## *Imagism reconsidered, with special reference to the early poetry of H. D.*

Kita, Yoshiko

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Yoshiko Kita

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Thesis Abstract.

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The main aim of this thesis is to examine how H. D. developed her poetics during the Imagist movement by looking especially at her work in the Imagist anthologies (1915-1917). In order to identify the distinctive qualities of H. D.'s poetry, I shall compare it with that of other Imagists, notably Richard Aldington, John Gould Fletcher, F. S. Flint and Amy Lowell. Previous discussions of H. D.'s early poetics have been held within the context of Ezra Pound's aesthetics, and the characteristics of her poems which are inconsistent with Pound's criteria have been ignored. Hence, one of the most useful strategies to reinterpret H. D.'s poetry is, first and foremost to reconsider Pound's Imagist theory from a different viewpoint. Because of this, in the first half of this thesis, I will consider Imagism in respect of Japanese poetics; for as regards the relationship between Pound's theory and the haiku and the Chinese ideograph, there are some important issues which have been hardly discussed. So, these issues provide room for reconsidering the formation of Imagism. Since H. D. left behind hardly any literary criticism, her poems are the most useful source from which to draw clarification of her poetic criteria. Moreover, her correspondence with Amy Lowell provides significant evidence for an examination of H. D.'s poetic practice at this time. In the second half of the thesis, by quoting her own words in letters to Lowell, I identify the characteristics of H.D.'s Imagism which obviously differ from Pound's theory, and trace her development within the Imagist period. By raising a number of critical issues, I intend to illuminate the diversity of Imagism.

CONTENTS.

DECLARATION.

This thesis is original work of the author except where acknowledged by reference, and no part of the thesis has been previously submitted for a degree in this or any other university.

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I make grateful acknowledgement to the Amy Lowell Trustees for permission to quote her unpublished correspondence under the Will of Amy Lowell. Grateful acknowledgement is also given to New Directions Publishing Corporation for permission to quote from previously unpublished correspondence of H. D.

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# OVERVIEW

In a letter to Amy Lowell (February 1916; no exact date), H. D. refers to the tense atmosphere in which the Imagist poets lived at that time, in the midst of the First World War:

> You see, this war period, our joint income is about 3 pounds a week --- We live here extremely comfortably on it. And because we live simply, really poor "artists" have no feeling of pride in asking us for little loans! --- You see what I mean? ... --- I can not write you what I think, feel & know about this terrible war. ... --- We are all weakened by this continual strain![1]

These words survive as a record of the voice of H. D., a young expatriate American female poet in quest of her own poetics, being involved in the Imagist movement in London. They provide a striking contradiction to the conventional opinion of H. D. as in Glenn Hughes' words below:

> H. D. is a lonely figure, and her loneliness cries out from her poems. She is not of this world, but of one long past, and we must not look to her for an interpretation of modern life. All that she brings to the twentieth century is a vision of beauty which has not altered since the days of Homer, and which may be perceived only by those who have within themselves something likewise fixed and immutable. Her shyness and her incapacity to assimilate the life of today have

> caused her much pain, but this has been made to serve the purpose of her art.[2]

There is the enormous gap between H. D.'s own words and Hughes'. So, the main purpose of this thesis is to reconsider H. D.'s early poetry during the Imagist movement based on a major premise that her early poems should be discussed from a completely different angle from the conventional one.

H. D.'s biographical details during the Imagist period have been examined carefully. For instance, in the Introduction to Collected Poems, 1912-1944, Louis L. Martz takes them into account in order to interpret H. D.'s works. As regards the importance of her early days in London, in the foreword to Tribute to Freud, Norman Holmes Pearson comments as follows:

> 'The past is literally blasted into consciousness with the Blitz in London,' H. D. said. Her sessions with Sigmund Freud, when she first wrote about them in 1944, were a part of the past. With him, the desk and walls of his consulting room filled with bibelots which were tokens of history, she had gone back to her childhood, back to the breakup of her marriage and the birth of her child, back to the death of her brother in service in France, and the consequent death, from shock, of her father, and back to the breakup of her literary circle in London -- Aldington, Pound, Lawrence, each gone his way. In the Vienna of the early 1930s, with its lengthening shadows, she was putting together the shards of her own history, facing a new war, knowing it would come, fearing it as she had feared its predecessor.[3]

H. D.'s early days in London are thus significant throughout her literary career. My aim here is especially concerning her poetic technique during this period; to examine how H.D. developed her poetics in relation to other Imagist poets. I will examine this issue by looking at her early poems, especially those in the Imagist anthologies (1915-1917). In the present work, I would like to clarify the distinctive qualities of H. D.'s early poetry through my discussion.

First, however, I wish to explicate a method which I shall adopt throughout my discussion. There are two sections: Part I, "Imagism Reconsidered in Relation to Japanese Poetics"; and Part II, "The Distinctive Qualities of H. D.'s Early Poetry, 1913-1919." The reason that I have placed the section on Japanese poetics before that on H. D. is to reconsider the formation of Imagist aesthetics in the first place. Generally speaking, Ezra Pound's acknowledgement of the role of H. D. in the Imagist movement has been widely accepted: "The name [Imagiste] was invented to launch H. D. and Aldington before either had enough stuff for a volume."[4] More crucially, the characteristics of H. D.'s later Imagist poetry have been judged by Pound's account: "She [H. D.] has also (under I suppose the flow-contamination of Amy and Fletcher) let loose dilutations and repetitions, so that she has spoiled the 'few but perfect' position which she might have held on to."[5] In most cases, the discussions on H. D.'s early poetics have been held within Pound's aesthetics, and the characteristics of her poems which are inconsistent with

Pound's criteria have been liable to be ignored. Hence, one of the most useful strategies to reinterpret H. D.'s poetic quality is, first to reconsider the Imagist poetics from a different viewpoint. Because of this, I will consider the Imagist movement in respect of Japanese poetics; for as regards the relationship between Pound's Imagist theory and Japanese poetics, there are some important issues which have been hardly discussed. So, these issues would provide room to reconsider the formation of Imagist theory.

Seiji Shikina has discussed Imagism in relation to the haiku in The Adaptation of the Haiku Form in the Poetry of the Imagists. As for Pound, Fletcher and H. D., he examined a common point that their poetry and the haiku shared. Shikina is consistent in his opinion about the importance of the haiku to the Imagist poets throughout his discussion. However, there is a conspicuous point where my opinion differs from Shikina's conventional viewpoint: as in "Because of Pound's enormous influence upon her, H. D. seems to have become an excellent disciple of Pound."[6] Moreover, concerning the aesthetic aspect of H. D.'s poetry, he gave a negative account, saying that "H. D. like the haiku (sic) poets, does not seem to have the sustaining power to write longer poems."[7] This latter suggestion is a disputable point both in respect of H. D. and in respect of the haiku. As Shikina's discussion shows, the difficulty in examining the issue of the relationship between H. D.'s poetry and Japanese poetics is that unlike other Imagists, there is no apparent evidence for her interest in the haiku during the Imagist period. As long as her opinion of Japanese poetry

has not been disclosed anywhere so far, the only effective way of approaching this issue seems to be by applying others' theories of the haiku, such as Pound's, to H. D.'s poems as many critics have done. But, in those cases, it would be difficult to examine H. D.'s poetic criteria outside Pound's aesthetics, and those characteristics of H. D.'s poetry that are inconsistent with Pound's criteria would be discarded.

Therefore, in Chapter 2, "The 'Image' in Relation to the Japanese Haiku," first and foremost, I would like to reconsider the relationship between Pound's Imagist theory and the haiku. As regards this issue, the relationship between the Imagist movement and Japanese materials such as the haiku, there are a good few significant studies: The Japanese Tradition in British and American Literature (1958) by Earl Miner, The Pound Era (1971) by Hugh Kenner, Victory in Limbo: Imagism 1908-1917 (1975) by J. B. Harmer and so forth. My discussion on Imagism and Japanese poetics owes a great debt to these predecessors. Considering the results of these studies, in Chapter 2, I will examine the relationship between the Imagist movement and Japanese poetics from a reverse viewpoint, that is to say from the viewpoint of Japanese prosody; in order to clarify the particular characteristic of the haiku which was significant to Pound's Imagist theory.

Chapter 3, "Imagism and the Chinese Ideograph" is an extension of the discussion in the previous chapter. Pound's ideographic method was cultivated during the Imagist period through his acquisition of Ernest Fenollosa's Oriental

manuscripts in 1913. It is a widely accepted opinion that the ideographic method was important for Pound's development of his poetics toward longer poetry, The Cantos. The main purpose of this chapter is to explicate the characteristics of Pound's poetic criteria by examining his interest in the Chinese ideograph[8]: it has a close relationship with his use of the haiku; and at the same time, it clearly shows how his poetic criteria are different from other Imagists'. This is essential to the development of my discussion of H. D.'s poetics in Part II, "The Distinctive Qualities of H. D.'s Early Poetry, 1913-1919." Pound's criticism of her early poems after Des Imagistes has prevailed; while H. D.'s own criteria during the Imagist period have been largely ignored. In Chapter 3, therefore, before examining H. D.'s poetics in comparison with Pound's, I would like to point out the particular characteristics of Pound's poetic criteria which are marked by a distinctive difference from H. D.'s.

Kenner's chapters on the Chinese ideograph in The Pound Era show us his insights into this subject while revealing it to be profound and complicated. A significant recent study on the similar issue by Wai-lim Yip, Diffusion of Distances: Dialogue between Chinese and Western Poetics epitomizes the great width of this inter-cultural and philosophical subject. Hence, in order to deal with Pound's idea of the Chinese ideograph, it seems necessary to clarify the point of the discussion in the first place. My method of approach to this issue is related to the Imagist movement: I want to focus on the difference between Pound's idea of

the Chinese ideograph, which is included in his Imagist theory, and other Imagists' techniques such as "polyphonic prose" by Amy Lowell and John Gould Fletcher.

For this reason, I will discuss the issue of the Chinese ideograph under the title of Part I, "Imagism Reconsidered in Relation to Japanese Poetics." This is partly because of the facts that Fenollosa developed the theory of "the Chinese Written Character" under the guidance of Japanese Professor, Kainan Mori in Japan; and partly because Fenollosa used the Japanese phonetic way of pronouncing the Chinese ideograph. But it is also because of the point of my discussion here: Pound's interest in the Chinese ideograph is an extension of his devotion to the ocular aspect of poetic language, as in his "super-position" theory based on the haiku. Therefore, the aim of Chapter 3 is not to analyze the system of the Chinese ideograph itself. In this sense, especially considering the fact that Pound's acquisition of Fenollosa's The Chinese Written Character as a Medium for Poetry was during the Imagist period, I would like to limit the extension of my discussion in this chapter to within the Imagist movement.

Part I concerning Japanese poetics thus prepares for the discussion in Part II, "The Distinctive Qualities of H. D.'s Early Poetry, 1913-1919." Based on the discussions on the aesthetic characteristics of Poundian Imagism in the previous part, I would like to examine the distinctive qualities of H. D.'s early poems in this part. In Chapter 4, "Ezra Pound and H. D: Imagist Theory and Poetic Practice," I will discuss how H. D.'s early poems are inconsistent with

Pound's theory in terms of their techniques and stylistics. As regards H. D. 's Imagist poems, Pound's opinion alone has usually been considered by critics and H. D.'s own criteria were almost neglected, except a few important claims; such as Cyrena N. Pondrom's "H. D. and the Origins of Imagism," Diana Collecott's "H. D.: 'IMAGISTE'?," Andrew Thacker's "Amy Lowell and H. D.: The Other Imagists" and so on. In this chapter, quoting these critics' opinions, I will analyze each individual poem of H. D. during the Imagist period according to several characteristics of her early poems; in order to show how her poetics differs from Pound's.

Since H. D. left behind hardly any literary criticism, her poems are the most useful source to clarify her poetic criteria. Moreover, H. D.'s correspondence with other Imagist poets such as Lowell could be significant evidence on which to base an examination of her idea of good poetry in the Imagist movement, just as I quoted one of H. D.'s letters to Lowell at the beginning of this section. H. D. frequently exchanged letters with Lowell during their editorial collaboration on the Imagist anthologies between 1914 and 1917. They also discussed their poems along with those of other Imagists. Thus, in Chapter 5 "Amy Lowell and H. D.: The Imagist Anthology and Their Correspondence, 1914-1917," I will chronologically view H. D.'s poetic development especially in the Imagist anthologies (1914-1917), while quoting her own words in letters to Lowell as evidence supporting my discussion.

The arguments in these chapters introduce the issue of gender; for compared with male modernists, the

contributions of female modernists such as H. D. and Lowell have been underestimated in the Imagist movement. For instance, in his Introduction to Imagist Poetry, Peter Jones says about Lowell: "She had arrived in England from Boston in 1914 eager to be the high-powered saleswoman of Imagism to America.... She had an excess of money and character."[9] Lowell's position in Imagism is liable to be estimated as a wealthy "saleswoman" of the movement as in Jones' remark. But, when her contribution has been seen from the perspective of female modernists, the passage above has been rewritten as follows:

> The prevailing image handed to us is one of a fat, frustrated woman who penned the famous line 'I am a woman sick with passion.' But the image is wrong; and the line was not written about herself. Amy Lowell was a vigorous, outspoken and indefatigable supporter of the new poetry, a generous and warm friend to other writers, an important benefactor of the little magazines, and a poet whose best and most personal work reflects the deeply satisfying lesbian relationship she enjoyed with her partner, Ada Russell.[10]

This statement could be proved by Lowell's own words in her letter to H. D., in which she encourages H. D. in the contribution to the Imagist anthology:

> Your second set of poems was certainly better than the first. And I think your arrangement is very good indeed. Personally, the one I like best is "Midday." I love that one. They are all beautiful.

> Your things always are, and give me the very greatest pleasure.[11]

And in the same letter:

> I cannot tell you how I long to see you both (H. D. and Richard Aldington). There are no two people in the world whom I miss so much and whom I feel it such a loss to be parted from. I wish this weary War would end and permit us all to meet again, and I wish more than I can say that you and Richard could come over here, where I am sure we could all shove together into an excellent position.[12]

The purpose of Part II is, therefore, to illuminate the characteristics of H. D.'s poetics which obviously differ from Pound's; and by raising a number of issues concerning poetic techniques, I shall look at the diversity of the Imagist movement including the contributions of female Imagists such as H. D. and Lowell.

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Notes

[1] H. D. letter to Amy Lowell, February 1916, bMS Lowell 19 (8), the Houghton Library, Harvard University, Cambridge, Mass.

[2] Glenn Hughes, Imagism and the Imagists (1931; rpt. New York: Biblo and Tannen, 1972), p. 124.

[3] Norman Holmes Pearson, Foreword, Tribute to Freud, by H. D. (1970; rpt. Manchester: Carcanet, 1985), p. v.

[4] Ezra Pound, "To Glenn Hughes," 26 September 1927, Letter 225, The Selected Letters of Ezra Pound, ed. D. D. Paige (1950; rpt. London: Faber, 1982), p. 213.

[5] Pound, "To Margaret Anderson," August 1917, Letter 127, Letters, p. 114.

[6] Seiji Shikina, The Adaptation of the Haiku Form in the Poetry of the Imagists, Diss. The University of Southwestern Louisiana 1986 (Ann Arbor: UMI, 1986), 8617879, p. 151.

[7] Shikina, The Adaptation of the Haiku Form, p. 158.

[8] I would like to employ the term, "ideograph" rather than "ideogram" here, because Pound used the former around the Imagist period.

[9] Peter Jones, Imagist Poetry (1972; rpt. Middlesex: Penguin, 1985), p. 22.

[10] Gillian Hanscombe and Virginia L. Smyers, Writing for Their Lives: the Modernist Women, 1910-1940 (London: the Women's Press, 1987), p. 63.

[11] Amy Lowell, letter to H. D., 23 November 1915, bMS Lowell 19. 1 (15), the Houghton Library.

