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Imagism, Imagists, and Imagery: Ezra Pound, H.D. and William Carlos Williams

BAKALÁŘSKÁ PRÁCE

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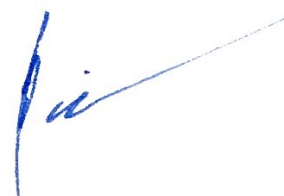
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Abstract:

Imagism, almost parallel with the first World War, was an American poetry movement applying free verse, using an “Image” which presents an intellectual and emotional complex in an instant, and accenting the meaning of each word, moving the opposite direction from Romanticism and towards to Modernism, as its sub-genre. The goal of this thesis is to compare and analyze some of the most notable works of the most eminent poets and founders of the Imagism movement: Ezra Pound, H.D., Richard Aldington, F. S. Flint, and William Carlos Williams, and to evaluate the main characteristics of the movement itself. This thesis will define the three most prominent stylistic tendencies of Imagism and illustrate said features in the work of each of the poets. The analysis of each poet’s work will serve as material for a demonstration of the most notable characteristics of this literary movement. The first feature of Imagist poetry, direct treatment of the “thing,” will be represented by William Carlos Williams, alongside sharp imagery, highlighted in his collection *Spring and All* and *Sour Grapes* including the poems “By the Road to the Contagious Hospital,” “The Red Wheelbarrow,” “The Great Figure” and “This is Just to Say.” The second characteristic, to use absolutely no word that does not contribute to the presentation, will be examined in Ezra Pound’s “The Return” “In a Station of the Metro” and his translation of “Liu Ch’e.” The last essential aspect of Imagism regarding rhythm, to compose in the sequence of the musical phrase, not in sequence of a metronome, will be illustrated in the selected poems from *The Anthology*, on works of H.D., including her poem “Hermes of the Ways,” Richard Aldington’s “Au Vieux Jardin,” and F. S. Flint’s “Hallucination.” This thesis will include analyses and close readings of the work of each poet as well as engagement with theoretical texts regarding Imagism and American Modernism.

Key Words: Imagism, Pound, rules of Imagism, poetry

Abstrakt:

Imagismus, skoro paralelní s první světovou válkou, bylo Americké básnické hnutí, používající volný verš a „obraz,“ který okamžitě prezentuje intelektuální a emoční komplex, a vyzdvihuje význam každého slova, a pohybující se opačným směrem od Romantismu k Modernismu, jako jeho pod-žánr. Cíl této teze je porovnat a analyzovat některé z nejvíce významných děl důležitých básníků a zakladatelů tohoto hnutí: Ezry Pounda, H.D., Richarda Aldingtona, F. S. Flinta a Williama Carlose Williamse, a vyhodnotit zásadní charakteristiky tohoto hnutí. Tato teze bude definovat tři hlavní stylistické tendence Imagismu, a doloží tyto rysy v básních již zmíněných básníků. Analýza prací každého autora bude fungovat jako materiál k demonstraci nejvíce významných charakteristik tohoto literárního hnutí. První vlastnost Imagistické poezie, přímé zacházení s „věcí,“ bude reprezentováno William Carlosem Williamsem, spolu s ostrými obrazy, zvýrazněné v jeho kolekci *Spring and All* a *Sour Grapes*, včetně básní „By the Road to the Contagious Hospital,“ „The Red Wheebarrow,“ „The Great Figure,“ „This is Just to Say.“ Druhý charakteristický rys, nepoužívat absolutně žádné slovo, které by nepřispívalo k prezentaci, bude prozkoumáno v „The Return“ „In a Station of the Metro“ a překladu „Liu Ch'e“ od Ezry Pounda. Poslední podstatný aspekt Imagismu týkající se rytmu, skládat v sekvenci hudební fráze, nikoli v sekvenci metronomu, bude ilustrován ve vybraných básních z *The Anthology*, na dílech H.D., včetně její básně „Hermes of the Ways,“ „Au Vieux Jardin“ od Richarda Aldingtona a „Hallucination“ od F. S. Flinta. Tato práce bude obsahovat analýzy a pozorné čtení díla každého básníka a také zapojení do teoretických textů týkajících se Imagismu a Americké Moderny.

Klíčová slova: Imagismus, Pound, pravidla Imagismu, básně

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Chapter I: Introduction

Introduction, aims, and goals of the thesis

This thesis will examine and define the three most significant characteristics of Imagism by using examples of the poets- William Carlos Williams, Ezra Pound, Hilda Doolittle, Richard Aldington, and F. S. Flint, where the most salient features of this literary style will be presented through an examination of each poet's work. The thesis will analyze three poems by William Carlos Williams, followed by an in-depth examination of another three poems by Ezra Pound, and lastly this thesis will focus on the collected works by Imagists, called *Des Imagistes: An Anthology*,¹ with poems such as "Au Vieux Jardin" by Richard Aldington, "Hermes of the Ways" by H.D., and "Hallucination" by F.S. Flint where all three rules of Imagism will be applied. The rules are: direct treatment of the "thing," whether subjective or objective, to use absolutely no word that does not contribute to the presentation, where the third and final rule, as regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.²

The three crucial rules of Imagism

Poetry published "A Few Don'ts by an Imagiste" in March 1913. The principles of imagist poetry were laid forth in it by the author, F. S. Flint, who quoted Ezra Pound:

1. Direct treatment of the "thing," whether subjective or objective.
2. To use absolutely no word that does not contribute to the presentation.

¹ Pound et al., *Des Imagistes: An Anthology*, published December 28, 2015, https://www.gutenberg.org/files/50782/50782-h/50782-h.htm#Page_32

² Pound, "A Few Don'ts by an Imagiste," 199.

3. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.³

The “thing” in the first rule can be understood as addressing the topic of the poem with no other distractions, or to avoid metaphors. By applying this rule, the poem will only consist of the message that the poet wants to convey, without any additional language diversions.

The second rule can be explained through the lens of not adding words in the poem to distract the reader from the pure essence of the poem. This rule is often interpreted as “economy of words”. This rule discourages using phrases or words that fail to contribute to the presentation if a poet approaches an item as directly as possible, so the poem does not contain even one unnecessary piece of information. Every syllable strengthens the argument.

The third Imagist principle deals with rhythm and its application. When it comes to rhythm, Pound advises that an effective poet “behaves as a good musician.”⁴ One of the main aims of Imagism is to abandon the iambic pentameter and write in rhythms that don’t follow conventional patterns. This rule is typically exercised by free verse, and the poet composes the poem based on the motif and emotion, rather than strictly pursuing rhythm patterns that were prominent in previous poetry movements.

Imagism- movement, concept, and history

From one point of view, Imagism was a short movement which began in 1914 and ended in 1917 after publishing an anthology. “The history of the Imagist Movement is a red herring.”⁵ This statement presented by one of the most prominent experts on Modernism, Hugh Kenner, sums up the very fleeting, short lived movement known as Imagism. Imagism, a school that emerged in the early twentieth century, is frequently cited by literary critics as having had the

³ Ibid., 199.

⁴ Pound, “Extract from ‘A Retrospective’” 3.

⁵ Kenner, *The Poetry of Ezra Pound*, 58.

greatest influence on the development of modernist poetry. Imagism's birth in 1912 is, in fact, likely the literary Modernism movement's most well-known starting point. Imagism, the first organized free-verse poetry movement, contributed to the development of the modernist period's experimental aesthetics and culture by promoting a topic and form that broke with conventional poetics and was decisively progressive.⁶ Style-wise, Imagist poetry ignored first-person narration or other common mediating structures, avoided standard poetic forms and meter, and utilized as few words as possible. According to a statement by Brinkman, while the roots of Imagism can largely be found in the writings of Henri Bergson and T. E. Hulme, as well as in other magazines like *Harold Monro's Poetry Review*, the Imagist movement really took off in the pages of *Poetry*. *Poetry* was the first literary genre to publish the works of Richard Aldington, H.D., Marianne Moore, Carl Sandburg, Wallace Stevens, and other quasi-Imagist poets. It was also the first American publisher to print Williams, according to Luce Stevens. The most prominent members of Imagism, the first notable modern poetry movement, were poets.⁷ Imagism's lasting influence is generally acknowledged to be a testament to the creative brilliance and business acumen of its founding leader Ezra Pound, a classic modernist poet who gave the movement its name, wrote one of the movement's illustrative poems, wrote some of its most important manifestos, and edited the first anthology of Imagist verse, *Des Imagistes*.⁸

The most prominent figures of Imagism

One of the main reasons for Imagism was Hilda Doolittle, or also known as H.D. Ezra Pound is often credited for "creating imagism *for* Hilda."⁹ Hilda Doolittle was a prominent intellectual and expatriate known for her early contributions to imagism and for her relationships with male

⁶ Bellew, "At the Mercy of Editorial Selection": Amy Lowell, Ezra Pound, and the Imagist Anthologies," 22-23.

⁷ Brinkman, "Making Modern "Poetry": Format, Genre and the Invention of Imagism(e)," 33.

⁸ Bellew, "At the Mercy of Editorial Selection": Amy Lowell, Ezra Pound, and the Imagist Anthologies," 23.

