴ On the other hand, *Cactus Coast* is a sprawling narrative of extremes, as Herring writes of Monte Carlo:

There were no rules in that world [. . .] Dividing lines were wiped out by the brightness, the blare, the thing that was like a blue fluid in the air, veneering what it most seemed to reveal.⁷⁵

In a world where '[d]ividing lines' are conceived as 'cheap mosquito netting' or dissolved completely, both authors use Monte Carlo as a threshold space, as a liminal narrative setting, to experiment with other in-between states and processes of becoming.⁷⁶

Both Herring and H.D. question the idea of a fixed sense of self. Bodies merge with their coastal surroundings as both authors explore how environments shape their subjects. Characters are repeatedly depicted through sea imagery and coastal plants, where people invariably become cactus branches, waves, pooling water, and fish. On leaving a garden overlooking the sea, Ricka and Howard believe parts of themselves will remain there as plants: they 'left many selves there. I think there will be two new cacti. Our misery their moisture, our suffering their spikes'.⁷⁷ At another point, Howard envisions Ricka's arm transforming into a cactus branch in front of his eyes: blurring the line between human and non-human, Ricka 'assume[s] vegetation and fade[s], a green growth'.⁷⁸ H.D. imbues cacti with 'sub-aqueous' memory in a play on subconscious thought, which Alex also identifies in herself: 'like those Casino garden cactus branches, other-memory'.⁷⁹ H.D. and Herring's play around embodied plant life opens a transformative space between bodies and worlds, presenting unfixed lines between human and non-human. Their use of cacti—a plant that flourishes in arid terrains—also creates a further tension when set against their abundant marine imagery that flows throughout both texts. Indeed, sea imagery proliferates throughout H.D.'s oeuvre.⁸⁰ Stanford Friedman reads H.D.'s use of water in 'Mira-Mare' as a maternal 'longing for a restorative bliss' and Séan Richardson locates 'Kora and Ka' and 'Mira-Mare' within a psychoanalytic 'aqueous topography' that explores the landscape of the mind.⁸¹ Indeed, the thematic play with water is crucial to both 'Mira-Mare' and *Cactus Coast*, as their sense of flux relies on an inherent fluidity. Ricka, Howard and Alex's embodiment of both the terrestrial and the marine encapsulates this shifting boundary; the characters themselves mirror a coastline formation.

From 'sub-aqueous' cacti to fish, H.D. and Herring continue to interrogate ideas of transformation.⁸² In a play on words, Alex confuses the French word for writer (*écrivain*) and crayfish (*écrevisse*) when asked

for her profession. This slippage resurfaces later in the text when she perceives herself to be not human, but a sea-creature: 'I was a very clean fish. At least, I felt so, not crusted but transparent. He looked right through me.'⁸³ Alex comprehends herself as translucent and therefore similarly imperceptible and, in part, composed of her surroundings just as Ricka believes that he 'ripples in process of clearing [...] not clear enough to see'. Ricka also undergoes a fishy becoming. Whilst swimming, he notices how 'Fishes nosed round his feet. Head first, floating down the chain hand overhand, he was a fish'.⁸⁴ It is the nearness of fish to Ricka's body in the sea that precipitates his transformation, and the syntactical proximity of 'écrivain' and 'écrevisse' for Alex on the page that prompts hers, as both authors experiment with how environments can affect identity.⁸⁵ Fish have a further significance for POOL's network. As Stanford Friedman notes, 'fish' was a code-word employed by H.D. repeatedly in her letters to signal spiritual phenomena, a fascination that Herring also shared.⁸⁶ Herring uses similar language in his letters to H.D. when describing his reaction to reading the sister text to 'Mira-Mare':

"Kora and Ka" caught me up in its currents. I was a fish, swimming back and forth, each time a new current. [...] I always think that a fish, with their darting pushing and inter-patterning and displacing of each other, are like one's mind [...] only one wasn't looking at them, but inside with them.⁸⁷

The transferal of knowledge and the act of reading is likened to a marine, non-human perspective that reiterates oceanic modes, sea creatures and water as key to both H.D. and Herring's conceptions of consciousness, which speak to larger streams of modernist experimentation in the POOL group's interests.