[12] Lowell, letter to H. D., 23 November 1915, the Houghton Library.

# CHAPTER 1. Introduction: Imagism and Feminism from "the Odd Angle"

It has been thus far believed that amongst Imagist poets, H. D. is one of a few exceptions who hardly showed any interest in Japanese materials, and that she has never used them in her published works. However, in her novel Asphodel, H. D. exceptionally mentions Japanese material, although it is not poetry but visual art. She refers to Japanese woodblock prints of Mount Fuji by a Japanese painter from the Edo period, Katsushika Hokusai (1760-1849). H. D.'s use of Hokusai in Asphodel clearly shows her attitude toward the subject matter as an artist, or more specifically as a female modernist. Moreover, it disproves a prevailing opinion that she never showed any interest in Japanese materials, at least in respect of painting, and that her writing remained unaffected by them. They also give us a significant instance of how H.D. used Japanese materials in her works and also of how they contributed to her writing. I will examine this issue because it is useful as a clue to H. D.'s immanent modernism.

In this autobiographical novel written around 1920, H.D. traces her own experiences as a young expatriate American female poet from her departure for Europe in 1911 to the birth of her daughter in 1919. At the beginning of Part I, Hermione Gart (representing H.D.) visits Rouen with her friend, Fayne Rabb (Frances Gregg) and Fayne' s mother, Clara. In Rouen cathedral, mentioning a

reflection in a baptismal fount,[1] Hermione tells Clara that "It's like some Hokusai drawings I saw once (you know seeing Fujiyama) a hundred views and the same idea."[2] This recollection of Hokusai by Hermione suggests that H.D. had seen his One Hundred Views of Mount Fuji, probably in America; in other words, before she went to Europe in 1911. Peter Morse says, in his essay "Hokusai's World-Wide Reputation":

> America's love for Hokusai came directly from Japan, not via Europe. The early Boston collectors, such as Fenollosa, Bigelow, and Morse, acquired many treasures during the time they spent in Japan.[3]

An influential Bostonian was Percival Lowell, who visited several countries of the Far East representing the United States government and lived chiefly in Japan from 1883 to 1893. He wrote letters to his little sister Amy Lowell during these ten years, and brought back with him many Japanese art objects. In a letter of 1917, Amy Lowell says of these Japanese things: "all through my childhood made Japan so vivid to my imagination that I cannot realize that I have never been there."[4] Thus H. D. and Amy Lowell were both aware of Japanese art before they collaborated on the Imagist anthologies -- indeed, before they were Imagists.

Around 1913, H.D. had a wide circle of literary friends in London. At that time Imagist poets were being introduced to Oriental materials in two significant ways. The first major factor was Pound's acquisition, sometime between October and December 1913, of the manuscripts of Fenollosa.

Secondly, Pound, H.D. and Richard Aldington (whom she married in October 1913) used to spend their time working in the British Museum Reading Room and meeting there. So they were working in an environment in which Japanese woodblock prints were easily accessible.

In Tribute to Freud, for instance, H.D. mentions Arthur Waley who is well-known as a translator of Japanese literature such as The Tale of Genji: " I started to tell the Professor how I had met Waley in London in the very early days, at the British Museum where I was reading and how he asked me to tea in the Museum Tea Room."[5] Waley introduced Oriental literature to Western readers from the beginning to the mid-20th century. He obtained a post in the Print Room of the British Museum in 1913. Therefore, it was certainly possible for H.D. to view Japanese prints in London. In fact, Aldington recalled, in a letter to Earl Miner, that "The early poem of mine called 'The River' was written in the B[ritish] M[useum] Print Room on a couple of Japanese colour prints."[6] H.D. and Aldington worked together as fellow poets from their meeting in 1912 until the breakdown of their marriage about 1917. Therefore, these words of Aldington's also suggest that, like her husband, H.D. was in a position to have been affected by them. Thus, considering the environment in which H.D. started her poetic career, it seems likely that she was familiar with Japanese prints in her early days.

J. B. Harmer mentions that the following poem "can be read almost as a transcript of a Japanese colour-engraving."[7]

OREAD
Whirl up, sea--
Whirl your pointed pines,
Splash your great pines
On our rocks,
Hurl your green over us,
Cover us with your pools of fir.[8]

"Oread" is one of H.D.'s earliest poems and was first published in The Egoist (February 1914) immediately after Aldington's "The River" had appeared in Poetry (January 1914). Harmer does not mention any specific work of "Japanese colour-engraving" as a source of the "transcript." However, specifying two different types of natural forces, "sea" and "rocks" to be main motifs in "Oread," we find this particular combination also in "Kaijo no Fuji" (Mount Fuji on the Sea) in One Hundred Views of Mount Fuji and in "Kanagawa-Oki Namiura" (The Great Wave off Kanagawa) in Thirty-six Views of Mount Fuji.[9] In these prints, Hokusai depicts two natural elements, "waves" and "rocks" just as H.D. does in "Oread." Both in these prints of Hokusai and in "Oread," the combination of two different types of natural elements provides the theme, and moreover they convey a sense of the great energy of the elements, especially the whirling energy of the great wave. In addition, the vegetative elements like "pines" and "fir" in "Oread" also occur in "Kaijo no Fuji."

Hence it is vital to examine whether Hokusai offered any hints on how H.D. should compose "Oread" and what elements her poem shares with his prints. To discuss these issues, I will first compare Aldington's way of using Japanese prints in "The River" with that of H.D. in "Oread," focusing especially on their techniques.

In Poetry, "The River" appears as follows:

I have drifted along this river
Until I moored my boat
By these crossed trunks.

Here the mist moves
Over fragile leaves and rushes,
Colorless waters and brown, fading hills.

You have come from beneath the trees
And move within the mist,
A floating leaf.

O blue flower of the evening,
You have touched my face
With your leaves of silver.

Love me, for I must depart.[10]

According to Aldington's account of this poem, "The River" appears to be a composite work based on "a couple of Japanese colour prints": "The landscape was certainly Hokusai's," and "The second one I don't remember, obviously a girl, perhaps an Outamaro (sic), perhaps a Toyokuni."[11] This poem subsequently underwent several modifications, and in Collected Poems (1928), it is divided

into two parts with minor changes between the first three stanzas and the last two. This division highlights the discontinuity between the two constituent parts of "The River."

Aldington mentions Hokusai with respect to the landscape, and Utamaro or Toyokuni as his source for the girl. Unlike H.D.'s "Oread," however, it is difficult to establish exactly which prints Aldington was alluding to, not only because of his confused memory of the prints but also because of the pictorial vagueness of "The River." The question is whether it would have been possible to specify that it was based on Japanese prints were it not for Aldington's own acknowledgement of this.

In order to clarify this point, I will consider "The River" in more detail. In the first stanza, the landscape "along this river" is rendered. It is developed according to the action of "I" as if "I" were in it: "I have drifted..." and "I moored...." In the second stanza, one of the details of the landscape is picked out as in "Here the mist moves." The word "Here" especially implies that it is represented through the eyes of the speaker although "I" does not appear in this stanza. Then, in the third stanza, the speaker's attention is caught by one specific thing "A floating leaf." It is addressed as "You" and this personification shows that the poet first expresses here his emotional response to the object in the poem.

In the same way, the "blue flower" in the fourth stanza is personified though there is not any specific continuity with the previous stanza. According to Aldington's

words, the "blue flower" can be interpreted as a metaphor for the girl of Utamaro or Toyokuni. Moreover the last line, "Love me, for I must depart" can be read as an intensified emotional expression directed towards the metaphor of the girl.

Thus, in "The River," as the words "this river" and "these crossed trunks" in the first stanza show, the landscape is rendered as that of one particular print. In the second stanza, the speaker's eyes are shifted to a more specific place in the landscape as the word "Here" indicates. Then, in the third and the fourth stanzas, the speaker expresses his emotional response to the particular objects: the "floating leaf" and the "blue flower." Therefore, in "The River," the speaker's attention is shifted from a distant view to the foreground. Finally, the mood which the poem conveys is intensified by the last line, "Love me, for I must depart." What is clear about Aldington's technique in "The River" is that he thus composes a story inspired by at least two prints; the landscape and the girl. These two ideas were joined by his imagination and this gives the poem its vague discontinuity.

Moreover, the last line reflects how Aldington perceived Japanese prints. In them, we may hear an echo of what Edward Said says about Flaubert as follows:

> There is very little consent to be found, for example, in the fact that Flaubert's encounter with an Egyptian courtesan produced a widely influential model of the Oriental woman; she never spoke of herself, she never represented her emotions,

> presence, or history. He spoke for and represented her.[12]

In fact, Aldington's words: "Love me, for I must depart" can be read as his "emotional response" to Japanese prints, in the sense of Miner's comment that "the early Imagists found the Japanese prints useful for pictorial and color-laden technique and exotic emotional response."[13] In the 1914 review of BLAST, for instance, Aldington also mentions Japanese prints: "...my liking for the pictures of Picasso or Mr. Wadsworth, or even Mr. Etchells does not in the least spoil my old literary liking for such terribly over-suave, over-sweet, over-graceful productions as Tanagra statuettes and Japanese prints."[14] Here the words, "over-suave, over-sweet, over-graceful productions" suggest Aldington's naive appreciation of Japanese prints as works of art. In the same way, his words, "Love me, for I must depart" give a particular direction of what his imagination found in the woodblock prints of Hokusai and of Utamaro or Toyokuni. In "The River," the subject is apparently the poet himself because the story is always told through his eyes presented as "I." As Said points out, "There is very little consent to be found" between Flaubert's "widely influential model of the Oriental woman" and herself, we should also note that his descriptions of the prints are not necessarily accurate as to what they really are. In other words, in "The River," the works of the above Japanese painters contributed to Aldington as subsidiary elements which stimulate his imagination as exotic materials.

On the other hand, in "Oread," the affinity with Hokusai's print is first of all more structural. For instance, there is some kinship between "Oread" and the words on Hokusai's "Kanagawa-Oki Namiura" by the Japanese poet Yone Noguchi.

> Oh, what a fierce action of nature in the picture! what a dreadful feeling we receive from the billows, one glance of which makes us feel drenched or drowned. Where is a picture which we can compare with this piece and give us an equally unforgettable sensation?[15]

In these words of Noguchi, a peculiar common point between "Oread" and "Kanagawa-Oki Namiura" is represented. It is an actual sensation of the great wave which these two works of art convey to us. What we perceive from Hokusai's print is the enormous power of water as if the massive wave was going to fall and break over us to make us "drenched or drowned." We also feel a similar sensation in "Oread" because all of the verbs in this poem are related to the movement of waves: "whirl up," "whirl," "splash," "hurl" and "cover."

As regards the composition of "Kanagawa-Oki Namiura," Seiji Nagata indicates: "Hokusai fixes his eyes at a low angle and looks up at the wave and Mount Fuji as if he were painting the scene on the boat like that in the print."[16] This clarifies the reason why "Kanagawa-Oki Namiura" evokes such a magnificent power of nature from a technical viewpoint.

This characteristic of the technique is also true of "Oread." In the first line, for instance, the sea water is firstly put at a higher position than the speaker, the mountain nymph by the invocation, "whirl up." Then in the second stanza, the tension of the high wave is increased by a repetition of the word "whirl." Therefore, the motions in the rest of the poem, "splash," "hurl" and "cover," are unconsciously perceived by readers, who are likely to identify themselves with the speaker through the invocation at the beginning of the poem, as the movements from the higher position than themselves. So to speak, in "Oread," we observe those motions of the great waves of the pines from a low angle as in Hokusai's print, and this gives the poem peculiar energy. Thus the affinity between "Kanagawa-Oki Namiura" and "Oread" is based on two points concerning their composition: the combinations of two different types of natural forces and a specific perspective (low angle). These technical characteristics create a similar sensation in two different art forms, the print and the poem, giving a sense of the great energy of natural forces. Hence in H.D.'s "Oread," the kinship with the Japanese print is fundamentally different from the case of Aldington's "The River." In Aldington's poem, the prints are used as the medium: the emotion which his poem evokes does not necessarily belong to the real quality of those prints but belongs to the poet's imagination, that is what Aldington's sensibility perceived in them. On the other hand, "Oread" possesses a fundamental structural similarity with Hokusai's

print, and consequently it gives this poem the ultimate affinity with the print.

To consider further the affinity between "Oread" and "Kanagawa-Oki Namiura," and her sympathy for Hokusai as an artist, I will look at how H.D. cites Hokusai in Asphodel in respect of a specific angle of vision. Mentioning the baptismal fount in Rouen cathedral, Hermione tells Clara that she "must be sure to look in the fount at the odd angle," because then "you see the whole cathedral reflected in a tiny space, all upside down with all the windows." And she refers to Hokusai as follows:

> It's not like our churches. And you do get it a little (I see what they mean) from this angle. See it's like a shell, not such a big one either and the whole of the church is reflected. It's like some Hokusai drawing I saw once (you know seeing Fujiyama) a hundred views and the same idea. The painter with a little cup or bowl, I suppose and the reflection of the mountain in the bowl. It's oriental I suppose"[17]

Here H.D. says "It's oriental I suppose." In this context, however, it is not clear what the particular point is by which H.D. acknowledged Hokusai's print to be Oriental. I would rather want to note that in the passage above, H.D. introduces Hokusai's unique way of rendering the mountain as an analogy to seeing "the whole cathedral reflected in a tiny space, all upside down with all the windows." By citing Hokusai, she emphasizes a way of seeing things from a completely different direction than the conventional one.

This analogy of the reflected cathedral in the baptismal fount with the reflection of the mountain in the bowl is interlaced with Hermione's thoughts on Jeanne d'Arc. For instance, just before the passage on Hokusai which I quoted above, she expressed her sympathy for Jeanne d'Arc as follows:

> O queen, Artemis, Athene. You came to life in Jeanne d'Arc. She's a saint now. I'd be a saint if I let them get to me. So would Fayne Rabb. I don't want to be burnt, to be crucified just because I "see" things sometimes. O Jeanne you shouldn't ever, ever have told them that you saw things. You shouldn't have.[18]

Hermione's identification of herself with "Jeanne d'Arc" is represented here as if she also "see[s] things sometimes." It is apparent that seeing things does not only mean getting visual effects but also having "visions," because Hermione also says: "They would always trap them, bash their heads like broken flowers from their stalks, break them for seeing things, having 'visions' seeing things like she did and like Fayne Rabb."[19]

There is an echo of Hermione's voice in another autobiographical novel Her, which was also written in the 1920s. In Her, H. D.'s life mainly in Philadelphia, that is, before her departure for Europe, is represented.

> In Philadelphia people did not realize that life went on in varying dimension, here a starfish and there a point of fibrous peony stalk with a snail clinging underneath it. Pictures of that sort with a

> crane shadow passing across a wild cherry half in blossom would have explained something of the sort of painting that she would not have known existed.[20]

The kinship between H. D.'s idea of poetry in these words of Her Gart (representing H. D.) and Hokusai's of painting is traceable. For instance, in a note on One Hundred Views of Mount Fuji, in which the mountain is represented from a multi-dimensional viewpoint, Hokusai says as follows:

> Since the age of six, I have had a passion for portraying the forms of objects. Since I was fifty I have produced a large quantity of pictures, but none of those painted before I was seventy have any real value. When I was seventy-three, I began gradually to understand the anatomy of birds, animals, insects and fish and the growth of trees and grasses. From eighty to ninety, I hope to make gradual progress till I have finally completely mastered their secret. When I am a hundred, I hope to be really inspired. At a hundred and ten I shall be perfect in every stroke and my pictures will be true to Nature.[21]

These words of Hokusai show his wish to present his comprehension of the world as exquisitely as possible using the objects in Nature as he lives in it. In the same way, Her's idea that "life went on in varying dimension" is also perceived by seeing the natural objects such as "a starfish," "a point of fibrous peony stalk" and "a snail."