⁹ Gilbert, "Review: "H. D.? Who Was She?,"" 498.

mentors, including Ezra Pound, D. H. Lawrence, her husband, Richard Aldington, and her personal analyst, Sigmund Freud.¹⁰

Ezra Pound, the focal voice in creating the movement was deeply influenced by the Japanese style of poetry known as a haiku, which will be discussed later in the thesis. Pound learned about this type of poetry from his peer T. S. Hulme, another prominent poet in the movement. Prior to the April 1909 Poets' Club meeting, Pound evidently knew little about Japanese poetry. Another group called "Les Imagistes" or "Des Imagistes," led by Pound from 1912 to 1914, replaced this one, led by T. E. Hulme.¹¹

Modernism and Georgian poetry

One cannot talk of Imagism without mentioning Modernism. The issue of historical shifts in the arts is significant for understanding Modernist literature. Few writers have been so adamant about creating something original and distinctive throughout history as these writers were in the early twentieth century. The phrase "avant-garde" was originally a military term used to designate those soldiers who are first to strike, which is relevant given that the idea of the avant-garde is strongly tied with the start of the Modernist period. "Make It New," Ezra Pound's advice to his contemporaries, acted as an appeal for unity for his generation.¹² The phrase "make it new" comes from a collection of seven essays which were originally published in September 1934, containing selected reprints of Pound's prose writings from the 1913-1920,¹³ and this catchphrase inspired authors to produce art that is distinctly original. In order to create works that are essentially unique, the artist must deviate from the formal and historical norms of their contemporaries.¹⁴ However, these new contemporary works are not entirely

¹⁰ Hughes, "Making it Really New: Hilda Doolittle, Gwendolyn Brooks, and the Feminist Potential of Modern Poetry," 378.

¹¹ Hakutani, "Ezra Pound, Yone Noguchi, and Imagism," 54.

¹² Beebe, "Introduction: What Modernism Was," 1067.

¹³ Davie, "Ezra Pound," 424.

¹⁴ *Ibid.*, 428.

autonomous because they must take into account historical values in the setting of the present. The American invention and direction of imagery throughout its brief existence in English were what ultimately rebelled against the worn-out and fatigued forms that Georgian poets were only able to infuse their language with a fleeting and tepid force.

Imagism is an opposition to the Georgian poetry, often known as Georgianism, is characterized by a reverence for poetry's formal aspects and Romantic themes. The Georgian poets were perceived as writing poetry that was sentimental and romantic in nature. Georgian poetry displays realism, and realism's main characteristic is thus how it differs from experience categories (such as the beautiful and the ugly) and experience interpretations (such as the supernaturalist and the materialist).¹⁵ The poems frequently feature motifs of nature and agricultural life and make use of straightforward rhyme patterns and metrical structures. Georgian poets have frequently been compared to those who were fiercely Modernist because of their alleged indifference to the modern world.¹⁶ The Georgian poetry school faded into obscurity after the First World War. The prominent authors of Georgianism is for example H. D. Lawrence, or poem "A Cool Web" by Robert Graves, where he uses iambic pentameter and regular rhyme pattern, with inserting metaphors and Romantic themes.

It was not just the Imagists who created a profound simplicity of mood and of means. After 1912, Yeats and Pound started to work with the Fenollosa (Typescripts that have been edited and manuscripts mostly focused on the Japanese Nō theater. Nō gave Pound special credit for demonstrating the viability of a lengthy Imagist or Vorticist piece.)¹⁷ manuscripts and Yeats to find a poetry technique that could impart form to commonplace material while maintaining accuracy and conversational comfort.¹⁸ English poetry was made harder yet more flexible, more

¹⁵ Simon, "The Georgian Poetic," 131.

¹⁶ Ibid., 121.

¹⁷ Miner, "Pound and Fenollosa Papers Relating to Nō," 12.

¹⁸ Bogan, "Modernism in American Literature," 109.

edged yet more translucent, and more “ordinary” yet more inclusive. Poetry in English no longer would run away into medieval surroundings. Eliot, who had already found his own point of departure in Elizabethan theatre and the sarcasm of Jules Laforgue, allied himself to this modern tone and these modern tools.¹⁹ In a 1955 article that was reissued as the introduction to his chapter of *An Anthology of British and American Poetry, 1900-1950*, Allen Tate offers a typical list of “masters” to follow. It features Frost, Pound, Eliot, Stevens, Moore, and Crane and is generally representative of the time it was given and the type of critic who gave it. A few years later, in 1962, Randall Jarrell provided the same list in his article “Fifty Years of American Poetry,” excluding Hart Crane from the “masters” class but including William Carlos Williams. This group of critics places the time period of “Modernism” roughly between 1910 and 1950, with Frost at the end of one period and Lowell at the end of the more recent one. Tate describes this time period as having “Frost and Stevens at the beginning, Hart Crane in the middle, and Robert Lowell at the end...”²⁰ The sole meaning of Modernism was still being debated in the 1970s, and as Beebe explains, “If literary theorists still debate the nature of tragedy and disagree on the primary characteristics of Romanticism, we can hardly expect unanimous agreement on a subject as fresh as Modernism.”²¹

The structure of the thesis

The Imagists used these novel concepts, outlined by Pound, to set themselves apart from earlier literary trends. A number of renowned poets, including H.D., Richard Aldington, and Amy Lowell, to name a few, completed the group under Pound’s leadership. H.D. and Aldington were part of the group from the beginning. Amy Lowell joined later.²² The Imagists were able to present readers a clear and moving image by zooming in on a more narrowly

¹⁹ Ibid., 109.

²⁰ Antin, “Modernism and Postmodernism: Approaching the Present in American Poetry,” 100.

²¹ Beebe, “Introduction: What Modernism Was,” 1065.

²² Bellew, “At the Mercy of Editorial Selection”: Amy Lowell, Ezra Pound, and the Imagist Anthologies,” 23.

focused object, which had never been done before. By using fewer words, developing new rhythmic patterns, and adding more musicality, the Imagists were able to create their own vast soundscapes. By abandoning historical norms, the Imagists attained a new sort of independence.²³ The Imagists produced clear, concise language that drew the work of literature to life, whereas the Georgian poets utilized description-heavy language, Romantic motifs, and metaphors. Pound, Williams, and their peers were able to completely develop fresh poetics that left tradition behind and helped to build the future of the art. This thesis will analyze and illustrate each of the crucial rules of imagism using the poetry of Pound, Williams, H.D., Aldington and Flint, mapping out the brief and fleeting movement while examining its longer-lasting importance.

²³ Pound, "Extract from 'A Retrospective'" 5.

Chapter II: William Carlos Williams

Introduction to William Carlos Williams and his early poetry

This chapter will closely examine William Carlos Williams' early poetry written in the Imagist movement, illustrating mainly one of the three rules of Imagism, the direct treatment of the "thing" whether subjective or objective,²⁴ as well as the remaining two rules, as defined by Ezra Pound. Imagism's main goal was to create poems that condense all the poet wants to say into a clear, vivid, sharp image, transforming the poetic word into an image rather than complicating and adorning it with poetic devices like meter and rhyme. Regarding rhyme, Williams was attempting to solve the conundrum of how to conceptualize "structure" in free poetry, which lacks a predetermined rhythm of syllables or sounds. He observed that earlier English poetic constructions had a strong connection to human-innately significant rhythms, such as the iambic pattern of a heartbeat. It no longer sounds natural to employ such regular rhythms in English since our speech has become less rhythmic than it once was. Williams' goal was to identify the "units of measure" that naturally exist in modern speech, calling it the "variable foot," which is based on the notion that each line exactly equates to one breath unit. It is an isocolic rhythmical pattern because, unlike cadence, the length of the line corresponds to a colon.²⁵ Continuing with his quote "—Say it, no ideas but in things—", it interpolates between the mythologizing of the poetic impulse and the concrete "things" that follow the pronouncement.²⁶ Williams is adamant that poetry should be practical, repeatable like a machine, and almost create poetry like a physical object.

²⁴ Pound, "Imagisme," 199.

²⁵ Berry, "Williams' Development of a New Prosodic Form-Not the 'Variable Foot,' But the Sight Stanza", 21.

²⁶ Su, "Say it! No ideas but in things—": Punctuation Marks and American Locality in William Carlos Williams's *Paterson*," 142.

“By the Road to the Contagious Hospital”

The title of *Spring and All I*, published in 1923 prefaces the poem to be about the season, which symbolizes a new start, life, and nature returning to life. However, the first three stanzas do not carry the initial thought of spring, but painted imagery of a road and the lifeless landscape around it. The free verse poem’s eight stanzas lack full stops and are rhymed according to a predetermined scheme. Williams attempts to communicate as clearly and without misunderstanding as possible by using simple language and seldom using phrases that are difficult to understand.

The first rule of Imagism, the direct treatment of the “thing” can be seen in the first stanza, as it issues the speaker describing a landscape. In the first line, the speaker is on his way to the “contagious hospital”, detailing a vivid image of movement towards the hospital, immediately addressing the aim of the poem. The idea of motion is expressed by the sense of direction, which can be seen in the first stanza:

By the road to the contagious hospital
under the surge of the blue
mottled clouds driven from the
northeast—a cold wind.²⁷

The poem may present a calmer setting given that the collection of poems is titled “Spring and All” since spring represents birth, yet “contagious hospital” is the exact opposite, representing sickness, disease, and death. The pairing of the two words conveys clarity while also evoking vivid picture and converting expectations, where “Clarity!” became Williams’ term for

²⁷ Williams, *The Collected Earlier Poems of William Carlos Williams*, 183.

imaginative immediacy, and “Clarity!” is life because it alone captures the “exact moment” to which Williams swore allegiance in *Spring and All*.²⁸

Williams’ description of the clouds, which are marooned and driven by the chilly wind, is another instance of how the poem’s first line does not correspond to its title. The use of color begins later in the first stanza when the environment is thoroughly described. It continues into the second stanza when it serves as one of the primary tools for a clear, precise picture of the author's intent: “All along the road the reddish/ purplish, forked, upstanding, /brown leaves”.