Throughout 'Mira-Mare', unknown words and memories drop into Alex's 'blue pool of her being', creating a 'counter ripple'.⁸⁸ Her language echoes POOL's manifesto, the 'expanding ripples from a stone dropped' which 'go to their unknown boundary'.⁸⁹ H.D. similarly introduces an unknowability to Alex's 'pool' of being, defying epistemological categorisation, as she reflects on the unexpected sensation: 'She had no name to give it.'⁹⁰ The presence of ripples and moving water is central to Lily, Ricka, and Alex's perception of the world and sense of self: Herring's depiction of Lily's madness is linked intrinsically to Monte Carlo's liminal setting, as we're told that she 'went out of her mind quite suddenly. The place did it, of course'; and Alex's mind is described as 'steel barred sluice gates', through which 'sensation poured, drowning'.⁹¹ Ricka is depicted as similarly oceanic:

‘Seas seemed bottled within him’, he has a ‘damp memory’, his ‘eyes were deep water’ and Howard first mistakes Ricka for a sea-wrecked ghost, asking ‘Have you risen up? [. . .] From the sea?’⁹² Herring and H.D.’s characters are rendered in remarkably fluid manners, where watery ripples and undulations are the basis for their existence.

As Ricka proclaims: ‘I do not exist. I am ripples in process of clearing. But as yet I am not clear enough to see’.⁹³ H.D. and Herring’s characters discover themselves to be pools of water that, when touched, ‘set up ripple, recalled more distant ripple’, constantly on the brink of comprehension or form.⁹⁴ Astrida Neimanis’s posthuman feminist theories offer a framework for understanding Herring and H.D.’s approaches, rethinking embodiment to form a wet constitution, writing that ‘as bodies of water we leak and seethe, our borders always vulnerable to rupture and renegotiation’.⁹⁵ This is due to water’s rippling nature, the ‘dissolution of knowability, or containability’ that ‘is part of water’s ontologic’.⁹⁶ Alex, Ricka and Lily, then, are ‘bodies of water’ and therefore can be seen as ‘implicated in a common way of being and becoming, in relation to others’.⁹⁷ Indeed, Ricka and Howard’s intimacy is configured through separate bodies of water coming together in a tidal assemblage: ‘He was laughing and his laughter sought [Howard] Seton’s, to run it with, twin waves, on to silver shore’.⁹⁸ As their bodies of water break onto the shoreline, they collapse, coalesce and reform in endless motion. This process of becoming is theorised through Ricka and Howard’s discussion of their queer ‘love of two persons changed into one life’:

Those two halves of two do not make one—they have to be fused and then split, and then something can grow. Whether that is living or dying, does not matter. It is change. It must be. One is a process.⁹⁹

Howard and Ricka’s relationship is an embodied ‘process’ of becoming that severs, fuses, splits, and grows anew.¹⁰⁰ Distinct divisions between bodies are dissolved, engaging in a process of exchange and growth. Both authors use the in-between state of Monte Carlo’s coast and the movements of water—whether it is ‘counter ripples’ in Alex’s ‘pool of her being’ or Ricka and Howard’s ‘twin waves’—to rethink fixed, individualistic, and anthropocentric conceptions of being.¹⁰¹

The affective presence of Monte Carlo is central to *Cactus Coast* and ‘Mira-Mare’. Carrying an autobiographical weight, these texts document the shifting queer relations that constituted the POOL group’s network. They also situate Monte Carlo as a significant locus within POOL’s artistic activity, prompting broader questions about French Riviera modernism, and mapping *Cactus Coast* and ‘Mira-

Mare’ as unlabelled POOL publications that also demonstrate the group’s central aims. This is manifested in H.D. and Herring’s textual play, where the liminal setting of the coastline opens itself up to questions of being and becoming, where sea imagery and corporeal transformations are used to dissolve borders between both human and non-human bodies of water. In considering *Cactus Coast* and ‘Mira-Mare’ as POOL texts, there remains much more of the group’s activity to map. The group’s own model of ‘expanding ripples’ with an ‘unknown boundary’ itself gestures to further currents below and swells elsewhere within POOL’s diffuse network of artistic production, in which *Cactus Coast* and ‘Mira-Mare’ rise here to the surface.¹⁰²