Thus in Asphodel and Her, which were composed in the relatively early period of her literary career, H. D

expresses her association between seeing the things and a perception of the world as a poet; "having 'visions' " and "life went on in varying dimension." The former work was written around 1920-1922 and the latter in 1926-1927.[22] However, H. D. had already shown such an idea in her Notes on Thought and Vision which was supposedly composed in 1919. For instance, she mentions a Chinese poet Lo-fu from the Ming dynasty seeing an apple tree in his orchard, and emphasizes that Lo-fu really saw the tree by a repetition of that act: "He really did look at it./ He really did see it."[23] Then she clarifies a process of his verbalizing the visual image of the apple tree. By closing his eyes, the actual visual image of the tree is transformed into his own mental image. Finally, according to the poet's interpretation of the apple tree, its image comes out as poetic language. H. D. says that since "Lo-fu was a poet," to him "that apple branch, outside in the orchard, existed as an approach to something else," that is "as the means of attaining happiness, as a means of completing himself, as a means of approach to ecstasy."[24] Here "ecstasy" can be specifically associated with the fulfillment of his creative work considering that H. D. specifies that "Lo-fu was a poet." Thus his ecstasy as a poet is closely linked to his actual observation of the object, namely the apple tree here.

These two artists, Hokusai and H. D., were both extremely interested in creativity based on keen observation; Hokusai as a painter and H. D. as a poet. Probably for that reason, the affinity between "Oread" and

"Kanagawa-Oki Namiura" is more structural and more potential than the exotic emotional response as in the case of Aldington's "The River." Although it has been believed that H. D. showed little interest in Japanese materials, she was indeed affected by Hokusai's prints, hence the structural affinity of "Oread" with "Kanagawa-Oki Namiura." More importantly, her comment on the unique angle of "Haichu no Fuji" in Asphodel proves that she was really interested in Hokusai's way of "seeing things." What H. D. shared with this Japanese artist is the peculiar angle from which they interpret the world as they live in it. If we assume that the individuality of each artist is judged by the uniqueness of their way of rendering the perception of the world, Hokusai exquisitely showed this in his prints as a mature painter. It was his unique angle that H. D. responded to in a sympathetic way in Asphodel when she was developing into a mature poet. In this sense, H. D.'s words on Hokusai highlight her significant emergence as a poet who "saw things" from "the odd angle."

This uniqueness of H. D.'s perception of the world as a poet essentially resonates with the characteristic of her personal politics and modernism through the Harlem Renaissance, which has been illuminated by Susan Stanford Friedman in "Modernism of the 'Scattered Remnant': Race and Politics in H. D.'s Development." In this essay, Friedman discusses how H. D.'s political position in the development of her post-World War I modernism differs from the conventional attitude such as public activism. Friedman particularly notes that "it argues that H. D.'s personal

experience with the Harlem Renaissance played a key role in deepening and broadening her early feminism into a fully progressive modernism based on an identification with all the people who exist as 'the scattered remnant' at the fringes of culture."[25] Examining carefully the subject of race in relation to H. D.'s Borderline, Friedman concludes her discussion as follows:

> H. D.'s open identification with, even disguised desire for, Robeson played an important role in the formation of her personal politics and modernism. In the black experience defined through the Harlem Renaissance and epitomized by Robeson, she found an eloquent mirror for her own marginality, her sense of spiritual exile and alienation. Her literary articulations of racial borderlines helped her to formulate the nature of her own borderline existence as a woman in a male literary tradition, as a bisexual woman in a heterosexist world, as an American exiled in Europe, as a pacifist shattered by war.[26]

According to Friedman, the significance of H. D.'s literary attitude toward racism is marked by her insistence on personal experience as in the cases of Mandy in Her, Saul Howard in "Two Americans" and Pete in Borderline. This particular characteristic made H. D. free from "the exploitative objectification of blacks that characterized the fascination of so many wealthy white liberals involved in the Harlem Renaissance" in terms of literary expression.[27]

In addition to this, Friedman suggests that H. D.'s personal identification with marginalized groups had been already observed before the Harlem Renaissance:

> It was already encoded in Sea Garden (1916), in which her distaste for the "sheltered garden" and her celebration of wild, scraggly, stunted sea roses were images of escape into a modernist green world beyond the confines of Victorian respectability and femininity. World War I remained for her the key event initiating her own Diaspora --- "perhaps dispersion is the key-word. We were dispersed and scattered after War I," she wrote in Notes on Recent Writing (p. 10).[28]

H. D.'s "political syncretism, a modernism of the margins rather than the reactionary center"[29] explicated by Friedman in relation to the Harlem Renaissance is, therefore, her inner driving force from the beginning of her literary career, and it was fulfilled through "the odd angle" in terms of her aesthetic. H. D.'s recognition of significance of marginal viewpoint is another fundamental premise throughout my discussions in this thesis.

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Notes

[1] On the words "baptismal fount," Robert Spoo comments: "I have retained certain unusual spellings, however, either because they are attested variant spellings or because they are especially characteristic of H. D. and appear in other texts by her (some unpublished during her lifetime)." See Spoo, Introduction, Asphodel, by H. D. (Durham and London: Duke University Press, 1992), p. xvii.

2 H. D., Asphodel, p. 10.

3 Morse continues, "Today, in fact, the largest collection of Hokusai's work in the world-- the largest by far-- is in the Boston Museum of Fine Arts." This essay was included in the catalogue of an exhibition Dai Hokusai Ten: Tobu Museum of Art (Tokyo), Otsu City Museum of History (Otsu) and Yamaguchi Prefectural Museum of Art (Yamaguchi), 1993, pp. xiv-xvi. So in America there would have been ample opportunity to see Japanese woodblock prints, including Hokusai.

4 See Damon S. Foster, Amy Lowell (Boston: Houghton Mifflin, 1935; reprinted Hamden, Conn., Archon Books, 1966), p. 55. The letter quoted was to Paul K. Hisada, 13 August 1917.

5 H. D., Tribute to Freud (1970; rpt. Manchester: Carcanet, 1985), p. 167.

6 Earl Miner, The Japanese Tradition in British and American Literature (Princeton, New Jersey: Princeton University Press, 1958), p. 159.

7 J. B. Harmer, Victory in Limbo: Imagism 1908-1917 (London: Secker & Warburg, 1975), p. 131.

8 H. D., "Oread," The Egoist, 1, No. 3 (February 1914), 55.

9 According to the record cards of the Arthur Morrison Collection in the British Museum, "Kanagawa-Oki Namiura" was registered in 1906. One Hundred Views of Mount Fuji was also registered in 1915, and Waley recorded it in his Catalogue of Japanese Illustrated Books; unpublished typescript in the Department of Japanese

Antiquities, the British Museum, London. Therefore it seems that there were several opportunities for H.D. to see these prints in London as well as in America. I would like to thank the Department of Japanese Antiquities, the British Museum for their permission to view those records on Hokusai, and especially Ms. Sally Morton for her help and kindness.

Besides, it is largely believed that Hokusai composed "Kaijo no Fuji" and "Kanagawa-Oki Namiura" based on the same idea, the combination of Mount Fuji and the great wave, and that it took him about thirty years until he finally accomplished the idea in "Kanagawa-Oki Namiura" since this idea was first painted in "Oshiokuriwatowtsuwsennozu."

10 Richard Aldington, "The River," Poetry, 3, No. 4 (January 1914), 133.

11 Aldington, quoted in Miner, The Japanese Tradition in British and American Literature, p. 159.

12 Edward W. Said, Orientalism ( London and Henley: Routledge, 1978), p. 6.

13 Miner, The Japanese Tradition in British and American Literature, p. 159

14 Aldington, "BLAST," The Egoist, 1, No. 4 (July 1914), 273. I wish to thank Dr. Diana Collecott for this information.

15 Yone Noguchi, Hokusai (London: Elkin Mathews, 1925), p. 25.

16 See Seiji Nagata's comments on "Kanagawa-Oki Namiura" in the catalogue of Dai Hokusai Ten, p. 46.

[17] H.D., Asphodel, p. 10. Considering its characteristic composition from H.D.'s words "the mountain in the bowl," the print which she mentions in Asphodel is specified as "Haichu no Fuji" (Mount Fuji in a cup of sake). This print is included in the second volume of One Hundred Views of Mount Fuji along with "Kaijo no Fuji."

[18] H.D., Asphodel, p. 10.

[19] H.D., Asphodel, p. 9.

[20] H.D., Her (London: Virago, 1984), p. 13.

[21] Katsushika Hokusai in the note on One Hundred Views of Mount Fuji, translated by Arthur Waley in the Catalogue of Japanese Illustrated Books in the British Museum, p. 77.

[22] According to "H. D. Chronology" by Louis H. Silverstein, Asphodel was reworked in 1926, and on the following year Her was written. This suggests that H. D. was involved in these autobiographical novels around the same time.

[23] H.D., Notes on Thought and Vision (London: Peter Owen, 1988), p. 44.

[24] H.D., Notes on Thought and Vision, p. 45.

[25] Susan Stanford Friedman, "Modernism of the 'Scattered Remnant': Race and Politics in the Development of H. D.'s Modernist Vision," in H. D.:Woman and Poet, ed. Michael King (Maine: The National Poetry Foundation, 1986), p. 94.

[26] Friedman, "Modernism," pp. 114-115.

[27] Friedman, "Modernism," p. 115.

[28] Friedman, "Modernism," p. 116.

[29] Friedman, "Modernism," p. 116.

# CHAPTER 2. The "Image" in Relation to the Japanese Haiku

> I think that what brought the real nucleus of this group together was a dissatisfaction with English poetry as it was then (and is still, alas!) being written. We proposed at various times to replace it by pure vers libre; by the Japanese tanka and haikai; we all wrote dozens of the latter as an amusement.[1]

It is a widely accepted opinion that the traditional Japanese poetic form, haiku attracted the attention of Imagist poets and that it had a great influence upon Western poetry. In literary criticism on modernism in English, the relationship between Imagism and the haiku has been often discussed and this issue gives us an impression that critics have already treated it almost exhaustively. However, when we look at this issue, from the opposite direction, so to speak, considering how the haiku was introduced into Western poetry, from the haiku side as Japanese prosody, we notice that several significant questions have hardly arisen.

For instance, in Flint's words which I quoted at the beginning of this chapter, we find the first crucial point: he clearly distinguished the haiku from the tanka as in "we all wrote dozens of the latter as an amusement." Here Flint acknowledged both the haiku and the tanka among traditional Japanese poetic forms, to have been important for Imagists in the development of their poetry, but he

referred especially to the haiku as the form of "vers libre" in which they indeed tried to write. Therefore, it is significant to examine the characteristics of the haiku in comparison with the tanka to clarify the characteristics of Imagist theory. I will discuss this issue first in this chapter.

Secondly, it would be also useful to examine what sort of haiku Imagist theorists used as a model of their "vers libre." In his book review on English translation of Japanese poetry anthology in The New Age, Flint quoted the poems from Yosano Buson (1716-83) and Arakida Moritake (1472-1549); and in his "Vorticism," Ezra Pound also used Moritake's haiku. When we look at their selection of these haiku, the most conspicuous thing is that they hardly mentioned Matsuo Basho (1644-94) despite the fact that Basho was one of the first haiku poets who was introduced to Western readers. This issue would also reflect the particularity of Imagist poetics. So, I will also discuss why Imagists showed little if any interest in Basho. Thus, in this chapter, I will examine the relationship between Imagism and the haiku from a viewpoint of poetics of the haiku, and would like to clarify the characteristics of Imagism especially concerning its technical aspect.

Nowadays, amongst readers of poetry in English, the haiku is widely known as a traditional Japanese poetic form. However, when the haiku was first introduced to Western readers at the turn of this century, it was little known, and Japan was scarcely treated as an appropriate

literary subject for Western literature. In his historical survey of the relationship between Japanese literature and English and American literature, Earl Miner discusses the role Japan had played in Western literature and art before the Second World War.[2] He mentions three events concerning Japan which were of historical importance and had an influence on Western literature and art soon after it had been opened to foreigners following the visit of Commodore Matthew Perry of the U. S. Navy in 1853. These events are: Felix Bracquemond's discovery of Japanese block-print art of Hokusai (1760-1849) in 1856; the visit of the Japanese mission to the United States in 1860; and the International Exhibition of 1862 in England. Besides it is widely believed that the Japanese victory in the war with Russia (1904-5) greatly stimulated European interest in Japan.

With these historical events, Japan gradually became a proper and serious literary subject for Western literature. In particular, the discovery of Hokusai brought about "Japonisme" in Paris from 1865 to 1895 growing out of the Chinese vogue. The movement developed into Impressionism from the early 1870s and Japanese block-print had a great influence on artists such as Monet, Manet, Duret, Degas, Gaugin, Toulouse-Lautrec, Van Gogh, Whistler and Mary Cassatt. These artistic developments in the West laid the groundwork for the introduction of the haiku into Western poetry in the late 19th century; in terms of a creative reform of the conventional art forms

with the introduction of a style of art of an entirely different nature.

From the end of the 19th century to the beginning of the 20th century, several English translations of Japanese poetry were published. As regards those of the haiku they are, in chronological order: "Japanese Miniature Odes," Cornhill Magazine, XXXVI by Basil Hall Chamberlain (1877); The Classical Poetry of the Japanese by Chamberlain (1880); Exotics and Retrospectives by Lafcadio Hearn (1898); In Ghostly Japan by Hearn (1899); A History of Japanese Literature by W. G. Aston (1899); "Basho and Japanese Epigram" in Transactions of the Asiatic Society of Japan by Chamberlain (1902); Kwaidan by Hearn (1905); Japanese Poetry by Chamberlain (1910). Among these, Hearn's "Bits of poetry" in In Ghostly Japan is probably the first English essay in which the haiku is treated as a proper literary subject.

In addition, J. B. Harmer takes account of French translations. For instance, according to him, Chamberlain's essay "Basho and Japanese Epigram" was appreciated by Paul-Louis Couchoud who published a study of the haiku in French, in Les Lettres in 1906.[3] Two years after the publication of Couchoud, in The New Age, F. S. Flint reviews a Japanese poetry anthology, Sword and Blossom Poems which was translated by Shotaro Kimura and Charlotte Peake. This book review was written in 1908, that is to say before T. E. Hulme started the Secession Club in March 1909 with Flint. At that time Flint was "a man who knew more of contemporary French poetry than

anyone else in London."[4] In addition, in his book review, Flint refers to Stéphane Mallarmé in relation to Japanese poems: "the suggestion not the complete picture (one thinks of Stéphane Mallarmé)."[5] Therefore, as Harmer suggests, it is a very likely assumption that the haiku was introduced to the Imagist poets through French versions by Flint at the very beginning of the Imagist movement.[6] In a Soho restaurant, the Eiffel Tower, the first meeting of Flint's literary group "took place on Thursday, March 25, 1909" by the proposal of T. E. Hulme.[7] Ezra Pound, who had already arrived in London in the early autumn of 1908, joined the group about a month later. Pound was probably introduced to the haiku through the activity of Flint's group. As I shall show later, his well-known "super-position" theory based on the haiku in his "Vorticism" subsequently had a considerable influence on modern poetry.

However, we should note that the difference between the haiku and the tanka has been passed over almost without mention when the influence of the haiku upon Imagism is discussed. For instance, Glenn Hughes says that "The tiny, clear-cut, suggestive tanka and hokku, the essence of refined imagery and concentration, appeal inevitably to the imagistic poet."[8] These two different poetic forms have been vaguely defined as similar to traditional Japanese verses which are extremely short by the standard of traditional Western poetry. In most cases, the distinction has chiefly been explained according to their Japanese phonetic length; the tanka consists of 31

syllables in the pattern, 5-7-5-7-7; whereas the haiku is an even shorter form than the tanka which is a 17-syllable poetic form consisting of 5, 7 and 5. However, this kind of distinction concerning simply their outward poetic form does not explain why it was not the tanka but the haiku that Imagist poets were interested in.