While the poem might seem a bit hectic at first, Williams is very strategic when it comes to his descriptions. He starts with the largest objects, and he moves to the smallest, most specific. The poem’s narrative begins far back on the horizon, with the painted picture of clouds, and he progressively moves closer to the fields, puddles of water, and even closer to the bushes, until he stops when his eyes land on a leaf, causing the “eye movement of the observing self”.²⁹ The fourth stanza “Lifeless in appearance, sluggish/ dazed spring approaches—” has a double purpose, where the first one is to avoid any misunderstandings about the described nature, and the second purpose is a hinted change for the poem, with the mention of spring approaching, explaining that speaker's surroundings are temporary. The fifth stanza is a drastic change for the poem. With the lines “They enter the new world naked, /cold, uncertain of all”, which could mean the birth of a child, but the anaphoric “they” refers to the dead plants, coming back to life. This transition with the plants regrowing is a direct allusion to T.S. Eliot’s *The Waste Land*.

For the second rule of Imagism, the economy of words, the poem conveys both sense of stillness and movement, using simple language and sharp imagery. The stillness can be seen in the “patches of standing water”, immediately followed by its juxtaposition in “the scattering of tall trees”, which is another irony found in the poem, as the roles of motion of water and stability

²⁸ Tichi, “William Carlos Williams’ Poetics of High-Speed America,” 64.

²⁹ Myers, “William Carlos Williams’ Spring and All,” 202.

of trees are reversed. As it was illustrated above, the first rule of Imagism, the direct treatment of the “thing” can be seen immediately in the first line, “By the road to the contagious hospital,” as it places the reader to the exact place, where the nature is described around them. The second rule, to use absolutely no word that does not contribute to the presentation, is also visible throughout the entire poem, as the poet only uses vivid, sharp, and easy to grasp language. The third rule, regarding rhythm, can be seen in the first stanza, as the description of the nature seems to be “interrupted” by another object of interest, like the road, clouds, wind or trees, simulating the almost scattered look of the distracted poet.

“The Red Wheelbarrow”

The second poem in question, “The Red Wheelbarrow,” a poem published in 1923 in the collection *Spring and All*, a nineteen-word poem, including the title, is considered one of the purest Imagist works, where the only meaning to be found is not in the words of the poem, but in the impulse behind the writing of the poem.³⁰

The first Imagist rule, the direct treatment of the “thing,” is visible in the poem through addressing the object of the poem and treating it as an image. The poem contains a sense of stillness like the reader is “peering at some ordinary object through a pin prick in a piece of cardboard,”³¹ which resembles a picture taken by a camera, and by that, Williams directs the reader’s attention towards a mundane object, which suddenly gains importance. Williams’ emphasis on the primacy of the verb may seem peculiar, considering his preference for word-objects ordinarily classed as nouns and adjectives, like “red wheel/barrow” and “white/chickens”, where, in the poem, is not a verbal clause, but Williams was inspired by the

³⁰ Gunn, *The Occasions of Poetry*, 24.

³¹ Brooks, *Understanding Poetry*, 173.

Chinese ideographs that “carry in them a verbal idea of action” no matter what their conventional linguistic designation.³²

so much depends
upon
a red wheel
barrow
glazed with rain
water
beside the white
chickens.³³

The second rule of Imagism, to use absolutely no word that does not contribute to the presentation, are seen throughout the poem, and is visible on the first look, as the entire poem is nineteen words, including the title, showing the pure meaning and intention of the poem, which is to show the small window to the industrial life. The first line of the poem showcases the importance of the barrow, and that was achieved by simplifying the language, and only remaining words create the essence of the poem, with a clear visual image.

Regarding the rhythm, which is concerning the third rule of Imagism, to compose in sequence of the musical phrase, not in sequence of the metronome, each couplet has an initial two-stress line followed by single stress, just as both the wheelbarrow and the chickens could be said to replicate this triad,³⁴ as well as the centrality of the poem is unusual, as the center should be the wheelbarrow, as “so much depends upon” it, but the chickens are the focus, while the wheelbarrow is besides, symbolizing the irreplaceability of labor, emphasizing everyday life. With the spacing between every two lines, the visual art it creates could simulate the rhythm

³² Tichi, “William Carlos Williams’ Poetics of High-Speed America,” 65-66.

³³ Williams, *The Collected Earlier Poems of William Carlos Williams*, 224.

³⁴ Mohr, “The Wheelbarrow in Question,” 30.

of rain drops, slowly dripping onto the wheelbarrow, therefore the image of the water “glazing” the barrow is both physically seen on the page, and in the content of the poem. The four couples paired together have the same structure, and that of two-syllable nouns (upon, barrow, water, chickens). The two-syllable words, paired with a longer line, create a sort of musical rhythm, which could resemble the rain, and the longer lines mimic a sort of eaves, which shelters the next line. Williams’ approach to poems visually challenges the reader to rethink the physicality of a poem itself, as Williams creates his imagist works. The instance of water contributes to the sustained image, as Williams used the rain to be the active motion, rather than the wheel in the wheelbarrow turning, where the sense of motion is expressed through the entirety of *Spring and All* in different forms, but also the rain indicates, that water is compared only to water, and that nothingness is dependent on it.³⁵

“The Great Figure”

The next poem, “The Great Figure,” published in the collection *Sour Grapes*³⁶ in 1921 comprises 31 words in 13 lines and was written in free verse, is an abstract form as opposed to conventional rhyme schemes and traditional literary forms like the sonnet. Its design symbolizes quick movement from one point to another that mimics the rushing movement of the fire engine as the eye moves from line to line without any punctuation prompting the eye to slow down,³⁷ and the movement of the poem seems fleeting. Williams demonstrates the impact of early 20th-century Imagism in “The Great Figure” by rejecting emotional and discursive language in favor of a single image—the firetruck speeding through the city—presented immediately in sharp, clear laconic language. Imagism juxtaposes actual images in a way that is much more abstract than standard representation, resolving several viewpoints on a single

³⁵ Ibid., 31.

³⁶ Williams, *A Book of Poems*, 11.

³⁷ Schwartz, “Painting Williams, Reading Demuth: “The Great Figure” and *I Saw the Figure 5 in Gold*” 23.

spatial plane, much like Cubism.³⁸ The poetry is a quick succession of visual pictures, or frames, that convey the clamor and illegibility of metropolitan happenings as well as the cacophony of urban sound and movement in the city.

Among the rain
and lights
I saw the figure 5
in gold
on a red
firetruck
moving³⁹

The poem itself consists of the direct treatment of the “thing,” the first rule of Imagism, in passages seen above specifically in addressing the observed object right away, creating a sense of urgency in the poem. After the setting is established, “Among the rain/ and lights” indicating a calmer, moodier atmosphere, the reader is pulled into the poem with the first word, conveying the placement of the reader not as in a voyeuristic approach, but rather physically present amid the surroundings. The word “lights” at the end, presenting a new element guides the reader into the next line, consisting of “the figure 5”, an unknown subject, confronts the before mentioned rain. The colours create a confrontation which is presented to the speaker, and the speaker gestures toward the “figure 5 in gold” as if the conceptual number, which is gold in color, could provide a clear and recognizable counterbalance to the disruptive incoherent roar of the firetruck, thundering through the night of rain and lights. The “figure five” in Williams’s poem stands in relief against the background of rain, streetlights, and darkness,

³⁸ Ibid., 22.

³⁹ Williams, *A Book of Poems*, 78.

while ultimately being subsumed by them.⁴⁰ “The figure 5” is immediately demystified in the next few lines, unveiling that it belongs to the moving firetruck.

The second rule of Imagism, economy of words can be seen throughout the poem, which is tightly connected to the third rule, to compose in sequence of the musical phrase, not in sequence of the metronome, where the word “urgency” clearly conveys the importance of the firetruck, as the next few lines are three words, symbolizing the swift and crucial role of the truck, imitating the brief images, like flashes in the poem, which can almost put the reader next to Williams, standing on the pavement with a firetruck speeding by. It can also be seen in the second half of the poem,

with weight and urgency
tense
unheeded
to gong clangs
siren howls
and wheels rumbling
through the dark city.⁴¹

The urgency of the firetruck is more pronounced with the musical emphasis on the sounds that sirens and wheels make, featuring the onomatopoeic word ‘gong’ and creating alliteration in the combination with the verb “clangs.” The sharp language and Williams’ dynamism capture the split second of an everyday situation in a big city through the lens of a camera, or a pedestrian.

Lastly, the third rule of Imagism, to compose in sequence of the musical phrase, not in sequence of the metronome, is visible in the poem, as it is composed in free verse, and less than

⁴⁰ Lavazzi, “The Great (Recon)Figur(ation): Dialogism and the Postmodern Turn in Williams’s ‘The Great Figure,’” 179.

⁴¹ Williams, *A Book of Poems*, 78.

three words are used per line in the thirteen lines and 31 total words. The entire poem is only one statement divided into lines. The lines are all enjambed—each line continues into the following without a pause—because none of them conclude with a punctuation mark. However, rather than reading the entire statement at once, the poem when being read, evokes to generally add brief pauses when it is being read out loud.