Notes

1. Andrew Thacker, *Moving Through Modernity: Space and Geography in Modernism* (Manchester: Manchester University Press, 2003), p. 3; Susan Stanford Friedman, *Planetary Modernisms: Provocations on Modernity Across Time* (New York: Columbia University Press, 2015), p. 3.
2. Max Saunders, *Self Impression: Life-Writing, Autobiographical Fiction, & the Forms of Modern Literature* (Oxford: Oxford University Press, 2010), p. 14.
3. Janine Utell, *Literary Couples and 20th-Century Life Writing: Narrative and Intimacy* (London: Bloomsbury, 2020), p. 3.
4. Melanie Micir, *The Passion Projects: Modernist Women, Intimate Archives, Unfinished Lives* (New Jersey: Princeton University Press, 2019), p. 9.
5. H.D. Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library (hereafter BRBML), Letter from Robert Herring to H.D. 1934, Box 10, Folder 357.
6. Ibid.
7. Ibid.
8. H.D. Papers. Yale Collection of American Literature, BRBML, Autobiographical Notes, Box 47, Folder 1181.
9. H.D. describes Macpherson’s ‘actual “trade”’ prior to POOL was as a commercial designer in: Bryher Papers. General Collection, Beinecke Rare Book and Manuscript Library (hereafter BRBML), Borderline Pamphlet 1930, Box 168, Folder 5637.
10. Bryher, *Heart to Artemis* (New York: Brace & World, 1962), p. 216. For more on Bryher and H.D.’s relationship, see Susan McCabe, *H.D. & Bryher: An Untold Love Story of Modernism* (Oxford: Oxford University Press, 2021) and Diana Souhami, *No Modernism Without Lesbians* (London: Head of Zues, 2020), pp. 111–213.
11. Barbara Guest, *Herself Defined: The Poet H.D. and Her World* (London: Harper Collins, 1985), p. 179.
12. H.D., ‘Compassionate Friendship’, in *Magic Mirror: Compassionate Friendship, Thorn Thicket: A Tribute to Erich Heydt*, ed. by Nephie J. Christodoulides (Victoria, B.C.: ELS Editions, 2012), pp. 83–160 (p. 134).
13. Perdita Schaffner, ‘Introduction’, *Nights* (New York: New Directions, 1986), pp. ix–xvi (p. xii).
14. Betsy van Schlun, *The Pool Group and the Quest for Anthropological Universality* (Berlin: Walter de Gruyter, 2017), p. 7; McCabe, *H.D. and Bryher*, p. 148–9.