In "The History of Imagism," Flint says that they proposed to replace English poetry "by pure vers libre; by the Japanese tanka and haikai."[9] He continues that they wrote dozens of the latter, that is to say, the haiku. Here Flint clearly distinguishes the haiku from the tanka. Moreover, it is apparent that Flint intentionally introduced the haiku rather than the tanka: for instance, in his review of Sword and Blossom Poems, he especially quotes two English versions of the haiku although there is no haiku included in this Japanese poetry anthology. Flint's words above show that the Imagists were interested in the haiku rather than the tanka, or more specifically in the characteristic of the haiku which the tanka does not possess. Thus the peculiarity of the haiku was introduced into English poetry by the Imagists at the beginning of this century. This reflects that important characteristics of the Imagist movement, especially concerning its technique, would lie in the peculiarity of the haiku as prosody. To elucidate this point, I would like to first compare the haiku with the tanka by giving some examples.

I will first survey the difference between the haiku and the tanka from the viewpoint of the history of Japanese prosody. According to the Kodansha Encyclopedia

of Japan, the waka or the tanka "is traditional Japanese vernacular poetry in the classical forms: 'Japanese poetry' or 'Japanese song,' as contrasted with kanshi, 'Chinese verse,' " and the term, waka "applies broadly to the tradition of classical poetry with its several forms developed over a period of some 1400 years, from the oldest extant primitive song of about the mid-6th century to the present." In a more specific and usual sense, however, it "expressed primarily in the single dominant form, the tanka (also called uta) or 'short poem,' consisting of five metrical units in 31 syllables in the pattern, 5-7-5-7-7." Generally speaking, the tanka has held a dominant position in the history of Japanese literature as traditional Japanese poetry or courtly verse.

On the other hand, the haiku, which is "a 17-syllable verse form consisting of three metrical units of 5, 7 and 5," was originally called hokku which literally means "starting verse." This refers to the fact that a hokku was not "itself an autonomous, complete poem, but rather the first or 'starting' link of a much longer chain of verses known as a haikai no renga or simply, haikai."[10] In the haikai, two parts of the tanka are composed in alternation by more than one poet. Those two parts are kami no ku (the upper unit), the first three units of 5, 7, 5 syllables and shimo no ku (the lower), the last two units of 7, 7. So, as a verse form, the haiku was originally derived from the tanka through the development of renga and the haikai: the two parts of the tanka, the kami no ku and the shimo no ku are firstly separated, and the kami no

ku, the first 5, 7, 5 syllables of the tanka finally became an independent verse form dispensing with the shimo no ku, the last 7, 7 syllables.

To summarize, the hokku was the starting verse of 5, 7, 5 syllables in a chain of verses known as the haikai. Strictly speaking, it was in the 1890s that the haiku developed from the hokku and its independence was formally established largely through the efforts of one of the leading modern haiku poets, Masaoka Shiki (1867-1902). The term, haiku, which was created by him around 1892, has been widely used as a name for this short poem up to the present time. The attempt of Shiki to reform the haiku as an independent poetic form occurred between 1892 and his death in 1902 at a time when Western translators were just beginning to translate Japanese poetry.[11]

However, the way in which the haiku became an independent verse form through the development of the renga has been hardly considered when the influence of the haiku upon Imagism was discussed. For example, J. B. Harmer introduces the haiku as "an abbreviated form of seventeen syllables, in which the last two units of the tanka are suppressed."[12] The definition of the haiku as "an abbreviated form" of the tanka is not inappropriate from the viewpoint of its outward poetic form. But it is apparent that such a simple distinction between the tanka and the haiku does not explain why Pound developed his famous "super-position" theory based not on the former poetic form but on the latter. The 31 syllables of the

tanka constitute an unusually short poem, yet the 17 syllabled haiku is only half this length. Therefore, some of the rhetorical expressions which occur in the tanka are largely excluded from the haiku by its loss of half of the syllables.

To clarify this point, I will compare the tanka by Saigyo (1118-1190) with the haiku by Basho (1644-1694). There are certain similarities between Saigyo and Basho. Both of them spent most of their lifetime travelling around Japan, and both practiced Buddhism, Saigyo being a Buddhist priest. He is believed to have profoundly influenced Basho. His tanka is as follows:

> On Mount Yoshino
> I shall change my route
> From last year's broken-branch trail,
> And in parts yet unseen
> Seek the cherry-flowers.[13]

Mt. Yoshino is noted for its cherry blossoms and still attracts many visitors from Kyoto which was the capital of Japan in the time of Saigyo and Basho. The theme is the beautiful cherry blossoms of Mt. Yoshino in spring and the joy anticipated by the poet at seeing the beautiful sight.

In the following haiku, Basho deals with the same theme.

> Cedar umbrella,
> off to Mount Yoshino
> for the cherry blossoms.[14]

In this haiku, a similar feeling of joy in anticipating seeing the flowers is conveyed as in Saigyo's poem. However, there are some differences concerning technique. In Saigyo's tanka, the theme is expressed through the development of time. He is "on Mount Yoshino" (the present) and is trying to find a good place from which to view the flowers. Last year, he enjoyed the beautiful sight somewhere on this mountain and put a "broken-branch" as a landmark to show a mountain "trail" leading to that place (the past). Now this year, he "shall change" his "route" to enjoy "the cherry-flowers" which he has not seen yet (the future). Standing on Mt. Yoshino at the present time, Saigyo is fondly remembering the cherry blossoms of the last year and is longing to see the new flowers this year. The last line, "Seek the cherry-flowers" emphasizes that he is happy to seek the unseen cherry blossoms as a new experience, and this is based on his pleasant memory of last year. Thus, in Saigyo's tanka, his happy anticipation of seeing the flowers is conveyed by the development of time.

In Basho's haiku, on the other hand, a figurative expression, personification, is used to deal with the same theme as in Saigyo's tanka. In the line, "Cedar umbrella," Basho is addressing his hinoki-gasa in a friendly way when he departs for Mt. Yoshino.[15] So, in this poem, the hinoki-gasa is personified as if it is an attendant of Basho's travels. To paraphrase his words, Basho says to the hinoki-gasa, "On Mt. Yoshino, you will enjoy the beautiful cherry blossoms with me, so let's go now." This

haiku was included in his Oi no kobumi (1688), which is a poetic record of his journey to Mt. Yoshino. In its foreword, it is said that this poem was scribbled inside of his hinoki-gasa just before the departure. Basho's empathy with the hinoki-gasa shows that he is in high spirits at the very moment of the departure for Mt. Yoshino. His witty idea of the personification of the hinoki-gasa makes this poem vivid and amusing.

These two mental images by Saigyo and Basho are very similar, but their literary techniques are totally different. In the tanka of Saigyo, his joy in anticipating seeing the new cherry blossoms is expressed by the development of time; while, Basho's joy in departing for Mt. Yoshino is rendered by the personification of his hinoki-gasa. In other words, Saigyo's feeling is expressed in successive movement of time; whereas, Basho's is in a momentary way. These examples of the technical difference between Saigyo's tanka and Basho's haiku show that it is possible to have a plot within the 31 syllables. However, this does not apply when the length is reduced by about half to 17. Consequently the figurative expressions become more useful in the haiku than in the tanka. In short, in the haiku, a poet cannot express the subject-matter through the development of time because of outward limitation or its brevity. The most useful way in the haiku is, therefore, to render the concrete thing in front of you; to create a certain visual image.

It seems clear that Flint noticed this particular characteristic of the haiku. In his book review mentioned

above, he introduces two English versions of the haiku. One of these haiku, a poem from Buson is as follows:

Alone in a room
Deserted--
A peony.[16]

The second one is by Moritake and is as follows:

A fallen petal
Flies back to its branch:
Ah! a butterfly![17]

The common point between these two poems is that they consist of a single metaphor of a flower: in the first poem, "A peony" and in the second one, "A fallen petal." Both these images are concrete and visual.

Later, this particular characteristic of the haiku was effectively introduced into English poetry by Pound: in his essay on "Vorticism," he quotes two Japanese haiku poems to demonstrate his theory of "super-position." The first one is the same haiku by Moritake as Flint quoted and is as follows:

The fallen blossom flies back to its branch:
A butterfly.[18]

The second one is the poem of "a Japanese naval officer" which was probably written around World War I.

The footsteps of the cat upon the snow:

(are like) plum-blossoms.[19]

He also quotes his own "hokku-like sentence," which is called "In a Station of the Metro."

The apparition of these faces in the crowd:
Petals, on a wet, black bough.[20]

Giving these examples, Pound defines the structural technique of the haiku as the "one Image poem" which "is a form of super-position, that is to say, it is one idea set on top of another."[21] Here the words "one idea set on top of another" describe the structure of the metaphors in these poems.

Pound's "In a Station of the Metro," for instance, creates a new relationship between "Petals, on a wet, black bough" ("one idea") and "The apparition of these faces in the crowd" ("another"). In the first line, moreover, there is also this kind of relationship between "The apparition" and "these faces in the crowd." Similarly, it is possible to say that Moritake found the new relationship between "The fallen blossom" and "A butterfly," and so did the Japanese naval officer between "The footsteps of the cat" and "plum-blossoms."

As I suggested concerning the haiku quoted by Flint, these poems quoted by Pound have a common point on the figurative technique: they are all momentary visual images. This suggests that Pound was also particularly interested in the haiku as a visual description of objects

which is defined by time (the moment) and place (one particular place). Although Pound's definition of the haiku as "The one image poem" does not explain all of the structural technique in it, he focused on one of the most important characteristics of the haiku that only a momentary visual technique can be useful in this shortest poetic form.

Moving on from this first question, the second one is simple: why Imagist theorists like Flint and Pound hardly mentioned Basho despite the fact that he is the greatest Japanese haiku poet.[22] Basho was one of the first haiku poets who was introduced into Western readers at the beginning of the twentieth-century, and there is no doubt that he has been the most well-read Japanese poet. In Exotics and Retrospectives as early as 1898, for instance, Lafcadio Hearn introduced Basho's haiku such as the piece on "the old pond." Basil Hall Chamberlain also widely translated Basho's poems in his essay "Basho and the Japanese Poetical Epigram" in 1902. John Gould Fletcher recalled later that he had been acquainted with haiku through the translations of Hearn and Chamberlain. So it would be natural to assume that there were many opportunities for the Imagist poets to read Basho's poems. I will consider this issue as the second question of importance because this is also relevant to Pound's Imagism.

In comparison with Flint and Pound, I would like to look at how Hearn and Chamberlain introduced the haiku to Western readers. Their translations are supplied with

knowledgeable interpretations resulting from their own experiences in Japan. As a practising Buddhist, Hearn was especially interested in the haiku because of their themes dealing with small creatures in nature. Probably Hearn was the first to translate Basho's well-known "old pond" poem: "Old pond -- frogs jumping in -- sound of water."[23] As for this poem, Chamberlain says as follows:

> The old pond, aye! and the sound of a frog leaping into the water.
>
> From a European point of view, the mention of the frog spoils these lines completely; for we tacitly include frogs in the same category as monkeys and donkeys, --- absurd creatures scarcely to be named without turning verse into caricature. The Japanese think differently: --- the frog, in their language, has even a poetical name --- *kawazu* --- besides its ordinary name, *kairu*, and his very croak appeals to them as a sort of song. The picture here outlined of some mouldering temple enclosure with its ancient piece of water, stagnant, silent but for the occasional splash of a frog, suggests to them the meditative and pathetic side of life. To them it appears natural that the "attainment of enlightenment," as the Buddhists call it, or conversion, as we say in Christian parlance, should express itself in some such guise.[24]

Generally speaking, thus, Basho's haiku poems are closely linked to Buddhist philosophy.

Compared with Buson's peony poem, the structure of Basho's work quoted above is rather complicated. Firstly, this poem does not consist of simple ocular metaphor. Despite the fact that the two images of "old pond" and

"frog" are concrete, they are recognized not only visually but also in an auditory way through the sound of water. In a rhetorically complicated way, the silence is emphasized because of the sound made by a frog splashing.

By contrast, R. H. Blyth comments that "Buson is primarily a poet of the eye..... Sometimes the description is so pictorial as to be unsuitable for poetry."[25] As a matter of fact, Buson was a notable painter. So for Flint, who was particularly interested in "the Image" at that time, Buson was more suited to his purpose than Basho.

On the other hand, Pound's situation in respect of Basho seems more complicated. In a letter to the Japanese poet, Katue Kitasono dated 15 November 1940, Pound mentioned Basho.[26] Yet, generally speaking, Pound showed little interest in Basho throughout his life: although it is hard to assume that Pound was never acquainted with any of Basho's poems during his early period in London. There would have been quite a few opportunities for him to read translations of Basho through his literary group in London and his Japanese friends such as Yone Noguchi.

Pound mentioned Noguchi in his letter to Dorothy Shakespear dated 24 or 31 August 1911: he quoted onomatopoeia of a cicada from Noguchi's poem; "Min, min, min, min, minminminminmin...."[27] Noguchi gave several lectures on Japanese poetry in England. They were published under the title of The Spirit of Japanese Poetry by John Murray, London with a dedication to Arthur Symons. In the Introduction dated 10 March 1914,

Noguchi says that "It is my own opinion that the appearance of Basho, our beloved Hokku master, was the greatest happening of our Japanese annals...."[28] This would suggest that around 1914, Pound and Noguchi were in the same literary environment in London, and that it might be possible for Pound to have learnt Basho through Noguchi before he published "Vorticism" in The Fortnightly Review in September 1914. Nevertheless, in this essay, Pound used Moritake as Flint had done previously and did not refer to Basho at all. Therefore, Pound was interested in the haiku simply as a poetic device in which a visual juxtaposition is extremely emphasized because of its brevity. In other words, in order to focus on the significance of the image in poetic language, Moritake's simple metaphor was suitable for his theory rather than Basho's contemplative mode.

However, Pound's idea of the haiku may be accepted as his interest in the Zen element of this Japanese traditional poetic form. For instance, Jyan-lung Lin, interprets Pound's "hokku-like sentence," "In a Station of the Metro" as "a Yugen haiku." Yugen is one of the four dominant Zen moods, and according to Lin, Pound learnt from Moritake's haiku not only the poetic technique but also its mood of Zen. By mentioning the opinions of Alan Watts and Harold Henderson as his logical ground, Lin argues that Moritake's haiku Pound quoted was inspired by a line "The fallen blossom never returns to its twig" in Zenrin Kushu, a collection of Zen phrases, and that consequently, "due to his capability of perceiving the

peculiar mood in a poem written in a language he did not know, and to his congeniality with it, he was able to make a poem which is more like a Yugen than Moritake's."[29]

On the other hand, William Pratt is of the opinion that "Pound's poem juxtaposes the natural world with the man-made world of the city, giving meaning to both by an imaginative fusion, while the Japanese poem brings man into the natural world as an observer who makes visual connections between objects in that world."[30] Like Hugh Kenner, who compared the poet viewing in a crowded subway station to the way "Odysseus and Orpheus and Koré saw crowds in Hades," Pratt interprets a root of this metro poem as a Western drama as follows:

> There, he not only quoted the Japanese haiku as a model but gave a psychological account of what he had attempted to do in the poem:
>
> > In a poem of this sort one is trying to record the precise instant when a thing outward and objective transforms itself, or darts into a thing inward and subjective.
>
> It would seem, then, that Pound in his two-line Imagist poem had deliberately converted the Oriental meditation on nature into a Western drama of reconciliation between the man-made and the natural world, between subjective and objective experience, a use of the haiku which the Japanese might find astonishing, but which is well-suited to modern Western readers, the sort Pound had in mind when he wrote in Mauberley: "The age demanded an image/ Of its accelerated grimace."[31]

Therefore, in interpreting the emotion in Pound's metro poem, "the age" in which he lived, that is just before the First World War, is more important than the influence of Zen.