“This is Just to Say”

“This Is Just To Say” was published in 1934 in *The Collected Poems: Volume I, 1909-1939*. The poem itself is formatted like a note of apology to poet’s partner. The first Imagist rule, as mentioned above is the direct treatment of the “thing,” and that can be seen through the word distribution on each line, which is represented by the third rule of the movement, to compose in sequence of the musical phrase, not in sequence of the metronome, makes every line in the first part of the poem “point out” the most important word, capturing the essence of the message- “eaten” “plums,” “were,” and “icebox,” creating a direct message to the reader.

This Is Just To Say
I have eaten
the plums
that were in
the icebox⁴²

The first stanza includes the title as a part of the poem, evoking a sense of familiarity in the fourth line, “the icebox”, for the poet’s choice of the definite article, as it alludes to external understanding between the poet and the addressee. This can be attributed to the second rule of Imagism, the economy of words, while using a simple, clearcut language. The usage of the word ‘just’, meaning, that the situation is disregarded as not important, combined with the simple vocabulary and its format, invokes the reader to re-read the poem. The main focus of the

⁴² Williams, *A Book of Poems*, 354.

poem is the plums, as they are referred to in the poem in every stanza. The reason for that is the combination of diacope and sibilance in the last stanza, as the word “so” is used twice, which emphasizes the taste and feel of the image of plums, giving them more dimensions, and it is prominent because it accentuates the repetition of the ‘s’ sound. By employing the aforementioned approaches, the reader is forced to experience the speaker’s illicit savoring of the “so sweet and so cold” plums. The other three adjectives used to describe the experience of eating the plums are following ‘delicious’, ‘sweet’, and ‘cold’, elevating the everyday object and act and evoke a clear image of the main object of the poem- plums.

The third rule of Imagism regarding rhythm, to compose in sequence of the musical phrase, not in sequence of the metronome, is applied on this poem, which is composed in free verse, and the closest meter is iambic trimeter. The poem is composed of three stanzas of four lines each, and the lines are all rather short. The poem contains no punctuation; thus, it appears to be just one statement. However, in the third stanza, the word “Forgive” has been capitalized, which would indicate that this is a new sentence. The brief lines make up the majority of the poem’s shape, indicating that if there is not a comma or period, the poem is meant to be read continuously. Each of these short pauses heightens the significance of each subsequent line. This limited apology appears to be difficult for the speaker to write. He wishes to write about how he felt bad about eating those plums. The silences should be considered as mental or emotive rather than physical breaks, which can be attributed to the third rule of Imagism.

“To a Poor Old Woman”

Another focus on plums and the first rule of Imagism can be found in William Carlos Williams’ poem “To a Poor Old Woman” published in the same collection as the previous poem. The first word, ‘munching’ prompts a visceral image of a woman eating a plum, which is later described as ‘ripe’, indicates a clear image of the scene. The direct correlation between the action and the object is achieved through simple language and the direct treatment of the

“thing,” which creates a straightforward visual image, which the reader can grasp, followed by the next part of the poem:

They taste good to her
They taste good
to her. They taste
good to her⁴³

The structure and repetition of the second stanza are built based on the importance of the statement. In the first line of this stanza, the main focus is the fact that it tastes good to ‘her’, suggesting the significance of the woman, but in the very next line, ‘they taste good’, implies that the prominence of the woman is not the focal point, which is displayed in the title, using the indefinite article ‘a’, when mentioning the woman eating plums. That line expresses that the feel of the plums is more important than the consumer, and the next line ‘they taste’, accentuates the pure essence of the entire poem- they *taste*. The simplicity of the mundane object is elevated by pointing out the image of a woman eating plums.

Conclusion to Williams’s contributions to Imagism, as a movement

William Carlos Williams’ Imagist approach to “direct treatment of the thing” and the two other rules can be seen in his earlier poems, starting with “Spring And All,” using vivid imagery of the colors, movement, simple and everyday vocabulary, which can be observed in the poems “By The Road to The Contagious Hospital,” and “The Red Wheelbarrow.” The number on the back of a firetruck in “The Figure 5,” zooming through the city, with the “tense” response to the red firetruck, highlights the ability to capture a moment like a photograph using colour, which can be attributed to the Imagist rules. Regarding the direct treatment of the “thing” in his poems “This Is Just To Say,” and “To a Poor Old Woman,” Williams uses simple

⁴³ Williams, *A Book of Poems*, 99.

words and variable foot to emphasize the image of plums. Williams' imagist poetry in relation to the direct treatment of the "thing" glorifies the everyday life and objects, using simple and clear language, and composes in free verse.

Chapter III: Ezra Pound

Introduction to Pound and his Imagistic poetry of the early twentieth century

This chapter will focus on Ezra Pound as an Imagist, and how mainly the second rule of Imagism, economy of words, corresponds to his poems, as well as how both of the remaining rules influence the poems. The poems that will be analyzed consist of “In the Station of a Metro,” “The Return,” and “Liu Ch’e.” in each of the poems, this thesis will illustrate all three rules of Imagism- Direct treatment of the “thing,” whether subjective or objective, to use absolutely no word that does not contribute to the presentation, and as regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.⁴⁴ Imagism was first introduced to the world in the form of a fictitious pre-existing demand, with Pound requiring F. S. Flint to sign an article to appear in *Poetry* in March 1913, in which he was to appear as investigative critic, written by Pound. Pound declares himself in favor of brevity, precision, and the ability of fact to speak for itself even as he repeats himself endlessly.

Pound as an Imagist poet and his involvement with Imagism

With Pound’s identity as a poet, one comes across a diversity of perspectives and identities in Pound. This is an intriguing paradox because Pound is a strong individualist in a certain sense. As a political theorist, poet, and reader, he wishes to honor the heroic and independent notion of the individual. Pound continuously sheds his own identity in his writing while also allowing other identities—those of other poets, writers, artists, and heroes—to enter or be allowed to enter. He wants to grant the public access to this. The kind of paradox that is being described is repeated by Pound’s centrality in contemporary poetry. He is someone who openly sought alliance with others, like William Carlos Williams, T. S. Eliot, Frost, and Hilda Doolittle. He was born in Idaho in 1885 and left the country in 1908. He spent most of his time in London

⁴⁴ Pound, “A few don’ts by an Imagiste,” 199.

and served as the foreign editor of *The Little Review* and *Poetry* magazine, both of which were crucial in introducing modern poetry to the United States.⁴⁵ Pound played a key role in that process as he searched for, evaluated, and even named the poetry he was introducing to American readers, such as Imagism. An examination of Pound's rhetorical praxis, into his requirement that his readers acquiesce in following his frequently abrupt and jarring juxtapositions, can shed light on this. Pound criticizes the openness of symbolism, the suspicious vagueness of political rhetoric, and the usury he detested in global finance because they all reveal an uncontrollable excess, he found anathematic.⁴⁶ These criticisms stem from both the absolute poetic authority and the polemical call for minimalism on which Pound bases Imagism.

“In a Station of the Metro”

“In a Station of the Metro” was the final poem in “Contemporanea,” and it was published in the April 1913 edition of *Poetry*, taking up the final two-thirds of page 12. The poem was written before the official beginning of Imagism, but Pound was already influenced by the idea of the forming movement. The poem—one of the most well-known instances of Imagism—has been reprinted in various critical texts and anthologies, as well as being taught in countless classrooms.⁴⁷ Its composition is heavily influenced by mythology, much of which Pound created. Famously, Pound describes how the poem came to be written: “I found it effective in breaking through the stalemate that my intense feeling had put me in. A thirty-line poem that I had written was burned because it was what is known as “work of second intensity.”⁴⁸ Here is the poem in its entirety:

⁴⁵ Hammer, “9. Ezra Pound,” 7:15.

⁴⁶ Herd, “Distributing: Ezra Pound,” 80-81.

⁴⁷ Brinkman, “Making Modern “Poetry”: Format, Genre and the Invention of Imagism(e),” 34.

⁴⁸ Pound, *Gaudier Brzeska*, 103.

IN A STATION OF THE METRO

The apparition of these faces in the crowd:
Petals on a wet, black bough.⁴⁹

The first rule of Imagism, direct treatment of the “thing,” the best example of this rule in the poem is the title. In many analyses, the title plays a major role when examining the poem.

Hugh Kenner further expands on this, explaining:

We need the title so that we can savor that vegetal contrast with the world of machines: this is not any crowd, moreover, but a crowd seen underground, as Odysseus and Orpheus and Kore saw crowds in Hades. And carrying forward the suggestion of wraiths, the word “apparition” detaches these faces from all the crowded faces and presides over the image that conveys the quality of the separation.⁵⁰

The title places the reader there, acting as a kind of location. It particularly sets the reader in a metro station on the Parisian underground. The title might be seen as either existing independently of the poem or really existing within the poem. Again, lines one and two could puzzle the reader with not knowing what is being observed, or not understanding what the metaphor is generating, and one potential analysis a reader could make is that the faces are compared to “petals on a wet black bough.” Two components have been linked and drastically compacted.⁵¹ It may not be appropriate to employ metaphor or a simile in this context for the poem to be fully imagistic; instead, Pound uses the word “image,” or as he would later call it, “ideogram,” drawing on his theories about Chinese writing.

The process of reducing the poem to its most fundamental, primary components in order to create all of this allusive overlay relates to the second rule of Imagism. The key to this poem, as to other Poundian poems, as Langdon Hammer explains, is syntax. “Syntax is the temporal

⁴⁹ Pound, “In a Station of the Metro,” 12.

⁵⁰ Kenner, *The Pound Era*, 184.