15. Under POOL's emblem, POOL published 54 issues of *Close Up* and 10 books: Macpherson's *Poolreflection* (1927); *Why Do They Like It?* (1927) by John Ellerman Jr. under the pseudonym E. L. Black; Bryher's *Civilians* (1927); Macpherson's *Gaunt Island* (1927); Oswald Blakeston's *Through A Yellow Glass* (1928); Eric Elliott's *Anatomy of a Motion Picture Art* (1928); Bryher's *Film Problems of Soviet Russia* (1929); Blakeston's *Extra Passenger* (1929); Hanns Sachs's *Does Capital Punishment Exist?* (1930); and *The Light-hearted student* (1930) by Bryher and Trude Weiss. POOL produced five films: *Wing Beat* (1927), *I Do Like To Be Beside The Seaside* (1927), *Foothills* (1929), *Monkey's Moon* (1929), the feature-length *Borderline* (1930). For more information on POOL's activities, see: Schlun; *Close Up 1927-1933: Cinema and Modernism*, ed. by James Donald, Anne Friedberg and Laura Marcus (New Jersey: Princeton University Press, 1998); Christopher Townsend, 'A Deeper, Wider POOL: Reading *Close Up* Through the Archives of its Contributors', *Papers on Language and Literature*, 55.1 (Winter, 2019): 51-91; Laura Marcus, *The Tenth Muse: Writing About Cinema in the Modernist Period* (Oxford: Oxford University Press, 2007), pp. 319-404; Susan McCabe, 'Close Up & Wars They Saw: From Visual Erotics to a Transferential Politics of Film', *The Space Between*, 8.1 (January, 2012): 11-33.
16. See: Siegfried Kracauer, *From Caligari to Hitler* (Princeton: Princeton University Press, 1947) and Jay Leyda, *Kino: A History of the Russian and Soviet Film* (New York: George Allen & Unwin, 1960).
17. Anne Friedberg, *The Film Journal Close Up: Writing About Cinema (1927-1933)* (unpublished doctoral thesis, University of New York, 1983), p. v. For another early analysis of the POOL group's avant-garde film activity, see: Deke Dusinberre, 'The Avant-Garde Attitude in the Thirties', *The British Avant-Garde Film 1926 to 1995: An Anthology of Writings*, ed. by Michel O'Pray (Luton: University of Luton Press, 1996), pp. 65-86.
18. McCabe, 'Close Up & Wars They Saw', p. 12. For studies on H.D. and cinema including reference to of *Close Up*, see: Jonathan Foltz, *The Novel After Film: Modernism and the Decline of Autonomy* (Oxford: Oxford University Press, 2018), pp. 114-22; Rachel Connor, *H.D. and the Image* (Manchester: Manchester University Press, 2004); McCabe, *H.D. & Bryher*; Gary Burnett, *H.D. Between Image and Epic: The Mysteries of her Poetics* (Ann Arbor, MI: UMI Press, 1990); Anne Friedberg, 'On H.D., Woman, History, Recognition', *Wide Angle: A Film Quarterly of Theory, Criticism and Practice*, no. 5 (1982): 26-31; Charlotte Mandel, 'The Redirected Image: Cinematic Dynamics in the Style of H.D.', *Literature/Film Quarterly*, 11.36 (1983): 36-45; Charlotte Mandel, 'Magical Lenses: Poet's Vision Beyond the Naked Eye', in *H.D. Woman and Poet*, ed. by Michael King (Orono: National Poetry Foundation, 1986), pp. 300-17; Susan McCabe, *Cinematic Modernism: Modernist Poetry and Film* (Cambridge: Cambridge University Press, 2005); and Laura Marcus, 'The Contribution of H.D.', *Close Up 1927-1933: Cinema and Modernism*, ed. by James Donald, Anne Friedberg and Laura Marcus (Princeton, NJ: Princeton University Press, 1998), pp. 96-104. For explorations of Bryher's relationship with cinema, see: Jane Marek, 'Bryher and *Close Up*, 1927-1933', *H.D. Newsletter*, 2.3 (1990): 27-37; McCabe, 'Close Up & Wars They Saw'; and Zlatina Nikolova, 'Images in Prose and Film: Modernist treatments of gender, education and early 20th century culture in Bryher's *Close Up* essays, her volume *Film Problems of Soviet Russia* (1929), and her autobiographical fiction' (unpublished doctoral dissertation, Royal Holloway, University of London, 2019).