If Pound had actually been interested in the mood of Zen, he would have used Basho's poem rather than Moritake's. However, in "Vorticism," Pound is not interested in the difference between the Western idea of prosody and the Eastern one. He attempts to convey not what a poet should express but how to express it, that is to say the actual means of expression. In "Vorticism," the creation of poetic language is frequently associated with that of painting. For example, Pound says that "The image is the poet's pigment," and adds that "The image has been defined as 'that which presents an intellectual and emotional complex in an instant of time.' "[32] These words should not be confused with the words of Alan Watts about religious enlightenment: "when the vision is the sudden perception of something mysterious and strange, hinting at an unknown never to be discovered, the mood is called Yugen."[33] In Pound's case, at least in his "Vorticism," without "the image," (that is without a physical activity of seeing a thing), one cannot attain the mental condition of ecstatic moment, "which presents an intellectual and emotional complex in an instant of time."

In Zen, however, seeing a thing is recognized as a rather different mental condition, as demonstrated by the words of a Zen philosopher, Daisetz Suzuki as follows:

> The Zen approach is to enter right into the object itself and see it, as it were, from the inside. To know the flower is to become the flower, to be the flower, to bloom as the flower, and to enjoy the sunlight as well as the rainfall. When this is done, the flower speaks to me and I know all its secrets, all its joys, all its sufferings; that is, all its life vibrating within itself (the emphasis is mine).[34]

On the other hand, in Pound's case, his strong consciousness of being a poet is indispensable in order to approach the subject-matter as follows:

> Three years ago in Paris I got out of a "metro" train at La Concorde, and saw suddenly a beautiful face, and then another and another, and then a beautiful child's face, and then another beautiful woman, and I tried all that day to find words for what this had meant to me, and I could not find any words that seemed to me worthy, or as lovely as that sudden emotion. And that evening, as I went home along the Rue Raynouard, I was still trying and I found, suddenly, the expression (the emphases are mine).[35]

Therefore, for Pound, the relationship between the actual visual activity and the expression of his perception of the object is more important than the perception itself.
As regards Pound's explanation of the concrete process of how he composed "In a Station of the Metro," Kenner comments as follows:

> He tells us that he first satisfied his mind when he hit on a wholly abstract vision of colors,

> splotches on darkness like some canvas of Kandinsky's (whose work he had not then seen). This is a most important fact. Satisfaction lay not in preserving the vision, but in devising with mental effort an abstract equivalent for it, reduced, intensified.[36]

In "Vorticism," what Pound tried to illustrate was the mechanism of the haiku based on his theory of "super-position." Thus, by using Japanese haiku, he effectively formulated the structure of "one image poem" such as his metro poem.

Amongst the Imagist poets, both Amy Lowell and John Gould Fletcher showed enthusiasm for Oriental materials. But their interests were different from those of Flint and Pound. I will develop this point to demonstrate the diversity of the Imagist movement. For instance, some of the titles of the publications reflect the considerable interest that Fletcher and Lowell showed in Japanese materials: Japanese Prints (1918) by Fletcher and Pictures of the Floating World (1919) by Lowell. In comparison with the theories on the haiku of Pound and Flint I have discussed, it seems clear that they were interested not only in the mechanism of the haiku as a poetic device but also in its spiritual aspect based on Japanese culture.

According to Miner, during his Imagist period, Fletcher "remembered reading two English, one French, and two German translations of Japanese poetry and these at a time when he was deeply interested in the Japano-English poet Yone Noguchi."[37] As I have mentioned, Noguchi

enthusiastically introduced the spiritual aspect of Japanese poetry, especially that of Basho. Fletcher seems to be the only Imagist who was interested in Basho and discussed the philosophical aspect of the haiku. For instance, in a preface of his Japanese Prints, Fletcher says as follows:

> Its object was some universalized emotion derived from a natural fact. Its achievement was the expression of that emotion in the fewest possible terms. It is therefore necessary, if poetry in the English tongue is ever to attain again to the vitality and strength of its beginnings, that we sit once more at the feet of the Orient and learn from it how little words can express, how sparingly they should be used, and how much is contained in the meanest natural object.[38]

There seems to be contiguity between Hearn's interest in small creatures in nature in the haiku, and Fletcher's comment about "how much is contained in the meanest natural object."

As we saw in the last chapter, Amy Lowell's interest in Japanese materials was aroused in childhood. She demonstrated this interest in her poetry before being involved in Imagism. In her A Dome of Many-Coloured Glass (1912), for example, the subjects of two poems are taken from the Japanese woodblock print: "A Japanese Wood-Carving" and "A Coloured Print by Shokei." In 1919, that is after the publications of Imagist anthologies, Lowell published Pictures of the Floating World, whose title literally means ukiyoe, implying the Japanese block-print.

In the Foreword of this collected poems, Lowell says, "I have endeavoured only to keep the brevity and suggestion of the hokku, and to preserve it within its natural sphere."[39]

The similarity between existing translations of the haiku and Lowell's short poems has been mentioned by several critics such as Earl Miner and Kenneth Yasuda. For instance, Kazuo Sato points out that Lowell's "Peace" was based on one of Hearn's translations of Buson in his Kwaidan. Let me quote this translation first:

Perched upon the temple-bell, the butterfly sleeps:[40]

Lowell's "Peace" is as follows:

PEACE
PERCHED upon the muzzle of a cannon
A yellow butterfly is slowly opening and shutting
its wings.[41]

"Peace" was published in 1919, and one year before that, the First World War came to an end. This fact would explain why Lowell titled this poem "Peace" and changed "the temple-bell" of Hearn's translation, into "the muzzle of a cannon." In this short poem, she renders the movements of the wings of the "yellow butterfly" as "slowly opening and shutting." Since there is no movement either in Hearn's translation or in Buson's original poem, this expression is Lowell's own invention. In a strict sense, this is against Pound's theory of the "one image poem" because

the movements are expressed not by a juxtaposition of concrete images, but by a repetition of the verbs. Although "Peace" is an extremely short poem consisting of merely three lines, it represents the movement of the wings of a butterfly; which eternally repeats "slowly opening and/ shutting" by the repetition of these words.

To conclude, in order to clarify the mechanism of poetic device in his Imagist theory, for Pound, the simplest model, namely Moritake's poem was more appropriate than Basho's contemplative works. By using the haiku, Pound attempted to introduce one particular characteristic of this traditional Japanese poetic form, into his own poetic language written in English. Paradoxically, this implies Pound's strong sense of being in the mainstream of Western poetic tradition, and it also illuminates his insight into the poetic structure of works not originally written in his native language. At the same time, by looking at the different ways of approaching the haiku by other Imagists such as Lowell and Fletcher, we note that it is difficult to define Imagist aesthetics and poetic practice only by Pound's theory of Imagism.

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Notes

1 F. S. Flint, "The History of Imagism," The Egoist, 2, No. 5 (May 1915), 71.

2 See Earl Miner, "The Meeting of East and West," "New Images and Stereotypes of Japan" and "From Japonisme to Impressionism: The Change from Nineteenth to Twentieth-Century Artistic and Poetic Modes" in The Japanese Tradition in British and American Literature (Princeton, New Jersey: Princeton University Press, 1958), pp. 3-96.

3 J. B. Harmer, Victory in Limbo (London: Secker & Warburg, 1975), pp. 129-130.

4 See Peter Jones, Imagist Poetry (1972; rpt. Middlesex: Penguin, 1985), p. 15.

5 Flint, "Book of the Week. Recent Verse," The New Age, 722, NS III. 2 (July 1908), 212.

6 Another piece of evidence to support this assumption is that Flint uses the term, haikai for the 17 syllabled poetic form, as do most of French translators such as Couchoud and Michel Revon. By contrast English translators before the Imagist movement such as Chamberlain and Hearn used the term, hokku. The prosodic difference between these terms is explained below.

7 F. S. Flint, "The History of Imagism," 70.

8 Glenn Hughes, Imagism and the Imagists (1931; rpt. New York: Biblo and Tannen, 1972), p. 143.

9 Flint, "The History of Imagism," 71.

10 Haikai no renga or haikai (or renku in recent times) primarily adopt the rule of renga which began to be composed in the Heian period (794-1185) and had become a serious and complicated linked verse by the time of renga master Sogi (1421-1502). It was chiefly Basho's achievement

that the haikai was established as a true art form. See Earl Miner, "From Renga to Haikai and Haiku," in Japanese Linked Poetry (Princeton, New Jersey: Princeton University Press, 1979), pp. 86-110.

11 Then the 17 syllabled poetic form, which is now acknowledged as the haiku, had a transitional period at the turn of this century, and around that time, the term haikai, hokku and haiku equally existed. This seems to be the reason why there was a confusion about the usage of the terms to this poetic form among the translators when the haiku was first introduced into Western literature.

12 Harmer, Victory in Limbo, p. 127.

13 Saigyo, Japanese Verse, trans. Geoffrey Bownas and Anthony Thwaite (Middlesex: Penguin, 1964), p. 100. This poem was originally included in Sankashu which is Saigyo's personal collection.

14 Basho, Zen Poetry, trans. Lucien Stryk and Takashi Ikemoto (Middlesex: Penguin, 1981), p. 89.

15 The word, hinoki-gasa in the original Japanese poem is translated as the "Cedar umbrella" in this English version. However, the hinoki-gasa seems to be a hat rather than an umbrella. The ideograph, 笠 in Basho's poem means a hat though its phonetic sound, "gasa" or "kasa" also means an umbrella: while an umbrella is identified by a different character, kasa 傘 as in some of haiga paintings of Basho's travelling style show. Moreover, Miyamori comments on the hinoki-gasa; it is "a large basket-work hat made of small thin pieces of *hinoki* (Japanese cypress) wood" and was

worn generally by Buddhist ascetics in olden days. See Asataro Miyamori, An Anthology of Haiku Ancient and Modern (Tokyo: Maruzen, 1932), p. 204.

16 Flint, "Book of the Week. Recent Verse," 212.

17 Flint, "Book of the Week. Recent Verse," 212.

18 Ezra Pound, "Vorticism," The Fortnightly Review, XCVI (September 1914); rpt. in Gaudier-Brzeska: a Memoir (New York: New Directions, 1970), p. 88.

19 Pound, "Vorticism," p. 89.

20 Pound, "Vorticism," p. 89.

21 Pound, "Vorticism," p. 89.

22 A Japanese critic, Kazuo Sato also mentions this point in his Can We Transplant Rape Blossoms ?: The Study of Haiku from a Viewpoint of Comparative Literature (Tokyo: Ohhusha, 1978). See p. 16.

23 Lafcadio Hearn, Exotics and Retrospectives (London: Kegan Paul, 1905), p. 164.

24 Basil Hall Chamberlain, "Basho and the Japanese Poetical Epigram," in The Asiatic Society of Japan 30. (1902; rpt. Tokyo: Yushodo, 1964), p. 279.

25 R. H. Blyth, Haiku, Vol. I (Tokyo: Hokuseido, 1992), p. 300.

26 Pound, "To Katue Kitasono," 15 November 1940, Letter 382, The Selected Letters of Ezra Pound, 1907-1941, ed. D. D. Paige (London: Faber and Faber, 1982), p. 347.

27 Pound, "To Dorothy Shakespear," 24 or 31 August 1911, Letter 39, Ezra Pound and Dorothy Shakespear, Their

Letters: 1909-1914, eds. Omar Pound and A. Walton Litz (London: Faber and Faber, 1985), p. 44.

28 Yone Noguchi, The Spirit of Japanese Poetry (London: John Murray, 1914), p.11.

29 Jyan-lung Lin, "Pound's 'In a Station of the Metro' as a Yugen Haiku," Paideuma, 21, Nos. 1-2 (Spring / Fall 1992), 177-178.

30 Pratt, "Imagism and the Shape of English Poetry," in Homage to Imagism, eds. William Pratt and Robert Richardson (New York: AMS Press, 1992), p. 82.

31 Pratt, "Imagism and the Shape of English Poetry," pp. 82-83.

32 Pound, "Vorticism," p. 86.

33 Alan Watts, The Way of Zen (New York: Pantheon, 1966), pp. 181-182.

34 Daisetz Suzuki, Studies in Zen (North Sydney: Allen & Unwin, 1988), p. 11.

35 Pound, "Vorticism," pp. 86-87.

36 Hugh Kenner, The Pound Era (1971; rpt. London: Pimlico, 1991), p. 184.

37 Earl Miner, The Japanese Tradition in British and American Literature, p. 174.

38 John Gould Fletcher, Japanese Prints (Boston: Four Seas, 1918), pp. 15-16.

39 Amy Lowell, Pictures of the Floating World (Boston: Houghton Mifflin, 1919), p. viii.

40 Lafcadio Hearn, Kwaidan (London: Kegan Paul, 1905), p. 188.

41 Lowell, Pictures of the Floating World, p. 16.

## CHAPTER 3. Imagism and the Chinese Ideograph

In the history of Imagism, the conflict between Ezra Pound and Amy Lowell has been frequently mentioned. For instance, Peter Jones says that Pound's "departure from the movement was made more inevitable by the intervention of Amy Lowell" and that, while "...Amy Lowell undertook all the practical work to get the books published in Boston and London, Pound refused to contribute on those terms; he feared the return of flabbiness into the poems."[1] Thus their conflict has been discussed mainly in terms of their editorship of Imagist anthologies: while as regards poetic technique, a disagreement has been claimed only from Pound's side. To clarify the characteristics of Imagism in respect of poetics, however, it is essential to view more concretely the source of their conflict, first of all, in relation to the difference between the poetic criteria of these poets. In this chapter, I will discuss Pound's idea of the Chinese ideograph, which is an extension of his interest in the haiku, especially in comparison with Lowell's poetics.

In his autobiography, John Gould Fletcher recalled the conversation on modern poetry between Pound and Lowell at the Imagists' dinner, which was held by Lowell at the Berkeley Hotel in July 1913. According to Fletcher, answering Lowell's question of "Just what, precisely, do you mean when you speak of imagism (sic) ?," Pound explained as follows:

> Ezra here launched out into an involved explanation, accompanied by many gestures and jerks of the head. The explanation took in Chinese ideograms, the late Professor Ernest Fenollosa's essay on the Chinese written character, which Ezra had recently found among the unpublished papers which Fenollosa (sic) had left after his death, and other recondite and abstruse matters. He finally cited, as an example of imagism (sic), his own recently written "In a Station of the Metro."[2]

If Fletcher's memory is correct, Pound had already acquired Fenollosa's manuscripts early in July 1913 and Fenollosa's essay on the Chinese written character had a considerable influence on Pound's Imagist theory. In addition, Fletcher's words show that the Chinese ideograph played an important part in Pound's and Lowell's relationship from the very beginning in respect of their aesthetic within the Imagist movement.

After this meeting, Pound gradually but clearly broke off literary relations not only with Lowell but also with other Imagists. He declared a new aesthetic, his "VORTEX," in the first BLAST (June 1914) along with Wyndham Lewis, Ford Madox Ford and Gaudier-Brzeska, and published an essay "Vorticism" in the Fortnightly Review in September 1914. On the other hand, Lowell edited Some Imagist Poets (1915-17), taking over the first Imagist anthology, Des Imagistes (1914) edited by Pound. Therefore, the turning point of the Imagist movement can be marked by Pound's acquisition of Fenollosa's manuscripts in which Pound consequently found the idea of the ideographic method

which was so important to the development of his poetics. Here, therefore, I will first of all examine several significant points of Imagist doctrine on which Pound and Lowell disagreed concerning the Chinese ideograph.