⁵¹ Hammer, “8. Imagism,” 20:19.

ordering of language, the ordering of a sentence's unfolding and consequently the definition of its elements and the relationships among them. Pound has here a kind of abbreviated parataxis, that is, a syntax of series."⁵² Only two elements in that sequence are present here. Usually, an "and" separates the series, but there isn't one in this poem. Here, the grammar is condensed to create what is essentially a new sort of perception: one that is contemporary, urban, instantaneous, and of the crowd, but also timeless in the way Pound imagines it, alluding to historical and cultural overlays. Despite the fact that the poem is set in Paris, Japanese verse models and graphic aesthetics are referenced in this literary style. The opening sentence, "these faces," indicates that the moment is right now, or the present. This is a deliberately modern image, but it also depicts an underground that inexorably evokes the classical underworld.

The pause given in the poem is the spacing after "apparition," which gives the poem a pause to establish what type of apparition does the poet mean, in a similar way to enjambment. The poem only shows the modifying clause "of these faces" as an answer, and it shows a brief glimpse inside each one before they disappear "in the crowd." The reader first interprets the line as a unit of meaning, but when we encounter the colon, we realize that another line will inevitably follow it in some context.⁵³ With the "Petals" of the following line, the reader can see that this relationship is metaphorical (the later use of a semicolon in place of the colon denotes a transition from metaphor to metonymy).⁵⁴ The fact that these petals are "on a wet, black," however, further qualifies them, creating a stunning visual contrast. Then comes the noun "bough," which is what the "wet, black" is referring to. From the content of the poem, it shows the fleeting nature of the poem, while actively applying the second rule of Imagism, that of an economy of words. By stripping the language of any words deemed unnecessary by the author, he creates a symbiotic relationship between the object, and feeling. The feeling is pushed

⁵² Hammer, "8. Imagism," 35:16.

⁵³ Brinkman, "Making Modern "Poetry": Format, Genre and the Invention of Imagism(e)," 36.

⁵⁴ *Ibid.*, 36.

onto the reader by Pound himself, as he expresses the suddenness of seeing faces in the metro. The feeling of suddenness is expressed by the first noun of the poem- “apparitions,” as the flashes of faces are only that- an apparition, not a fully formed object. Thus, this poem that claims to capture a moment of tremendous, vivid spontaneity was created, as Pound puts it, by meticulous skill and long hours. And that method focuses primarily on compression—shortening sentences and omitting words, which then, boils down to the emotion he wants the reader to feel, through the second rule of Imagism, to use absolutely no word that does not contribute to the presentation.

The third rule of Imagism regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome, is analyzed by Lipke and Rozran, as they bring attention to, considering these “spaces between rhythmic units” and remembering the third “rule” of the Imagists is fascinating. When composing rhythm, follow the order of the musical phrase rather than a metronome. There have been numerous experiments with this emphasis on the visual arrangement of phrases and lines, but “Metro” was not one of them.⁵⁵

“The Return”

This poem was written in 1913, and later published in 1917 in the *Imagist Anthology*, which marked the end of Imagism as a movement,⁵⁶ and Pound continued writing poetry under a different movement.

Regarding the first rule of Imagism, the direct treatment of the “thing,” Kenner’s analysis clearly shows the first rule being applied, which is portrayed in sharp images. He reiterates “sharp images,” “cutting meters,” and “sculptured stasis,” but he also acknowledges

⁵⁵ Lipke, Rozran, “Ezra Pound and Vorticism: A Polite Blast,” 207.

⁵⁶ Moody, *Ezra Pound: Poet. A Portrait of the Man and His Work. I: The Young Genius 1885-1920*, 224.

the linguistic nature of the poem's effects. He then goes on to point out the importance of the past tense, especially in the fourth stanza:

Haie! Haie!
These were the swift to harry;
These the keen-scented;
These were the souls of blood.⁵⁷

As Kenner explains the juxtaposition of the first stanza, as the gods are slow and tentative, but before they were not, as they had power, which is an explicit statement that the gods, returning now, do so in unstable meters. The poem is directly about the mode of divine apparitions in poetry. Not only the sharp meters but the sharp images, the “wingèd shoe” and the “silver hounds,” belong to their past state. Yet, the past state is itself being recreated now, and the final lines, though they specify slowness and pallor, are both “imagistically” sharp and metrically cut. The poem explores how divine apparitions appear in poetry. The “wingèd shoe” and the “silver hounds,” in addition to the sharp meters, also belong to their previous state. However, the old state is currently being recreated, and even if the final words refer to slowness and gloom, they are “imagistically” bright and metrically precise.⁵⁸ With using sharp imagery by directly addressing the subject, Pound was able to create a concrete poem exploring the passing of time, and perhaps the idea of indestructability, proven wrong.

The second rule of Imagism, to use absolutely no word that does not contribute to the presentation, this rule can be seen applied at the start, as the first stanza begins, the reader is pulled into the poem by one word- “see,” which in its simplicity garners the reader's attention, signifying the importance of the message the poet tries to convey, using the simple, almost beckoning language. When it comes to the focal point of the stanza, Pound uses the pronoun

⁵⁷ Pound, *Selected Poems of Ezra Pound*, 25.

⁵⁸ Kenner, *The Pound Era*, 190-1.

“they,” creating a sort of mystery around the subject of the poem, while pushing the narrative of a force, the powerful “them,” immediately fabricating the significance of the subject mentioned. This, however, is swiftly juxtaposed with the description of the movement of these “them,” as they are “slow” and “uncertain”. Using the simple language helps the poem focus on the main motif with no unnecessary distractions. The second stanza describes “them” similarly, as of these omnipotent creatures, but they lack their previous strength. This switches in the third stanza, as the reader finally learns that these beings are gods, successfully building tension across the two previous stanza. Here is the mentioned third stanza:

Gods of the wingèd shoe!
With them the silver hounds,
 sniffing the trace of air!⁵⁹

When it comes to the third rule regarding rhythm, the poem in free verse and lacks a repeating rhyme scheme, a predetermined number of beats per line, and a regular meter structure. The poem is classified as free verse, although every one of the lines uses a range of intricate rhythms, incorporating modifications of old prosodic patterns. The final stanza’s rhythm, for instance, is reminiscent of the traditional “adonius” meter, which is frequently utilized in Greek epic poetry. In this later reading, the rhythm that defines the meaning of the poem is what is important rather than the comparison to the sculpture. A shift of tense, a change of rhythm, and a termination that contains no tenses but draws pallor and slowness into sculptured stasis: these are the devices by which the poem encompasses a long, historical span. It is a clear indication that the gods are now making their comeback in erratic meters.⁶⁰ The poem’s rhythms mimic the halting march of the fallen heroes as it portrays their stumbling homecoming. For instance, the first stanza combines theme and rhythm in two distinct manners:

⁵⁹ Pound, *Selected Poems of Ezra Pound*, 24.

⁶⁰ Kenner, *The Pound Era*, 189-90.

internally through intrinsic rhythms and externally via the restrictions at the ends of lines. A semicolon in the first line breaks the line halfway, pausing the progress of the poem. The sentence, however, is also broken up by a number of strong stresses, starting with the word “See,” which follows with two unstressed beats, “They return.” The poem spans a vast period of time through the use of a change in tense, a change in rhythm, and a conclusion devoid of tenses yet drawing pallor and slowness into sculpted stasis.

“Liu Ch’e”

In this last part of the chapter, the main focus will be on Pound as a translator and how Imagism played a major role in the Chinese translation of “Liu Ch’e.” This poem was published in 1916 in *Lustra*, a year before the official end to the movement,⁶¹ and the poem is a translation of a translated version by H. Giles. Since the first two criteria of Imagism—direct expression of the object and verbal concision—are comparable to important ideas in traditional Chinese poetry, Pound was not altogether off-base in thinking there was a connection between Chinese poetry and Imagism. This is Pound’s translation of the poem in its entirety:

The rustling of the silk is discontinued,
Dust drifts over the courtyard,
There is no sound of footfall, and the leaves
Scurry into heaps and lie still,
And she the rejoicer of the heart is beneath them:

A wet leaf that clings to the threshold.⁶²

As for the first rule of Imagism, the direct treatment of the “thing,” Pound tackles the rule with showing a direct image. This typical Imagist technique is presenting a specific and sharp imagery, which is done by a straightforward approach to the topic at hand, like the perspective

⁶¹ Willet, “Wrong Meaning, Right Feeling: Ezra Pound as Translator,” 168.

⁶² Huang, “Rewriting Strategy in Ezra Pound’s Translation of “Song of Fallen Leave and Whining Cicadas,” 14.

is similar to that of a moving camera lens; the first line begins with an aural image of the first line “The rustling of the silk is discontinued” and is followed by a visual image of “Dust drifts over the court-yard.” The third line blends the visual and audible images, as Pound creates an experience, by applying the first rule of Imagism, by directly addressing the images at hand. The following line connects the third line, serving as a subject for the verb “Scurry into heaps and lie still.” Like in the original poem, lines 1 through 4 are uninterrupted. The most remarkable thing is how Pound, who didn't know the original poem was written in Chinese, managed to feel the sense of loss intensifying in it.⁶³

The second rule of Imagism, to use absolutely no word that does not contribute to the presentation, is visible in the poem's and the poet's dramatic conclusion comes in the last line. It is both an evocation and an actual representation of “A wet leaf.” It is an analogy for his weeping, tear-soaked heart, which continues to hold on to the deceased. The thing that is clinging to the threshold's stone is a wet, icy leaf. With the brief and strict use of the language, the message comes across clear, and easily understood.