- For analyses of *Borderline*, see: Caroline Maclean, “‘That Magic Force that is Montage’: Eisenstein’s Filmic Fourth Dimension, *Borderline* and H.D.’, *Literature & History*, 21.1 (Spring, 2012): 44–60; Susan McCabe, ‘Borderline Modernism: Paul Robeson and the Femme Fatale’, *Callaloo*, 25.2 (Spring 2002): 639–53; Annette Debo, ‘Interracial modernism in avant-garde film: Paul Robeson and H.D. in the 1930 film *Borderline*’, *Quarterly Review of Film and Video*, 18.4 (2009): 371–83; Jean Walton, ‘Nightmare of the Uncoordinated White-Folk: Race, Psychoanalysis and *Borderline*’, *Discourse*, 19.2 (Winter 1997): 88–109; and James Donald, ‘Borderline, and: Paul Robeson: Portraits of the Artist’, *Modernism/modernity*, 15.3 (September 2008): 594–8; Judith Brown, ‘Borderline, Sensation, and the Machinery of Expression’, *Modernism/modernity*, 14.4 (November 2007): 687–705; Anne Friedberg, ‘Approaching *Borderline*’, *Millennium Film Journal*, 7.9 (1981): 130–9; and Souhami, pp. 166–81.
19. Schlun; Townsend, ‘A Deeper, Wider POOL’; Christopher Townsend, ‘*Close Up*, After *Close Up: Life and Letters To-Day* as a Modernist Film Journal’, *Journal of Modern Periodical Studies*, 9.2 (2019): 245–64.
 20. Marcus, *The Tenth Muse*, pp. 321, 372. Marcus also analyses Herring’s *Close Up* article ‘A New Cinema, Magic and the Avant-Garde’ in *The Tenth Muse* (p. 372) and in Laura Marcus, ‘How Newness Enters the World: the Birth of Cinema and the Origins of Man’, in *Literature and Visual Technologies: Writing After Cinema*, ed. by Julian Murphet and Lydia Rainford (Basingstoke: Palgrave Macmillan, 2003), pp. 29–45 (p. 41).
 21. Bryher Papers. General Collection, BRBML, Letter from Robert Herring 20 September 1927, Box 18, Folder 703.
 22. Townsend, ‘A Deeper, Wider POOL’.
 23. Robert Spoo, ‘Introduction’, *Kora and Ka with Mira-Mare* (New York: New Directions, 1996), v–xv (p. x).
 24. H.D., ‘Compassionate Friendship’, p. 130.
 25. H.D. Papers. Yale Collection of American Literature, BRBML, Autobiographical Notes, Box 47, Folder 1181.
 26. *Ibid.*
 27. *Ibid.*
 28. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. 1934, Box 10, Folder 357.
 29. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. 1934, Box 10, Folder 357.
 30. *Ibid.*
 31. H.D., ‘Mira-Mare’, *Kora and Ka with Mira-Mare* (New York: New Directions, 1996), pp. 57–102 (p. 100–1).
 32. *Ibid.*
 33. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. 1934, Box 10, Folder 357.
 34. Roland Cosandey, ‘On *Borderline*’, in *The British Avant-Garde Film 1926–1995: An Anthology of Writings*, ed. by Michael O’Pray (Luton: University of Luton press, 1996), pp. 45–63 (p. 51).
 35. Schlun, pp. 5–6.
 36. Souhami, pp. 180–1.
 37. See *Close Up*, 3.5 (September 1928); *Close Up*, 6.4 (April 1930).
 38. *Close Up*, 8.1 (March 1931).

39. Bryher Papers. General Collection, BRBML, POOL's catalogue of publications, Box 170, File 5679.
40. Ibid.
41. In H.D.'s 'Autobiographical Notes', she writes: 'When finished [filming], K develops bad throat and Bryher and I work over the strips, doing the montage as K indicates'; Bryher, *The Heart To Artemis*, p. 245.
42. H.D. Papers. Yale Collection of American Literature, BRBML, Autobiographical Notes, Box 47, Folder 1181.
43. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. 1934, Box 10, Folder 357.
44. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. 1934, Box 10, Folder 357.
45. Letter from H.D. to Havelock Ellis, 26 September 1934, quoted in Stanford Friedman, *Analyzing Freud*, p. 423; Letter from H.D. to Bryher, 28 October 1934, quoted in Spoo, p. viii.
46. Robert Herring, *Cactus Coast* (Dijon: 1934), p. 223.
47. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. Sunday 1934, Box 10, Folder 357; H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. Saturday 1934, Box 10, Folder 357.
48. H.D., 'Compassionate Friendship', p. 132.
49. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. Saturday 1934, Box 10, Folder 357.
50. Ibid.
51. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Kenneth Macpherson to H.D. September 24 1934, Box 12, Folder 420.
52. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. Saturday 1934, Box 10, Folder 357.
53. H.D., 'Compassionate Friendship', p. 132.
54. Herring, *Cactus Coast*, p. 173.
55. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. Sunday 1934, Box 10, Folder 357.
56. Susan Stanford Friedman, *Penelope's Web*, p. 230.
57. H.D. Papers. Yale Collection of American Literature, BRBML, Autobiographical Notes, Box 47, Folder 1181.
58. Ibid.
59. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. 1934, Box 10, Folder 357.
60. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. 1933, Box 10, Folder 355.
61. Ibid.; H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. 1934, Box 10, Folder 357.
62. Susan Stanford Friedman, *Analyzing Freud: Letters of H.D., Bryher, and Their Circle* (New York: New Direction, 2002), p. 469 n10.
63. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. 4 August 1934, Box 10, Folder 357.
64. Ibid.
65. Ibid.
66. Bryher Papers. General Collection, BRBML, Letter from Bryher to Kenneth Macpherson, Box 67, Folder 2593.