Amongst Fenollosa's materials which Pound acquired, he started on the translation of a Japanese Noh play. Pound exchanged letters frequently with Dorothy Shakespear before their marriage in April 1914, and according to those during the winter of 1913-14, Pound spent most of the time at Stone Cottage in Sussex serving as W. B. Yeats's secretary. In his letters to Dorothy that winter, Pound often mentions his work on the Noh play; "[G. W.] Prothero has accepted 'kinuta' & Fenollosa's essay for the Quarterly [Quarterly Review] -- I hope to get The Feather-Mantle in, also."[3] Prothero was the editor of the Quarterly Review and published Fenollosa's "The Classical Drama of Japan" including "Kinuta" and "Hagoromo." Also in a letter to Dorothy about three months later, Pound says, "I am doing articles on Hueffer (done) & W. B. Y's new book for "Poetry" [Poetry, Chicago] & trying another batch of Fenollosa."[4] As for "another batch of Fenollosa," it has been suggested that "This could be the Noh material that led to Certain Noble Plays of Japan (1916) and 'Noh' Or Accomplishment (1916/17), or the notes that formed the basis for the poems in Cathay (1915)."[5] H. D. mentions Pound working on the draft of Chinese poetry in her letter to Amy Lowell dated November 23, 1914; "Ezra is doing Chinese translations --- and some are very beautiful: He comes running in four or five times a day now with new versions for us to read!"[6] His Chinese translations,

published in Cathay (1915), was another fruit of Fenollosa's manuscripts.

In June 1915, Pound mentioned good success with Cathay in his letter to Felix Schelling and enthusiastically explains part of his understanding of the system of the ideograph. Also in the same letter, he complained that "Fenollosa has left a most enlightening essay on the written character (a whole basis of aesthetic, in reality), but the adamantine stupidity of all magazine editors delays its appearance."[7] These words prove that when Cathay appeared, Pound had already done most of his work on Fenollosa's essay, "The Chinese Written Character as a Medium for Poetry," and had been searching for a possibility of its publication. So, as for Fenollosa's manuscripts, Pound had been involved in translating the Noh play as well as Cathay and editing "The Chinese Written Character as a Medium for Poetry" almost at the same time from the autumn of 1913 to the summer of 1915.

Moreover, simultaneously, Pound had been developing his Imagist theory during that period. For instance, in his letter to Dorothy dated 5 September 1913, the term "a vortex" anticipates his involvement in the Vorticist movement the following year.[8] In the issue for June 20th, 1914 of BLAST, Pound published his "VORTEX" and in September 1914, his "Vorticism" in the Fortnightly Review. This chronology of publication proves that during the formative period of his Vorticist idea, Pound had been working on Fenollosa's materials.

However, amongst those materials, the most influential to his poetics would prove to be the Chinese ideograph. For instance, in a letter to a Japanese poet, Katue Kitasono dated November 15, 1940, Pound says as follows:

> Ideogram is essential to the exposition of certain kinds of thought. Greek philosophy was mostly a mere splitting, an impoverishment of understanding, though it ultimately led to development of particular sciences.
> .....
> At any rate, I need ideogram. I mean I need it in and for my own job, but I also need sound and phonetics. Several half-wits in a state of half-education have sniffed at my going on with Fenollosa's use of the Japanese sounds for reading ideogram.[9]

These words show that Pound had not lost his interest in the ideograph even long after his acquisition of Fenollosa's materials. He recognized the ideograph to be an essential formula, for expounding "certain kinds of thought," which is basically different from Western philosophy.

In Fletcher's memoir which I quoted at the beginning of this chapter, Pound particularly emphasized two issues as the gist of Imagism: the Chinese ideograph and his "In a Station of the Metro," which was modelled on the haiku. Other Imagist theorists like F.S. Flint were also interested in the haiku concerning its technique of particularly emphasizing a momentary visual effect; whereas Pound was almost the only Imagist who showed interest in the Chinese ideograph as a poetic technique, and developed it later into the ideographic method. It would seem, therefore, that his

idea of the Chinese ideograph is a touchstone differentiating Pound's characteristic of Imagist theory from others'.

However Lowell was also interested in the Chinese ideograph as "pictogram" although her interest was totally different from Pound's. So firstly, in order to clarify the difference in their ideas of the Chinese ideograph, I want to look at how Lowell showed her interest in the Chinese ideograph. It is said that the idea of the Chinese ideograph was brought to Lowell by Florence Ayscough, the noted writer on China, who was her girlhood friend. Ayscough visited Lowell in the summer of 1918 and they made a plan for translating Chinese poetry using the ideographic idea; their Fir-Flower Tablets was subsequently published in December 1921. Their interest in the Chinese ideograph can be traced in Ayscough's essay "Written Pictures" in Poetry (February 1919). This essay was written to support Lowell's interpretation of Chinese poetry based on Ayscough's own translation in the same issue. Moreover it seemingly contradicts Pound's way of understanding of the ideograph in Fenollosa's "The Chinese Written Character as a Medium for Poetry."[10] For instance, Ayscough mentions that "...Chinese poems translated from Japanese transcriptions cannot fail to lose some of their native flavor and allusion, indeed it is not possible that they come very near the originals."[11] It is widely known that Fenollosa's essay on the ideograph was based on his study on Chinese Poetry mainly under the guidance of a Japanese scholar, Kainan Mori. Since this essay on the Chinese ideograph was based on his study in Japan, in respect of the phonetic aspect, as Ayscough sees it,

Fenollosa (and consequently Pound) employed the Japanese way of pronouncing the Chinese ideograph.[12]

However, Ayscough's objection to "Chinese poems translated from Japanese transcriptions" is not a matter of structural difference of language but that of "native flavor and allusion" in translation. Ayscough says:

> For instance, in speaking of "sunset" one would probably say, in Chinese, quite simply "sun down"; in writing a poet would, however, employ a character which means "the sun disappearing in the grass at the horizon"; a character which in its primitive form was an actual picture of the sun vanishing in long grass. Each language --- the spoken, the poetic, the literary, the documentary --- has its own construction, its own class of characters, and its own symbolism. A translator must therefore make a special study of whichever he wishes to render. [13]

What Ayscough discusses here is a technical aspect of translation with reference to the peculiar characteristic of the Chinese language in comparison with English. This is no more than a general survey of a language alien to the Western one; although she concretely explains one of the characteristics of the Chinese language.

On the other hand, it is clear that Pound was interested in the Chinese ideograph from a quite different angle than the philological one. For instance, in his Foreword to Fenollosa's The Chinese Written Character as a Medium for Poetry, Pound says as follows:

> We have here not a bare philological discussion, but a study of the fundamentals of all aesthetics. In his search through unknown art Fenollosa, coming upon unknown motives and principles unrecognized in the West, was already led into many modes of thought since fruitful in "new" Western painting and poetry.[14]

In these words, there is an anticipation of Julia Kristeva's statement about her attempt at opening out Western thoughts on language toward other culture and civilization such as Chinese, Indian, Islamic and Jewish.

> .....lorsque la littérature moderne traverse les langues et les idéologies pour s'écrire comme une analyse permanente, la théorie, elle, n'est-elle pas prisonnière d'une rationalité limitée à l'Occident? Les "études" littéraires ou linguistiques arrivent-elles à penser leur relativité, leur détermination (sociale, religieuse)?[15]

Here Kristeva casts doubt on the theory that is limited within Western rationalities. This question is based on her sense of crisis in the Western modern world as follows:

> L'ère de la crise des finitudes s'annonce: crise de la famille, de l'État, de la religion, qui s'accompagne d'une crise de ce qui, dans l'art, relève du système, pour accentuer ce qui, en lui, est porteur de dépense. Nous subissons, aujourd'hui, les conséquences de ce processus.[16]

Hence she tries to challenge "monologisme" and "européocentrisme" by viewing the impossible ways to be resolved into Western ones in various heterogeneous

paradigms; "ce n'est pas encore l'histoire des pratiques signifiantes ni leur typologie, c'est un matériau qui, pour l'instant, ne sert qu'à déplacer notre monologisme, notre européocentrisme, pour que nos travaux, ici et maintenant, sur le corps de notre civilisation, aient en vue le décentrement de notre raison."[17]

Kristeva clearly acknowledges the necessity of restoring the Western world through a diversity of languages other than Western when she mentions that "La traversée du système de signes s'obtient par la mise en procès du sujet parlant qui prend en écharpe les institutions sociales dans lesquelles il s'était précédemment reconnu, et coïncide ainsi avec les moments de rupture, de rénovation, de révolution d'une société."[18] This particular point is common to Pound's understanding of Fenollosa's idea of the Chinese ideograph, as he says about Fenollosa that "He looked to an American renaissance" through "unknown art."[19] Thus, by looking at the alien language system, what Pound shares with Kristeva is a positive way of introducing another culture, civilization and art for the purpose of renovating their own: in the case of Pound, this especially concerns English poetic language. It is apparent that what interested Pound in the Chinese written character is its fundamental difference as a language system from his own language, rather than a correlation between Chinese and English.

Later, in his ABC of Reading, Pound says as follows:

> Fenollosa's essay was perhaps too far ahead of his time to be easily comprehended. He did not proclaim his method as a method. He was trying to explain the

> Chinese ideograph as a means of transmission and registration of thought. He got to the root of the matter, to the root of the difference between what is valid in Chinese thinking and invalid or misleading in a great deal of European thinking and language.[20]

His explanation of the ideograph continued:

> The Egyptians finally used abbreviated pictures to represent sounds, but the Chinese still use abbreviated pictures AS pictures, that is to say, Chinese ideogram does not try to be the picture of a sound, or to be a written sign recalling a sound, but it is still the picture of a thing; of a thing in a given position or relation, or of a combination of things. It means the thing or the action or situation, or quality germane to the several things that it pictures.[21]

Here, as an important characteristic of the Chinese ideograph, Pound emphasized that "the Chinese still use abbreviated pictures AS pictures." To demonstrate this particular point, let me quote the words of a Japanese calligrapher, Kyuyou Ishikawa; about the difference between the ideograph (like Chinese) and the phonogram (like English):

> For example, in the Western alphabet sphere, the world appears as "the voice/letter reality" that is voice-centric; whereas in that of Chinese ideographic culture, it appears as "the character (written)/ voice reality" that is character-centric. This is the reason why the area of Chinese ideographic culture bristles with wall newspapers, notice boards and hoardings on which the characters are written. In those

> two different spheres, they have their own different viewpoints and sensibilities -- or rather we should think that they are living in two different "realities."
>
> For instance, in the world of "the voice reality," to see a tree means that one hears the voice of God, that is to say, the accumulated voice whose core is essence; seeing is one variation of hearing. In such a world, one tree is full of voices. On the other hand, in the world of "character reality," one sees a tree as the accumulated character. One tree is full of characters in this kind of world: the sound is also seen.[22]

This particular difference between the ideograph and the phonogram is emphasized in terms of poetic language in François Cheng's words as follows:

> Un langage écrit fondé sur une écriture qui a toujours refusé d'être un simple support de la parole. Parole écrite, et pourtant infiniment parlante, que ni le temps ni le changement phonique n'ont altérée. Oui, c'est bien par le truchement d'une écriture idéographique qu'un chant plusieurs fois millénaire nous a été transmis, chant obéissant tout entier à un rythme primordial et à des lois internes autres que celles du langage ordinaire.[23]

As regards this particular point that the Chinese ideograph refuses to be supported simply by "la parole," Fenollosa gives a concrete example as follows:

> Suppose that we look out of a window and watch a man. Suddenly he turns his head and actively fixes his attention upon something. We look ourselves and see that his vision has been focused upon a horse. We saw, first, the man before he acted; second, while

> he acted; third, the object toward which his action was directed. In speech we split up the rapid continuity of this action and of its picture into its three essential parts or joints in the right order, and say:
>
> Man sees horse.[24]

Then three phonetic symbols of "these three stages of our thought" can be denoted by "symbols equally arbitrary, which had no basis in sound." They are:

*Man*

*Sees*

*Horse*[25]

Fenollosa continues:

> If we knew what division of this mental horse-picture each of these signs stood for, we could communicate continuous thought to one another as easily by drawing them as by speaking words. We habitually employ this visible language of gesture in much this same manner.[26]

Thus the fundamental difference between phonogram and ideograph is illustrated by Fenollosa not only on the level of grammar but also on the level of mental process perceiving a meaning.

Fenollosa develops his idea further; "Such actions are seen, but Chinese would be a poor language, and Chinese poetry but a narrow art, could they not go on to represent also what is unseen."[27] According to Fenollosa, unlike the logical process of the ordinary Western mind, "the Chinese

language with its peculiar materials has passed over from the seen to the unseen by exactly the same process which all ancient races employed."[28] Fenollosa defines this process as "metaphor," and continues to say that European language grew by piling metaphor upon metaphor as "in quasi-geological strata"; "Our ancestors built the accumulations of metaphor into structures of language and into systems of thought."[29] Yet:

> Languages today are thin and cold because we think less and less into them. We are forced, for the sake of quickness and sharpness, to file down each word to its narrowest edge of meaning.... This anaemia of modern speech is only too well encouraged by the feeble cohesive force of our phonetic symbols. There is little or nothing in a phonetic word to exhibit the embryonic stages of its growth. It does not bear its metaphor on its face. We forget that personality once meant, not the soul, but the soul's mask. This is the sort of thing one can not possibly forget in using the Chinese symbols.[30]

We find here what Noam Chomsky called "deep structure," as Hugh Kenner indicates:

> The generative grammarians say that language itself, doing infinite things with limited means, works by transformation. At the heart of the process they trace lies the "kernel sentence," identical with Fenollosa's natural grammatical unit, the transference of power.[31]

Thus Fenollosa and Pound were interested in the process of perceiving a meaning in a different way from English, rather than a transfer of a meaning itself.

What Pound attempted to introduce into English written poetry through Fenollosa's idea of the Chinese written character was this particular characteristic that various aspects of "the very soil of Chinese life" "are flashed at once on the mind as reinforcing values with accumulation of meaning which a phonetic language can hardly hope to attain."[32] In his "VORTEX" Pound paraphrases these words as his criteria for art form: "EVERY CONCEPT, EVERY EMOTION PRESENTS ITSELF TO THE VIVID CONSCIOUSNESS IN SOME PRIMARY FORM; THE IMAGE, TO POETRY."[33] In other words, it is also possible for poetry (which consists of a phonetic language) to attain "accumulation of meaning" as in ideographic one also by constructing the image.

Pound had already noticed the importance of the image before he found the ideographic method in Fenollosa's manuscripts. For instance, his well-known words, "An 'Image' is that which presents an intellectual and emotional complex in an instant of time" first appeared in his essay, "A Few Dont's" a few months before his acquisition of Fenollosa's materials.[34] Besides, it is said that "the transference of power" of the Chinese ideograph made it possible for Pound to proceed with The Cantos.[35] He tried to incorporate the embodiment of the Chinese ideograph into the abstraction of the English alphabet.

While Pound had been working on Fenollosa's manuscripts, Amy Lowell's anthology, Some Imagist Poets,

1915 had been published; accordingly Pound's disagreement with other Imagists became obvious. For instance, in a letter to Harriet Monroe of January 1915, Pound claimed to have been dissatisfied with Lowell's editorial criteria:

> My dissociation with the forthcoming Some Imagist Poets book, and my displeasure, arises again from the same cause, which A.C.H. aptly calls "the futility of trying to impose a selective taste on the naturally unselective."
>
> A.L. comes over here, gets kudos out of association. She returns and wants to weaken the whole use of the term imagist (sic), by making it mean any writing of vers libre. Why, if they want to be vers-librists, why can't they say so? But no, she wants in Lawrence, Fletcher, her own looser work.[36]

Moreover, in another letter to Monroe of the same month, Pound described his own poetic criteria as follows:

> Objectivity and again objectivity, and expression: no hindside-before-ness, no straddled adjectives (as "addled mosses dank"), no Tennysonianness of speech; nothing--nothing that you couldn't, in some circumstance, in the stress of some emotion, actually say.....
>
> Language is made out of concrete things. General expression in nonconcrete terms are a laziness; they are talk, not art, not creation. They are the reaction of things on the writer, not a creative act by the writer.[37]

According to these criteria, Pound criticized the works of each Imagist. Of Richard Aldington Pound said that he "has

his occasional concentrations, and for that reason it is always possible that he will do a fine thing."[38] He describes H. D. and William Carlos Williams as both possessing "better emotional equipment than Aldington, but lacking the superficial cleverness," they "Ought to produce really fine things at great intervals."[39] Pound's words on Fletcher and Lowell are more severe; of the latter he said, "Too bad about Amy -- why can't she conceive of herself as a Renaissance figure instead of a spiritual chief, which she ain't."[40] The following words seem also to suggest Lowell's poetic quality from Pound's viewpoint: "The general weakness of the writers of the new school is looseness, lack of rhythmical construction and intensity; secondly, an attempt to 'apply decoration,' to use what ought to be a vortex as a sort of bill-poster, or fence-wash."[41]

As for F. S. Flint, Pound says nothing in this letter. However, it is well-known that during that period Pound was also in conflict with Flint concerning Flint's "The Swan" and "History of Imagism"; the former appeared in Des Imagistes (March 1914) and the latter in The Egoist (1 May 1915).[42] Pound later criticized Flint as "impressionist" in a letter to Glenn Hughes. However, as I mentioned in the previous chapter, they worked together at the beginning of the Imagist movement. For instance, in Poetry, March 1913, as the first manifesto of Imagism, Flint's "Imagisme" and Pound's "A Few Don'ts by an Imagiste" were both published together.