The third rule, to compose in sequence of the musical phrase, not in sequence of the metronome, is applied in this poem for example on line 5, as it abruptly discontinues the pattern that has developed in a tone that's comparable, but the final line returns to the earlier rhythm, just as Pound did in the original poem. Additionally, the beloved's absence or image is emphasized: “And she the rejoicer of the heart is beneath them:” She is beneath the leaves! As for rhyme, the poem does not show signs of any recognizable patten, and the closest meter that could be associated with the poem is a trochaic pentameter.

Final words to Ezra Pound as an Imagist

⁶³ Willet, “Wrong Meaning, Right Feeling: Ezra Pound as Translator,” 166.

Ezra Pound frequently applied all the rules of Imagism on his works, which can be illustrated on the poem “In a Station of the Metro,” where the twenty-word poem, including the title, expresses the quintessential emotion of someone standing in a metro, watching the people inside the train passing by. The poem’s reluctance to be explained offers valuable lessons for both the study of Pound’s modernism and the study of poetic language in general. The semicolon creates the unique Poundian picture of a “vortex,” from which, through which, and into which ideas are continually rushing, according to Pound.⁶⁴ The next poem, “The Return,” concerns a typical modernist motif, and that of an archaic topic, like Greek mythology, and modern form, like free verse. The poem talks of the passed power of gods, using simple, precise language. By applying the imagist rules, Pound was able to catch the attention of the reader and point them to the pure meaning of the poem. The last poem, “Liu Ch’e,” differs, as it is not entirely original poem, but rather a translation. However, even in translation, Pound captured the essence of imagism, by stripping the poem down of any unnecessary words. Pound, as a cocreator and a part of Imagism’s demise, was also published in the Imagist anthology in 1914, called *Des Imagistes*. The next chapter of this thesis will be concern with some of the less known poets, such as H. D., a woman, with whom Pound had a brief relationship, Richard Aldington, her husband, and F. S. Flint, all featured in said anthology. All poems shown above were published between 1913, a year before the Imagist movement officially started, and 1917, the year that Imagism ended, therefore the movement, however brief, impacted Pound, and Pound impacted Imagism.

⁶⁴ Chilton, Gilbertson, “Pound’s “Metro” Hokku”: The Evolution of an Image,” 232.

Chapter IV: The Anthology

Introduction to The Anthology and some of its lesser-known poets

This chapter of the thesis will analyze the following poets from The Anthology of Imagists, called *Des Imagistes*,⁶⁵ published in 1914. First, the chapter will focus on Hilda Doolittle and her poem “Hermes of the Ways,” where this thesis will showcase all three rules of Imagism, which will be explained below, while showing her female narrative, and if that influences the movement. Next, this chapter will focus on H.D., husband, Richard Aldington, and his poem “Au Vieux Jardin,” exploring similar themes concerning nature and the depiction of it, as well as applying the Imagistic rules on the poem. Lastly, this chapter will look at a poem “Hallucination” by F.S. Flint, another poet prominent in the Anthology, yet often forgotten. The last poem exercises all three rules previously mentioned, and this chapter’s aim is to identify, analyze, and detect all the three rules, in all the three poems from *Des Imagistes*.

H.D.- “Hermes of the Ways”

Imagism was a literary attempt from the early 20th century that aimed to free poetry through clear language, unadorned images, and the patterns of musical tempo. Such a poem is, for instance, “Hermes of the Ways” by H.D., which makes use of images of nature to describe both the intellectual and emotional components of the creative process.⁶⁶ Doolittle’s poem “Hermes of the Ways,”⁶⁷ published in magazine *Poetry* in 1913, portrays a typical imagistic poem, as it follows all three rules of imagism- 1. Direct treatment of the “thing,” whether subjective or objective. 2. To use absolutely no word that does not contribute to the presentation.

⁶⁵ Pound, et al., *Des Imagistes, An Anthology*.

⁶⁶ Friedman, “Who Buried H. D.? A Poet, Her Critics, and Her Place in “The Literary Tradition,”” 802.

⁶⁷ Doolittle, “Hermes of the Ways,” 118.

3. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.⁶⁸

When it comes to the first rule of Imagism, the direct treatment of the “thing,” the “thing” in this poem can seem unclear upon the first reading, but the focus of the poem is unambiguous, as Doolittle first creates a subject, which may seem unclear, but she immediately follows it up by a direct explanation, making the poem conform to the first rule. The initial image is straightforward, as the first stanza reads:

The hard sand breaks,
And the grains of it
Are clear as wine.⁶⁹

This introduction gives the definite image of the poet sees sands, and the usage of word “breaking,” implies motion of something, breaking the sand, which is confirmed in the next stanza- is the sea. This creates visceral imagery. In the first part, the poem creates questions which are answered either directly in the next line, or in the next stanza, which plays a role in the direct treatment, as in the first paragraph, the question is “what does the sand break on,” and the answer is provided in the second stanza- “The wind.” The same technique is used in the third stanza as well, which goes like:

But more than the many-foamed ways
Of the sea,
I know him
Of the triple path-ways,
Hermes,
Who awaiteth.⁷⁰

⁶⁸ Pound, “A few don’ts by an Imagiste,” 199.

⁶⁹ Doolittle, “Hermes of the Ways,” 118.

⁷⁰ Ibid., 118.

The immediate question of the poem is who does the poet know, and what reference is the “triple path-way,” but yet again, this is answered in the fifth line of this stanza- Hermes, a Greek god, a messenger, god of three things- travelers, hospitality and flocks,⁷¹ which is repeated in the next stanza, as the next “mystery” is who he is, which is answered:

Dubious,
Facing three ways,
Welcoming wayfarers,⁷²

This question-answer chain can be attributed to the first rule of Imagism, where even though the poem might create confusion about the subject, the subject is addressed in the poem within a couple of lines. Another example of the direct treatment of the “thing,” is the stanza:

The boughs of the trees
Are twisted
By many bafflings;
Twisted are
The small-leafed boughs.
But the shadow of them
Is not the shadow of the mast head
Nor of the torn sails.⁷³

Where frequented repetition can be seen in words such as “twisted,” “boughs,” and “shadow.” This repetition of certain words can capture attention, and stand out in the poem as important, and crucial to the image. The directness of repetition of the words in the poem is tied to the second rule of Imagism, the economy of words, as the repeating words showcase the simpleness of the language, so it does not distract from the meaning of the poem.

⁷¹ Bungard, “Reconsidering Zeus’ Order: The Reconciliation of Apollo and Hermes,” 443.

⁷² Doolittle, “Hermes of the Ways,” 118.

⁷³ Ibid., 120.

The second rule, to use absolutely no word that does not contribute to the presentation, is the most visible in the fourth stanza in the first part of the poem, which is:

Dubious,
Facing three ways,
Welcoming wayfarers,
He whom the sea-orchard
Shelters from the west,
From the east
Weathers sea-wind;
Fronts the great dunes.⁷⁴

The subject of this stanza is Hermes, who is mentioned in the previous lines, and thanks to the economy of words, practiced by Imagism, omits Hermes, or even his pronoun altogether, until the fourth line of the stanza. Similarly, it is applied on the line “from the east,” as the word “shelters” is excluded, and not repeated from the preceding line.

The third rule, “to compose in sequence of the musical phrase, not in sequence of the metronome,” can be seen throughout the poem, but is the most prominent in the second stanza,

Far off over the leagues of it,
The wind,
Playing on the wide shore,
Piles little ridges,
And the great waves
Break over it.⁷⁵

The motion of wind and waves are portrayed in the line breaks, as it creates a notion of movement, which is cut short by the waves crushing into the shore. It is most prominent in the lines “And the great waves// Break over it.” As the break of the waves is palpable, simulated in

⁷⁴ Doolittle, “Hermes of the Ways,” 118-9.

⁷⁵ *Ibid.*, 118.

the actual break of the line, finished by a full stop, creating a clear cut of the image. Doolittle plays with rhythm throughout the poem, but is the most visible in the second stanza in the second part:

Apples on the small trees
Are hard,
Too small,
Too late ripened
By a desperate sun
That struggles through sea-mist.⁷⁶

As the first line with its length almost imitates the small trees, is followed by two, two syllable lines, and from the third line, each line gains one syllable, so in the line “too small,” are two syllables, and in the final line of the stanza, “that struggles through sea-mist,” is six syllables long, showing, how H. D. is not following the standard meter.

In order to compose minimalist verse, H.D., an impressionist, removed all of the flowery descriptions from the poetry of the Victorian era, redefining herself as an Imagist poet, as Hugh Kenner explains.⁷⁷ While she presents us with a number of pictures of the water and the land and alludes to the Greek god Hermes, she hints at a story rather than outright stating it, letting us become absorbed in her pictures as pictures and to come up with our own renditions of what is happening in terms of narrative. One can imagine the speaker standing in front of the water, waiting for a ship that she is not sure will arrive. She is speaking to the god Hermes, who she understands might or might not assist the ship in making it safely to shore. The next poet is closely tied to H. D., as it is Richard Aldington, her husband, with whom she joined Imagism, and his poems were featured in the first Imagist Anthology.

⁷⁶ Doolittle, “Hermes of the Ways,” 119.

⁷⁷ Kenner, *Hermetic Definition*, 59.