67. Schlun has argued that POOL was motivated by a shared love for artistic universality, compassion, and anthropological concerns, tracking motifs such as the quest narrative, myth and psychoanalysis.
68. Lara Feigel and Alexandra Harris, 'Introduction', in *Modernism on Sea: Art and Culture at the British Seaside*, ed. by Lara Feigel and Alexandra Harris (Oxford: Peter Lang, 2009), pp. 1–13.
69. *Mediterranean Modernism: Intercultural Exchange and Aesthetic Development*, ed. by Adam J. Goldwyn and Renée M. Silverman (New York: Palgrave Macmillan, 2016).
70. F. Scott Fitzgerald, *Tender Is the Night* (Hertfordshire: Wordsworth Editions, 2004), p. 30; Zelda Fitzgerald, *Save Me the Waltz* (London: Vintage, 2001), p. 74.
71. Herring, *Cactus Coast*, p. 13; H.D., 'Mira-Mare', p. 59.
72. As Seen by Him, 'Features: Riviera Heyday', *Vogue*, 84.7 (1 October 1934), p. 62.
73. John Baxter, *French Riviera and Its Artists: Art, Literature, Love, and Life on the Côte d'Azur* (New York: Museyon, 2015), p. 223.
74. H.D., 'Mira-Mare', p. 93.
75. Herring, *Cactus Coast*, p. 105–6.
76. *Ibid.*, H.D., 'Mira-Mare', p. 93.
77. Herring, *Cactus Coast*, p. 220.
78. *Ibid.*, 213.
79. H.D., 'Mira-Mare', pp. 71, 79.
80. See, for example: Deborah Kelly Kloepfer, 'Fishing the Murex Up: Sense and Resonance in H.D.'s *Palimpsest*', in *Signets: Reading H.D.*, ed. by Susan Stanford Friedman and Rachel Blau DuPlessis (Wisconsin: University of Wisconsin Press, 1990), pp. 185–204; Eileen Gregory, 'Rose Cut in Rock: Sappho and H.D.'s "Sea Garden"', *Contemporary Literature*, 27.4 (Winter 1986): 525–52; Annette Debo, 'H.D.'s American Landscape: The Power and Permanence of Place', *South Atlantic Review*, 69.3/4 (Fall 2004): 1–22; Angela DiPace Fritz, *Thought and Vision: A Critical Reading of H.D.'s Poetry* (Washington, D.C.: Catholic University of America Press, 1988); and Séan Richardson, 'A Queer Orientation: The Sexual Geographies of Modernism 1913–1939' (unpublished doctoral thesis, Nottingham Trent University, 2019).
81. Stanford Friedman, *Penelope's Web*, p. 265; Richardson, p. 108.
82. H.D., 'Mira-Mare', p. 71.
83. *Ibid.*, p. 85.
84. Herring, *Cactus Coast*, p. 203.
85. H.D., 'Mira-Mare', p. 85.
86. Stanford Friedman, *Analyzing Freud*, p. 21 n33.
87. H.D. Papers. Yale Collection of American Literature, BRBML, Letter from Robert Herring to H.D. Saturday 1934, Box 10, Folder 357.
88. H.D., 'Mira-Mare', p. 80.
89. Bryher Papers. General Collection, BRBML, POOL's catalogue, Box 170, Folder 5679.
90. H.D., 'Mira-Mare', p. 80.
91. Herring, *Cactus Coast*, p. 45; H.D., 'Mira-Mare', pp. 62, 80.
92. *Ibid.*, pp. 206, 145, 208, 177.
93. *Ibid.*, p. 203.
94. H.D., 'Mira-Mare', p. 78.
95. Astrida Neimanis, *Bodies of Water: Posthuman Feminist Phenomenology* (London: Bloomsbury, 2016), p. 2.
96. *Ibid.*

97. Ibid., p. 111.
98. Herring, *Cactus Coast*, p. 220.
99. Ibid., pp. 221–2.
100. Ibid., p. 222.
101. H.D., 'Mira-Mare', p. 80; Herring, *Cactus Coast*, p. 220.
102. Bryher Papers. General Collection, BRBML, POOL's catalogue of publications, Box 170, File 5679.