The well-known three principles of Imagism appeared in Flint's essay. They are:

1. Direct treatment of the "thing," whether subjective or objective.
2. To use absolutely no word that did not contribute to the presentation.
3 As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of a metronome.[43]

Later these are included in Pound's essay "A Retrospect" in his Pavannes and Divisions (1918). So these rules were not against Pound's criteria in spite of their controversy since 1915. In the same letter to Hughes that I quoted above, Pound mentions the second point as follows: "The test is in the second of the three clauses of the first manifesto."[44] Thus, according to his own criteria, especially the concision of the words, their aesthetic estrangement had been claimed mostly from Pound's side.

It has been believed that Pound's secession from the Imagist movement started with the appearance of Lowell in July 1913, and was promoted through their conflict of editorial opinions on the anthology following Des Imagistes. However, I have noticed a more significant parallel between Pound's acquisition of Fenollosa's materials and his aesthetic development through his work on the manuscripts. In March 1913, that is to say before his acquisition of Fenollosa's manuscripts, Pound published his Imagist manifestos with Flint. However, in his next important essay "Vorticism" in September 1914, Pound declared his aesthetic disagreement with other Imagists; as Peter Jones put it, "...when he sensed a slackening of dedication in the others, he was perhaps

wise to depart for the more intensive Vorticism, which was a stricter form of Imagism."[45]

Generally speaking, Pound's disagreement with other Imagists has been accepted as a result of his development from the static Imagism to the dynamic Vorticism. However, the definition of "static" or "dynamic" as a poetic quality is not necessarily clear, and it is not easy to trace whether there is a linear development from "A Few Don'ts By An Imagiste" (March 1913) to "Vorticism" (September 1914). One obvious difference between these essays can be seen in his Note of "Vorticism"; Pound said: "I am often asked whether there can be a long imagiste (sic) or vorticist (sic) poem."[46] In the same essay after quoting his "hokku-like sentence," Pound also commented that "Mr. Flint and Mr. Rodker have made longer poems depending on a similar presentation of matter."[47] In "A Few Don'ts By An Imagiste," he declared that "It is better to present one Image in a lifetime than to produce voluminous works."[48] About five years earlier than Pound's these words, at the very beginning of the Imagist movement, Flint had already said that "the day of the lengthy poem is over -- at least, for this troubled age."[49]

As I suggested in the previous chapter, Pound and Flint were interested in the haiku because of its visual effect and the resulting outward shortness. Yet, in "Vorticism," introducing the haiku as a model of his "super-position" theory, Pound also showed his ambition for longer poetic form. It is well-known that in order to solve this problem, Pound tried to adapt the visual effect of the Chinese ideograph for English poetry later in the Cantos.[50] In

other words, he tried to renew English poetry, which consists of a relationship between meaning and sound, by introducing a direct visualization of the ideograph, which is a meaning itself.

It seems that Pound's significant attempt was supported by his own firm criteria. For instance, in his How to Read (1931), he presented "three 'kinds of poetry' ": "Melopoeia," "Phanopoeia" and "Logopoeia." They are as follows:

> MELOPOEIA, wherein the words are changed, over and above their plain meaning, with some musical property, which directs the bearing or trend of that meaning.
>
> PHANOPOEIA, which is a casting of images upon the visual imagination.
>
> LOGOPOEIA, 'the dance of the intellect among words', that is to say, it employs words not only for their direct meaning, but it takes count in a special way of habits of usage, of the context we expect to find with the word, its usual concomitants, of its known acceptances, and of ironical play. It holds the aesthetic content which is peculiarly the domain of verbal manifestation, and cannot possibly be contained in plastic or in music. It is the latest come, and perhaps most tricky and undependable mode.[51]

According to Pound, only Phanopoeia can "be translated almost, or wholly, intact."[52] It seems clear, therefore, that he showed his interest in Phanopoeia most of all from the beginning of his poetic career.

However, if we consider the characteristic of English as a phonetic language, the sonic aspect of poetry, Melopoeia, would be also significant for an English poet. For instance, in the Preface to Some Imagist Poets, 1915, which was

supposedly written by Richard Aldington, there are six rules presented. The first two concern sound as follows:

> 1. To use the language of common speech, but to employ always the exact word, not the nearly-exact, nor the merely decorative word.
> 2. To create new rhythms, which -- as the expression of new moods -- and not to copy old rhythms, which merely echo old moods. We do not insist upon 'free-verse' as the only method of writing poetry. We fight for it as for a principle of liberty. We believe that the individuality of a poet may often be better expressed in free-verse than in conventional forms. In poetry, a new cadence means a new idea.[53]

These words are consistent with the third principle in Poetry (March 1913), "As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of a metronome."[54] In the third rule, the freedom of the subject-matter is stated. The rest of the rules are as follows:

> 4. To present an image (hence the name: "Imagist"). We are not a school of painters, but we believe that poetry should render particulars exactly and not deal in vague generalities, however magnificent and sonorous....
> 5. To produce poetry that is hard and clear, never blurred nor indefinite.
> 6 Finally, most of us believe that concentration is of the very essence of poetry.[55]

The adjectives "hard and clear" in the fifth rule have been often used as a phrase expressing the essence of Imagist

poetry. However, these are also ambiguous terms like "static" and "dynamic" as I mentioned above.

In the fourth rule, the term "an image" appears. As for the definition of the image, the clear difference between the above Preface and Pound's "Vorticism" is their attitude toward the relationship between poetry and painting. In "Vorticism," Pound explained his idea on the image very frequently by an analogy with painting. On the other hand, there is not necessarily such a tendency in the Preface of Some Imagist Poets, 1915. The importance of cadence was equally emphasized with that of the image.

The Preface of the second volume, Some Imagist Poets, 1916 was written by Fletcher; but Lowell revised it.[56] Like Pound, she compared the works of the Imagists with those of innovative artists in other media at that time: Debussy and Stravinsky in music and Gauguin and Matisse in painting. So, it was necessary to "recognize a changed idiom" in English and American poetry as in those arts. However, in Lowell's Preface, we can observe a different attitude towards modern English poetry from Pound's. She spent some time explaining how important cadence is for modern poetry:

> The definition of vers libre is -- a verse-form based upon cadence. Now cadence in music is one thing, cadence in poetry quite another, since we are not dealing with tone but with rhythm. It is the sense of perfect balance of flow and rhythm. Not only must the syllables so fall as to increase and continue the movement, but the whole poem must be as rounded

> and recurring as the circular swing of a balanced pendulum.[57]

These words can be read as an opposing argument about the persistence of conventional rules of poetic form. It is continued as follows:

> The unit in vers libre is not the foot, the number of the syllables, the quantity, or the line. The unit is the strophe, which may be the whole poem, or may be only a part.[58]

The words on "a cadenced poem" ended, "But one thing must be borne in mind: a cadenced poem is written to be read aloud, in this way only will its rhythm be felt" because "Poetry is a spoken and not a written art."[59] In Lowell's criteria, therefore, the auditory element of poetry is more emphasized than the visual one and this clearly distinguishes Lowell's opinion from Pound's.

Lowell published prose-poems in each of the first two anthologies: "The Bombardment" in 1915 and "Spring Day" in 1916. In the latter, the shift of the spring day is beautifully expressed as follows:

> Eddies of light in the windows of chemists' shops, with their blue, gold, purple jars, darting colours far into the crowd. Loud bangs and tremors, murmurings out of high windows, whirling of machine belts, blurring of horses and motors. A quick spin and shudder of brakes on an electric car, and the jar of a church bell knocking against the metal blue of the sky. I am a piece of the town, a bit of blown dust, thrust along with the crowd. Proud to feel the pavement under me,

> reeling with feet. Feet tripping, skipping, lagging, dragging, plodding doggedly, or springing up and advancing on firm elastic insteps. A boy is selling papers, I smell them clean and new from the press. They are fresh like the air, and pungent as tulips and narcissus.[60]

What is rendered in this passage is, according to Lowell, "the 'exact' word which brings the effect of that object before the reader as it presented itself to the poet's mind at the time of writing the poem."[61] The syntactic characteristic of this poem is the combination of the noun and the present participle modifying it; "Eddies of light in the windows of chemists' shop, with their blue, gold, purple jars, darting colours far into the crowd."[62] Although the subject "I" does not appear in this phrase, the objects, "Eddies of lights in the windows of chemists' shop" are not purely objective presentation through the poet's eyes. The word "darting" modifying "Eddies of lights" suggests the poet's emotion which was evoked by the objects. In other words, Lowell's prose-poem consists of the objects with modifiers bringing "the effect of that object before the reader."

A more important characteristic of Lowell's poem lies in the fact that, unlike Pound, her main concern is not only the visual effect. In the above passage by Lowell, several sensations are blended.[63] For instance, the words "with their blue, gold, purple jars" apparently produce the visual effect; and the auditory ones like "Loud bang" and "murmurings" are scattered throughout this poem. The sense of touch is

also expressed as in "Proud to feel the pavement under me." The adjective "pungent" presents a sharp or strong smell of the papers as "tulips and narcissus." Thus, Lowell's words appeal to almost all of our five senses: not only to sight but also to hearing, smell, taste and touch.

Lowell renders such a combination of sensuous effect through ingenious sound pattern. For instance, the irregular but continuous movement of feet is expressed by enumeration of the various sounds: "tripping, skipping, lagging, dragging, plodding doggedly, or springing up and advancing on firm elastic insteps." The recurrence of the /iŋ / sound expresses the continuity and the gradual shift of the vowels the change of the movements: the / i / in "tripping" and "skipping," the /æ / in "lagging" and "dragging," the / a / in "plodding," the /ɔ / and the / i / in "doggedly," the / i / and the /ʌ/ in "springing up" and the /ə /, the /æ/ and the /ə / in "advancing on."

In this poem, a flavour is produced also from the sounds: "A stack butter-pats, pyramidal, shout orange through the white, scream, flutter, call: "Yellow! Yellow! Yellow!"[64] The words, "pyramidal," "orange," "white" and "Yellow" particularly concern the sense of sight. However, these words are composed as a part of the series of the cadence. In the irregular combination of a particular pattern of the vowels like the /æ /, the /ʌ / and the / au /, they are recognized by a reader first of all in an auditory way rather than visually. For instance, the repetition of the word "Yellow" seems visual. Yet, it signifies a notion of a particular colour, and any notion of a shape is not conceived

by the word yellow, that is to say, the name of colour. The colour, yellow is not recognized until it is perceived as a particular sound pattern the / jélou /. Generally speaking, the phonetic alphabet does not conceive the meaning without the sound. So the sounds in "Yellow! Yellow! Yellow!" penetrate the reader's mind through the ears and evoke the flavour of butter.

It seems clear, therefore, that Lowell tried to develop modern poetry from a very different direction from Pound. She was interested in the sonic effect of poetic language along with the visual one. As I demonstrated in the previous chapter, by quoting Moritake's butterfly poem, what Pound consciously intended was to emphasize the visual effect which this haiku possesses. On the other hand, Fletcher, with whom Lowell invented the term "polyphonic prose," was apparently more interested in the music of English poetry. For instance, in the Preface of "Irradiations," Fletcher discussed the auditory aspect of poetry as follows:

> I maintain that poetry is capable of as many gradations in cadence as music is in time. We can have a rapid group of syllables --- what is called a line --- succeeded by a slow heavy one; like the swift, scurrying-up of the wave and the sullen dragging of itself away. Or we can gradually increase or decrease our tempo, creating accelerando and rallentando effects. Or we can follow a group of rapid lines with a group of slow ones, or a single slow, or vice versa. Finally, we can have a perfectly even and unaltered movement throughout if we desire to be monotonous.[65]

Lowell also emphasized the analogy between poetry and music:

> It has been a favourite idea of mine that the rhythms of vers libre have not been sufficiently plumbed, that there is in them a power of variation which has never yet been brought to the light of experiment. I think it was the piano pieces of Debussy, with their strange likeness to short vers libre poems, which first showed me the close kinship of music and poetry, and there flashed into my mind the idea of using the movement of poetry in somewhat the same way that the musician uses the movement of music.[66]

This passage is in the Preface of her Men, Women and Ghosts, in which she mentioned "A good many of the poems in this book are written in 'polyphonic prose.' "[67]

In the literary history of modern Anglo-American poetry, Pound's Imagist theory has been widely acknowledged; while rather less attention has been paid to the opinions of Lowell and Fletcher. By introducing the visual effect of the haiku and the Chinese ideograph into English poetry, Pound made a great contribution to modern Anglo-American poetry. However, Imagist poetics cannot be explained merely by Pound's devotion to the ocular image when we look at other Imagists such as Lowell. To further illustrate the diversity of Imagism, I will discuss H. D.'s early poetry in the next part of my thesis.

## Notes

1 Peter Jones, Imagist Poetry (1972; rpt. Middlesex: Penguin, 1985), p. 22.

2 John Gould Fletcher, The Autobiography of John Gould Fletcher (1937; rpt. Fayetteville and London: The University of Arkansas Press, 1988), p. 91.

3 Ezra Pound, "To Dorothy Shakespear," 6 January 1914, Letter 207, Ezra Pound and Dorothy Shakespear, Their Letters: 1909-1914, eds. Omar Pound and A. Walton Litz (London: Faber and Faber, 1985), p. 293.

4 Pound, "To Dorothy Shakespear," 25 March 1914, Letter 234, Ezra Pound and Dorothy Shakespear, p. 337.

5 See Ezra Pound and Dorothy Shakespear, p. 338.

6 H. D., Letters to Amy Lowell, 23 November 1914, bMS Lowell 19 (8), the Houghton Library, Harvard University.

7 Pound, "To Felix Schelling," June 1915 (no exact date), Letter 71, The Selected Letters of Ezra Pound, 1907-1941, ed. D. D. Paige (London: Faber and Faber, 1982), p. 61.

8 See Ezra Pound and Dorothy Shakespear, p. 251.

9 Pound, "To Katue Kitasono," 15 November 1940, Letter 382, Letters, p. 347. "Fenollosa's use of the Japanese sound for reading ideogram" is explained below.

10 This was edited by Pound with his Foreword in the Little Review (September-December, 1919).

11 Florence Ayscough, "Written Pictures," Poetry 13, No. 5 (February 1919), 272.

12 For instance, the Chinese ideograph, 東 "east" is pronounced, *dong* in Chinese; while this is pronounced, *higashi* in Japanese; however, this phonetic difference is not my main argument here.

13 Ayscough, 270-271.

14 Ezra Pound, Foreword in The Chinese Written Character as a Medium for Poetry by Ernest Fenollosa (London: Stanley Nott; New York: Arrow Editions, 1936), p. 1.