Richard Aldington- “Au Vieux Jardin”

The poem, published in *The Anthology* in 1914, depicts a garden, in the simple, colorful descriptive language that exercises the imagistic rules. A contemporary setting, the imagist garden is frequently a park that is permeable to the city, its residents, and its structural flows. A great deal of these poems depict gardens that reach into the city and vice versa. Imagist gardens serve a variety of purposes and exhibit the various political action of the imagists, as evidenced by the wide range of imagist poetry and the popularity of the garden traditional theme.

I have sat here happy in the gardens,
Watching the still pool and the reeds
And the dark clouds
Which the wind of the upper air
Tore like the green leafy boughs
Of the divers-hued trees of late summer;⁷⁸

The first part of the poem shows signs of emotionality, as Aldington finds beauty in nature, but not in people. He makes it clear to the reader where he finds life and reality—or, more specifically, the kind of life and reality he prefers. In fact, Aldington’s moral and spiritual dissatisfaction with modern life is already evident in his pre-war writings.⁷⁹ This adornment for nature can be seen throughout the poem, but specifically in lines “But though I greatly delight/ In these and the water lilies,” as Aldington is able to connect nature and his emotions, through the first rule of imagism, direct treatment of the “thing”, as he immediately from the first line addresses the exact emotional state he is in: “I have sat here happy in the gardens/Watching the still pool and the reeds” so the reader acknowledges his happiness, and the sole reason for it—he is in a garden. This emotion continues until line 9, “That which sets me nighest to weeping,” but even this emotion comes from seeing the garden, as it is explained on the next line, therefore

⁷⁸ Aldington, “Au Vieux Jardin,” 43.

⁷⁹ Barlow, *Imagism and after: a study of the poetry of Richard Aldington*, 71.

the reader does not bare any confusion about the author's state, thanks to the first rule of Imagism.

When it comes to the second rule of Imagism, to use absolutely no word that does not contribute to the presentation, Aldington yet again complies with it, as every word used in the poem contributes to the meaning or presentation of the work. The simplicity of the language, closely tied with the first rule about directness, shows the genuine and transparent motif for the poem- a sort of a love letter to nature. This economy of words can be seen on the last line of the poem, simply stating "among them," followed by a full stop, ending on a plain and straight-forward message that this beauty makes the poet cry, and this rule can be seen throughout the last part of the poem, that goes like:

That which sets me nighest to weeping
Is the rose and white color of the smooth flag-stones,
And the pale yellow grasses
Among them.⁸⁰

The fragmented short lines of observations in nature create this mental image of looking around the garden, seeing different snippets of the environment around the poet, almost creating a notion of taking pictures with a camera, which is done through the simple, yet vibrant description of the garden, using words depicting colors, like white, pale yellow, or green leafy boughs. These easy to grasp and straight-forward words capture attention and leave no room for confusion or distraction, and instead create a precise image of the scene. Using this technique, the poem is able to convey the direct and clear picture of what the poet is seeing- white stones, yellow grass, green boughs, or dark clouds.

⁸⁰ Aldington, "Au Vieux Jardin," 43.

Regarding the last rule, to compose in sequence of the musical phrase, not in sequence of the metronome, the rhythm of the poem is not traditional, composed in free verse. The first part of the poem showcases this rule.

I have sat here happy in the gardens,
Watching the still pool and the reeds
And the dark clouds
Which the wind of the upper air
Tore like the green leafy boughs
Of the divers-hued trees of late summer;⁸¹

Except the first and last line of this part, there is no comma nor full stop in those four lines, which creates a flowing, almost rushing feeling, as the poet is looking over the garden, trying to experience it in its entirety, and all at once. The musicality of that part of the poem creates movement, which can be described as swift, yet still focused. On the fourth line, the subject is wind, therefore the rhythm of the first half of the poem is simulating the motion, which is created with no interpunction, “tearing” the lines, just like the wind tore the dark clouds. Aldington was not the only poet writing about everyday life in *The Anthology*, for as the following poet is F. S. Flint, and his featured poem.

F. S. Flint- “Hallucination”

The last poem that will be analyzed in this chapter is “Hallucination,” published in 1914 in *Des Imagistes: An Anthology*. The poem exercises all three rules of Imagism, starting with the first one, the direct treatment of the “thing.” The poet starts with a blunt descriptions of a room, a room that he knows. This statement sets the tone of the poem, as he is showing the reader a brief window into his ordinary life. By pointing out the ordinality of everyday life, it captures the image of normality, and elevates it to art, in the form of a poem. Flint continues the first

⁸¹ *Ibid.*, 43.

stanza with a direct and pointed description of the house he is in, but it is garnered in a mystic and nostalgic aura, partly because of the title- “hallucination,” causing the reader to approach the poem with weariness, and partly because of the last line of the stanza “in a dream of years ago.” The descriptions in this stanza are composed with simple words, using the word “before” twice, to pinpoint the importance of the information that it is a reoccurring theme, which brings the attention to the image of a familiarity. This is the stanza in its entirety:

I know this room,
and there are corridors:
the pictures, I have seen before;
the statues and those gems in cases
I have wandered by before,—
stood there silent and lonely
in a dream of years ago.⁸²

The second rule of Imagism, to use absolutely no word that does not contribute to the presentation, can be seen most vividly in the fourth stanza, as the poet is slipping in and out of consciousness, switching from a dream-like descriptions, and the reality, which can be characterized by shorter words and briefer lines, such as:

But my baby moves and tosses
from side to side,
and her need calls me to her.⁸³

The bluntness and simplicity of the words show the reader the character of Flint’s everyday life, by magnifying the ordinary, he creates an experience that can reach anyone with a newborn child, so by pointing out the common occurrences of life, he sort of freezes the moment in time.

⁸² Flint, “Hallucination,” 32.

⁸³ *Ibid.*, 32.

This is opposed to the previous stanza, which is, as was established already, resembling more of an illusionary, dreamy state, which reads as follows in full:

But once again this old dream is within me,
and I am on the threshold waiting,
wondering, pleased, and fearful.
Where do those doors lead,
what rooms lie beyond them?
I venture...⁸⁴

It is visible in this stanza, that there are longer, more complex words and phrases like “threshold,” or “wondering, pleased and fearful,” which are a stark contrast to the following stanza with brief and easy to grasp words, and no adjectives, ellipsis, nor questions anywhere in said part of the poem. The second rule can also be visible in the second stanza,

I know the dark of night is all around me;
my eyes are closed, and I am half asleep.
My wife breathes gently at my side.⁸⁵

As the author uses short sentences separated by a comma, which create the allusion of a person just waking up from their sleep in the middle of the night. This allusion flows into the third and final rule of Imagism, as regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome. This rule is used in the second stanza, as can be seen above, but the same method is used in the last stanza as well, only the complete opposite, juxtaposing the previous simulation of almost twitching, with the short sentences, used more like images: “my eyes are closed, and I am half asleep.” So, when the poem ends with this stanza:

Now I stand awake, unseeing,
in the dark,

⁸⁴ Ibid., 32.

⁸⁵ Ibid., 32.

and I move towards her cot...
I shall not reach her... There is no direction...
I shall walk on...⁸⁶

It is almost palpable that the author is tired, falling asleep, based on the first stanza, the title of the poem and the overall references, the author begins to dream. This is done by the use of an ellipsis, and the seeming pointlessness of the last three lines, as the author points out himself-directionless, which is achieved by the third rule of Imagism.

Final look on the poets of The Imagist Anthology

This chapter provided the analysis of the often-overlooked poets in the anthology published in 1914, and how the rules of Imagism are applied to their poems. In the poem “Hermes of the Ways,” Hilda Doolittle uses an archaic topic, such as the god Hermes, or Mercury, and she uses a modern form, like Imagism, where she used short, simple, and precise language, except one archaic form in the shape of a word “awaiteth,” and she directly addresses the topic at hand, she is waiting for someone by the sea, with plenty of descriptions of the waves being the proof. Lastly, she uses the line breaks strategically, so she can simulate the waves, and the unpredictable nature of the sea. The next poem that was analyzed was “Au Vieux Jardin” by Richard Aldington, and he also showcased all three rules on his poem, where he directly addressed the scene, and how he feels about it, as well as does not use any words that do not contribute to the poem, and the usage of line breaks instigates the briefness of his time in the garden, simulating the quick view on the nature. The last poem was by F.S. Flint, called “Hallucination,” and this poem also uses all three rules, starting with the direct treatment of the “thing,” where he immediately focuses on the ordinary life of a married man with a newborn child, waking up from a dream, which he follows up with using only the necessary language,

⁸⁶ Ibid., 32.

not embellishing his experience, and by using the ellipsis on the end of the poem, the reader can almost feel the author falling back to sleep, or maybe the reader can speculate if the entire poem was not but a dream.

Chapter V: Conclusion

The end of Imagism

Imagism was a brief, fleeting movement, as it was officially formed in 1913, and ended in 1917. T. S. Hulme began outlining the movement's ideas in 1909, but it was in 1913, when Pound published the movement's name and the three rules of Imagism in the magazine *Poetry*. After publishing *Des Imagistes, an Anthology* in 1914, including F. S. Flint, Richard Aldington, H.D., Amy Lowell, William Carlos Williams, Allen Upward, Ezra Pound, James Joyce and more, Pound left the movement, as he had disagreements with Lowell, and the movement, under the editorial hand of Lowell and Aldington fell apart,⁸⁷ right after publishing the second anthology, called *Some Imagist Poets* in 1917. The movement, however brief, had its impact on modernist poetry, and continued to influence the poetry of Pound and Williams, long after they both left the movement to evolve in terms of their poetry.

William Carlos Williams and his departure from Imagism

William Carlos Williams, once considered a close friend of both Pound and Doolittle, cut all ties with the group when he published his book *Kora in Hell*, and because he did not apply the rules of Imagism, even though it was published only three years after the *Imagist Anthology*. Williams apparently caused damage by trying to create his specific American verse and not following the Imagist rules, which ended the friendship he had with Pound and Doolittle and ended his involvement with Imagism.⁸⁸ This, however, was not Williams's only hinderance, as Williams' *Spring and All* is a response to T. S. Eliot's poem the year prior, where both are about spring, but *The Waste Land* is specifically set in April. With Eliot's main theme of death after the World War, Williams focuses more on the rebirth of nature after the war. *The Waste Land*

⁸⁷ Bellew, "“At the Mercy of Editorial Selection”: Amy Lowell, Ezra Pound, and the Imagist Anthologies," 35.

⁸⁸ Movius, "Caviar and Bread: Ezra Pound and William Carlos Williams, 1902-1914," 383.

was written in a contemporary and traditional form, and the combination of free verse and blank verse is a European influence. This was a huge hindrance for Williams, as he wanted to create specifically American verse. He said that poem set him back 20 years: “Critically, Eliot returned us to the classroom just at the moment when I felt we were on a point to escape to matters much closer to the essence of a new art form itself—rooted in the locality which should give it fruit”.⁸⁹ After suffering several strokes later in his life, he decided to write and publish “Asphodel, That Greeny Flower,” which showcases in several parts in the poem the influence, that Imagism had on Williams, decades later, for example, in the part of the poem which can be seen here, it is visible that the language is simple, direct, addressing the fact that Williams thought he would be punished for cheating on his wife after he will die,⁹⁰ while the irregular pattern and free verse is applied, using the page as a canvas.

So that

I was cheered

when I came first to know

that there were flowers also

in hell.⁹¹

Ezra Pound after Imagism

Pound played a key role in the movement as he searched for, evaluated, and even named the poetry he was introducing to American readers, such as Imagism. Pound relocated to Italy in 1924, when he became intensely concerned with economic reform. He also grew more and more active in Italian fascism in the west and the United States, which he saw as a potent vehicle for his own economic and cultural ideals. The United States Army detained him for treason in 1945 at the end of World War II. When he was admitted to St. Elizabeth’s Hospital in

⁸⁹ Williams, *The Autobiography of William Carlos Williams*, 267.

⁹⁰ White, “The Early Career of William Carlos Williams: A Critical Facsimile Edition of His Uncollected Prose and Manuscripts,” 119.

⁹¹ Williams, *The Collected Poems of William Carlos Williams, Vol. 2: 1939-1962*, 318.

Washington, D.C. and determined to be insane, the accusations against him were withdrawn. Pound's poem "The Pisan Cantos," a development of *The Cantos*, was chosen as the first recipient of the Bollingen Prize, which was originally presented by the Library of Congress, at the time of Pound's institutionalization.⁹² A major literary and cultural debate erupted when Pound, a traitor to the country, received this award for the best American poetry. In some ways, Pound's opposition to capitalism and his economic theories are the intellectual forerunners of both his interest in fascism and the anti-Semitic viewpoints that he frequently voiced in both poetry and prose. Anti-capitalism is a concept that, in Pound's view, has its roots in a very particular cultural context: late nineteenth-century American culture. In this culture, as Pound experienced and saw it, art was viewed as a decorative art that was subject to the editorial tastes of popular magazines like *The Atlantic*.⁹³ Poetry was also treated as a kind of commodity, which Pound believed destroyed the potential for originality and elevated money over art. Pound's technique is constantly used to emphasize intensity, immediateness, or what he refers to as "the impulse," and later on, after Imagism, Pound created the idea of a "vortex" where all poetry heads, therefore creating a new movement known as Vorticism.⁹⁴

The forgotten F. S. Flint

The least well-known member of the Imagist movement today, F. S. Flint, was the only poet in London in 1912 who was entirely familiar with all the currents of contemporary French poetry and who warmly extolled the many "-isms" from both banks of the Seine to his colleagues. With this information, he not only contributed to the start of the obsession with France, but he also provided the Imagists with inspiration for their own artistic endeavors as well as direction and weapons for their attacks. From 1913 on, Flint's duty was essentially to sate the appetite he had contributed to developing. Without a doubt, his peers acknowledged

⁹² Hammer, "9. Pound," 7:15.

⁹³ *Ibid.*, 17:58.

⁹⁴ Chilton, Gilbertson, "Pound's 'Metro' Hokku": The Evolution of an Image," 232.

him as the foremost expert on French poetry, their mentor, and resource of knowledge. At Imagist gatherings, Flint was constantly in the background due to his unobtrusiveness, which Aldington has characterized as having “an almost imbecile modesty.” He had a better understanding of French literature than Pound, more discrimination than Amy Lowell, and was undoubtedly just as fanatical as both of them, but he lacked the dynamic flame of these two Americans who were both messiahs from birth.⁹⁵ Flint’s modesty even made the importance of the crucial job he did for society invisible. He has never received praise from his fellow Imagists for his accomplishments, and his contributions to the Imagist movement are overlooked.⁹⁶

Aldington’s contributions after the 1917 Anthology

H.D.’s husband, did not agree with Pound’s later ideas about Imagism, therefore alienating himself from the original group of poets. The preface and presentation of Lowell’s anthology, *Some Imagist Poets*, are radically different than the first anthology that Aldington is a part of, alongside with Pound. The uncredited prologue provides a comprehensive, six-point exposition of the literary theory underlying Imagism. It was authored by Aldington with editing assistance from Lowell. Additionally, it emphasizes the collaborative character of the collection while relaxing the group’s exclusivity: “We wish it to be clearly understood that we do not represent an exclusive artistic sect; we publish our work together because of mutual artistic sympathy, and we propose to bring out our cooperative volume each year for a short term of years, until we have made a place for ourselves and our principles such as we desire.”⁹⁷ In this sense, the writers contend that this is a group of authors rather than a “artistic sect” or movement. *Some Imagist Poets*, in contrast to Pound, who selected the volume’s authors, poems, and organization, is driven by individual selection and participation and reads as a collaboration. In general, commentators have praised Pound’s anthology and largely

⁹⁵ Breunig, “F. S. Flint, Imagism’s “Maître D’école,” 136.

⁹⁶ *Ibid.*, 136.

⁹⁷ Aldington et al., *Some Imagist Poets*, 8.

disregarded Lowell's subsequent edition, which included poems by Aldington.⁹⁸ The movement did not originate from the poetry that Aldington, H.D., and others had already written, despite his best efforts over the following years to do so. Instead, the movement grew out of the poetry that Aldington, H.D., and others had already written.⁹⁹

Hilda Doolittle and her continuations with Imagism

When Hilda Doolittle's pen name "H.D." is brought up, people typically recall that she was one of the imagist poets who, at the turn of the century, transformed the direction of modern poetry by inventing the "image" and free verse.¹⁰⁰ Her earlier poems, such as "Oread" or "Heat," continue to frequently appear in anthologies of contemporary poetry, although the more challenging epic poetry she later produced is rarely studied or taught. It's "as though five of the shortest pieces in 'Harmonium' were stand for the life's work of Wallace,"¹⁰¹ Hugh Kenner wrote in his review of *Hermetic Definitions* remarked to describe H.D. as an imagist poet. One of the puzzling questions that may occur is, why is H.D. not as referenced as her peers. H.D. is a product of the same literary lineage as T. S. Eliot, Ezra Pound, William Carlos Williams, and D. H. Lawrence, who are considered to be "established" writers. She actually had a close relationship with these artists; she had been friends with Williams since their student days in Philadelphia; she had known Pound and had almost wed him; and, perhaps most significantly, she was a key player in the London literary circle that gave rise to the dazzling array of artistic "isms"—such as impressionism, dadaism, vorticism, and futurism—before the First World War's devastation turned this group into a chaotic spiritual wasteland.¹⁰² She was one of the first Imagist poets, with Pound practically "creating" the movement for Doolittle, and after

⁹⁸ Bellew, "At the Mercy of Editorial Selection": Amy Lowell, Ezra Pound, and the Imagist Anthologies," 35.

⁹⁹ Barlow, "Imagism and after: a study of the poetry of Richard Aldington," 46.

¹⁰⁰ Friedman, "Who Buried H. D.? A Poet, Her Critics, and Her Place in 'The Literary Tradition,'" 801-2.

¹⁰¹ Kenner, *Hermetic Definition*, 59.

¹⁰² Friedman, "Who Buried H. D.? A Poet, Her Critics, and Her Place in 'The Literary Tradition,'" 802.

1917, H. D. continued writing under the movement, but as the poetic world moved on, she was left behind.

Conclusion to the thesis

As the thesis illustrates, Imagism had an impact on Modernist poetry, thanks to the established rules, and the poets. The rules, published in *Poetry* in 1913 are as follows: Direct treatment of the “thing,” whether subjective or objective. To use absolutely no word that does not contribute to the presentation. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.¹⁰³ The aim of the thesis was to analyze poems by William Carlos Williams, Ezra Pound, Hilda Doolittle, Richard Aldington, and F. S. Flint. The rules of Imagism were showcased on the poems of these poets, how each poem fits in the movement, how the applied rules looks like on different poems, and the contribution of these poems to the poetic movement overall.

¹⁰³ Pound, “A few don’ts by an Imagiste,” 199.

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