15 Julia Kristeva, La traversée des signes, ed. Julia Kristeva (Paris: Editions du Seuil, 1975), on back cover.

16 Kristeva, p. 13.

17 Kristeva, p. 16.

18 Kristeva, p. 11.

19 Pound, Foreword, in The Chinese Written Character as a Medium for Poetry, p. 7.

20 Pound, ABC of Reading (London: Faber and Faber, 1979), p. 19

21 Pound, ABC of Reading, p. 21.

22 Kyuyou Ishikawa, "Lost Hands," Nihon Keizai Shinbun, 19 June 1994, p. 23. The translation is mine.

23 François Cheng, "LE «LANGAGE POÉTIQUE» CHINOIS," in La traversée des signes, p. 41.

24 Fenollosa, p. 11.

25 Fenollosa, p. 12.

26 Fenollosa, p. 12.

27 Fenollosa, p. 25.

28 Fenollosa, p. 26.

29 Fenollosa, p. 28.

30 Fenollosa, pp. 28-29.

31 Hugh Kenner, The Pound Era (1971; rpt. London: Pimlico, 1991), p. 164.

32 Fenollosa, p. 29.

33 Pound, "VORTEX," BLAST 1 (20 June 1914), 153-154.

34 "A Few Dont's By An Imagiste" was first published in Poetry, 1, No. 6 (March 1913); whereas it is generally said that Pound was given the manuscripts of Fenollosa between October and December 1913.

35 See Kenner, "The invention of China" and "The Persistent East" in The Pound Era, pp. 192-231.

36 Pound, "To Harriet Monroe," January 1915 (no exact date), Letter 59, Letters, p. 48.

37 Pound, "To Harriet Monroe," January 1915 (no exact date), Letter 60, Letters, p. 49.

38 Pound, Letter 60, Letters, p. 49.

39 Pound, Letter 60, Letters, p. 49.

40 Pound, Letter 60, Letters, p. 50.

41 Pound, Letter 60, Letters, p. 50.

42 See Jones, pp.19-20.

43 F. S. Flint, "Imagisme," Poetry, 1, No. 6 (March 1913), 199.

44 Pound, "To Glenn Hughes," 26 September 1927, Letter 225, Letters, p. 213.

45 Jones, p. 21.

46 Pound, "Vorticism," The Fortnightly Review XCVI (September 1914); rpt. in Gaudier-Brzeska: a Memoir (New York: New Directions, 1970), p. 94.

47 Pound, "Vorticism," p. 89.

48 Pound, "A Few Don'ts by an Imagiste," Poetry, 1, No. 6 (March 1913), 201.

49 Flint, "Book of the Week. Recent Verse," The New Age, 722, NS III.2 (11 July 1908), 213.

50 For instance, Yukio Sato discusses this issue in his "Reading Canto LXXVII -- Helped by Chinese Written Characters" in The Study of Ezra Pound eds. Rikutaro Fukuda and Akira Yasukawa (Kyoto: Yamaguchi Shoten, 1986), pp. 151-168, p. 291. He summarizes Pound's way of using the ideograph as follows:

1. one-word ideogram
   (a) illustration 旦 . 口
   (b) phonetic and pictorial element in the poetic line 中 成
2. two-word ideogram
   the cluster-evocation (G. S. Fraser's word), or a brief allusion to the original Chinese text 先後 . 何遠
3. ideogramic sentence
   a sort of juxtaposition formed like a crossword
   非其鬼而祭之諂也

51 Pound, "How to Read," in Literary Essays of Ezra Pound, ed. T. S. Eliot (London: Faber and Faber, 1985), p. 25.

52 Pound, "How to Read," p. 25.

53 See Preface of Some Imagist Poets, 1915 (London: Constable, 1915), pp. vi-vii. According to John Press, this is "unsigned, but almost entirely the work of Richard

Aldington." See A Map of Modern English Verse (Oxford: Oxford University Press, 1969), p. 34

54 Flint, "Imagisme," 199.

55 See Preface of Some Imagist Poets, 1915, p.vii.

56 On this, in a letter to H. D., 12 January 1916, Lowell says as follows:

> Fletcher's preface was quite out of the question, not in matter but in manner.... With his permission I am rewriting it, using much that he says but putting it in a more conciliatory form.

57 See Preface of Some Imagist Poets, 1916 (London: Constable; Boston and New York: Houghton Mifflin, 1916), p. ix.

58 See Preface of Some Imagist Poets, 1916, p. x.

59 See Preface of Some Imagist Poets, 1916, p. x.

60 Lowell, "Spring Day," Some Imagist Poets, 1916, pp. 84-85.

61 See Preface of Some Imagist Poets, 1916, p. vi.

62 Lowell, "Spring Day," pp. 84-85.

63 Andrew Thacker also indicates this particular point in his "Amy Lowell and H. D.: The Other Imagists," Women: a cultural review, 4, No. 1 (Oxford: Oxford University Press, 1993), pp. 53-55.

64 Lowell, "Spring Day," p. 83.

65 John Gould Fletcher, Irradiations / Sand and Spray (Boston and New York: Houghton Mifflin, 1915), p. XI.

66 Lowell, Men, Women and Ghosts (New York: Macmillan, 1916), pp. vii-viii.

67 Lowell, Men Women and Ghosts, p. ix

# CHAPTER 4. Ezra Pound and H. D.: Imagist Theory and Poetic Practice

> We are faced with a landscape of American modernism in which Imagism occupies a slightly more complex, yet rewarding, position. Imagism was a contradictory movement, and recovering the fascinating and varied contributions of women such as Lowell and H. D. is only an initial part of any investigation into 'gender and modernism.'[1]

> If every work of art is a statement about the nature of reality, and if it is possible that women apprehend and interpret experience in some ways differently from men, then we may attempt to identify and explain those principles of form which recur in women's writing and shape its vision.[2]

The main purpose of this chapter is to discuss the characteristics of the poetry of H.D. during the early period of her creativity, especially during the Imagist period (c. 1910-17). The focal point of the discussion here is how H.D.'s early poetic practice is inconsistent with a particular characteristic of Pound's theory, the devotion to the visual image which I examined in Chapter 2 on the Japanese haiku and in Chapter 3 on the Chinese ideograph. As I also aim to explore the forms of linguistic representation employed by a female poet, I will look at those of H. D.'s early works which are apparently different from Pound's from the aesthetic point of view.

It has been widely accepted that H.D.'s reputation as a poet was established on the basis of her earliest works, since Ezra Pound named her as "H.D. Imagiste" in 1912.[3] This literary reputation was confirmed mainly by male critics like Glenn Hughes who presented in 1931 her as the "Perfect Imagist" in Imagism and the Imagists. As Diana Collecott indicates, Hughes' criticism and the exclusion of any of H. D.'s works published later than 1927 from the Oxford Anthology of American Literature (1938), which was edited by Norman Holmes Pearson, "unwittingly fixed her, for most readers, in that first phase of her career."[4]

However, feminist critics like Susan Stanford Friedman have tried to interpret H.D.'s works from a new perspective based on a fuller knowledge of her life. The result of these recent criticisms has been to turn the reader's attention to her prose writings such as Bid Me to Live, Her and The Gift, and also her later poetry like Trilogy and Helen in Egypt. Consequently, H.D. has taken up a new position on the map of modernism as one of the most significant American poets along with male colleagues like Pound, William Carlos Williams and T.S. Eliot. For example, in The New Princeton Encyclopedia of Poetry and Poetics, it is admitted that Helen in Egypt (described as an anti-epic told in lyrics with prose bridges, resumes the matter of Troy, which from Homer to Pound provided the theme of love and war, from the woman's perspective) is "perhaps the most ambitious poem written by a woman in Eng.[lish] and fulfills its ambition."[5]

Thus H.D.'s works after the Imagist movement have been re-evaluated chiefly because of the activity of feminist critics. But H.D.'s contribution to the movement and the characteristics of her early poems during that period have not yet been fully considered. Even today, H. D. is for most readers recognized as one of the Imagist poets and it seems almost impossible to read her early poems without being influenced by the signature, "H.D. Imagiste," that is to say by Poundian Imagism.

Another crucial point is, moreover, that the strategy of emphasizing the importance of H.D.'s later poems by those critics sometimes tends to have a negative influence on the interpretation of her early Imagist poems. However, the evaluation of her later works and the refutation of previous criticism regarding her as just an archetypical "Imagiste" should not simply lead to undervaluing the early poems. It is essential to consider the early works as well in order to understand the later ones, because H.D. had already shown some important clues toward the later poetry at the early stage in her career. In this chapter I will examine this issue, especially based on the characteristics of H.D.'s early poems.

There is no doubt that Imagism is a significant literary movement in Anglo-American modern poetry, but it was also complicated. As Peter Jones says, "the movement is riddled with paradox."[6] In the previous chapters, by viewing other Imagists' criteria, I have examined this point. Yet it is clear that Pound acted as the most important theorist in Imagism, and consequently in the literary history of modern American

poetry. Hugh Kenner says that "The most famous of all Imagist poems commenced, like any poem by Arthur Symons, with an accidental glimpse."[7] The story about the "accidental glimpse" from which Pound composed "In a Station of the Metro" is told by the poet himself in "Vorticism" (1914). In this essay, Pound introduces his well-known theory: "The 'one image poem' is a form of super-position, that is to say, it is one idea set on top of another."[8] He also says that H.D.'s "Oread" expresses "much stronger emotions than that in my lines here given ['In a Station of the Metro']."[9] Moreover, in "VORTEX" of the same year Pound repeats that H. D.'s "Oread" is the fine example of poetry in which his vorticist idea is embodied, along with Kandinsky and Picasso in painting.[10] Thus the Poundian doctrine of Imagism was intentionally closely connected with H.D.'s early poems. In other words, the crucial point of Pound's Imagist theory and, indeed, of modernist poetics depends on H.D.'s poetic practice. However, this raises some problematic issues.

In "H.D. and the Origins of Imagism," Cyrena N. Pondrom re-examines the relationship between H.D.'s earliest poems and Pound's doctrine of Imagism and later of Vorticism. Viewing the actual poetic practice of H.D., Pound and Richard Aldington and their publications in periodicals during the Imagist period, Pondrom argues that H.D.'s earliest three poems published in Poetry (January 1913) acted as models which "were to make imagism (sic) the foundation of the modern movement in English and American poetry."[11] They are "Hermes of the Ways,"

"Priapus, Keeper-of-Orchards" (later retitled "Orchard") and "Epigram: After the Greek." These were sent to the editor of Poetry, Harriet Monroe by Pound in October 1912. Pondrom compares these examples of H.D.'s earliest works with those of Pound and Aldington, which were written just before Pound was shown "Hermes of the Ways." In this comparison, Pondrom claims that H.D.'s modernist practice decisively preceded that of Pound and Aldington. For instance, "Middle-Aged," which is Pound's own work during the formative period of the Imagist movement, was still in the pre-Imagist mode when H.D. showed him "Hermes of the Ways" in early autumn, 1912.

Hence Pondrom suggests that these poems of H.D. "actually provide early poetic models for the important transformation of the static form of imagist (sic) doctrine into vorticism (sic)."[12] Considering that a poem like "Hermes of the Ways," which possesses both clarity and complexity in imagery, had been written a fairly long time before Pound's " Vorticism" essay, as Pondrom claims, it must be inferred that H.D. was not just a prototype who was labelled by Pound "H.D. Imagiste" but was the "catalyst" which brought the beginning of this movement of modern poetry.

On this point, Andrew Thacker claims that the Imagism of Lowell and H. D. raises "a number of issues central to current debates in Anglo-American feminist criticism over how the terms 'gender' and 'modernism' are to be associated."[13] To discuss this issue Thacker makes a brief survey of the results of recent feminist criticism: a revisionary strategy of significant female poets' contributions

to the development of modernism as in Elaine Showalter's A Literature of Their Own; another strategy No Man's Land: The Place of the Woman Writer in the Twentieth Century by Sandra M. Gilbert and Susan Gubar in which Anglo-American modernism would be understood "in terms of a conflict between the sexes from the mid-nineteenth century onwards"; a third approach in the works of Marianne DeKoven and Alice Jardine which define the "modern" in terms of features "that are implicity, and sometimes explicity, gendered and which do not necessarily relate to the actual sex of the writer."[14]

Then by referring to Edward Larrissy's study of "the language of gender and objects," Thacker sets about his argument on the connection between Pound's Imagist aesthetic and masculine perception as follows:

> First, understanding Imagism solely in terms of Pound's doctrinaire approach to a poetry composed of 'concrete things' glosses over the implicit gendering of Imagist theory, whereby 'hardness,' 'objectivity' and 'precision' are not simply innocent aesthetic precepts, but are associated rhetorically with a specifically masculine perception of the arduous craft of poetry.[15]

Thacker develops this issue by defining T. E. Hulme's theory of a "visual concrete" language as the strategy that "discloses something of the masculine character of much Imagist theory."[16] According to Thacker, the persistence of the "visual concrete" language of dominant male Imagists like Pound and Hulme can be understood as a particular tendency in which the visual images "often associated with

forms of male voyeurism, become transformed in Imagist verse into detached pictures of static aesthetic contemplation."[17]

The strategy employed by Thacker in his argument depends on a premise of the difference between masculine and feminine poetic form, which is not necessarily derived from the difference between male and female poets, as it is explained:

> One implication of this brief survey of some American poets of 'the Pound era' is, as might be expected, that there is no easily predictable relationship between adherence to certain traditional concepts of gender and the texture of the poetry itself. Even where, as in the case of Olson, a vauntingly phallic philosophy pervades everything, this may permit a rich and playful poetry to the extent that it is understood as a philosophy about the endlessness of desire. That is also true of Pound. Yet the phallocrats are dangerous teachers, not least to working poets. For where their philosophy colludes with the ideology of the poet's privileged perception to genius, the result can be as arid in literary terms as it is theoretically doctrinaire. By the same token, ideas about the feminine as organic, although they might not be accepted as a compliment by many women, can serve to enrich the work of poets who regard the organic-feminine as the locus of a complex, multi-dimensional response to experience.[18]

Following Larrissy's argument, we might find in the poetics of Robert Duncan a "complex, multi-dimensional response to experience," as against the phallic dogmatism of Pound.

As regards the specific characteristics of "organic feminine texture," Thacker points to the use of bodily

sensations other than the sense of sight in the poetry of Lowell and H. D. He quotes H. D.'s "The Pool" as an example that "dissents from the prevalent visuality of other Imagist poems:"[19]

> Are you alive?
> I touch you.
> You quiver like a sea-fish.
> I cover you with my net.
> What are you -- banded one?[20]

This is one of the shortest among H. D.'s poems. Thacker says about "The Pool" that "H.D.'s text figures the relation to objects in terms of touch rather than detached visual pleasure," and that the poem is "the representation of an experience of touching," rather than a "gaze from afar."[21] This statement is supported by H.D.'s own words in her letter to Amy Lowell: "In my first little poem -- 'I touch you with my thumb' will you cross out the underlined?"[22] Although H.D. cut the concrete reference to the experience of touching "with my thumb," the word "thumb" in the original line implies that she was motivated to make "The Pool" not only by the visual aspect of the fish but also by the tactile aspect.

Thacker suggests that H.D.'s representation of her experience of touching in "The Pool" could be observed outside the masculine Imagist method: "Countering Imagism's fetishism of the visual, H. D. understands that both external objects and interior selves cannot be grasped by one sense alone: she boldly tries to move through sight to touch."[23] In

other words, H. D. was interested in poetic language which conveys sensuous effects other than visual ones. For instance, in another of H. D.'s shortest poems, "Oread," we feel as if we were splashed with sea water of the great wave; in "Sea Rose," we smell the acrid fragrance of the "harsh rose." In H. D.'s poems, the ocular element is not simply presented: but, in a more complicated way, it is connected with other sensuous elements. This is an important characteristic of H.D.'s poems which distinguishes them from Pound's Imagist theory, primarily from his devotion to the visual image.

To discuss further the inconsistency between H.D.'s early poems and Pound's Imagist theory, especially of "super-position," I want to look at his definition of the "one image poem." In "Vorticism," as I have already suggested in Chapters 2 and 3, the highlight of his argument is the theory of "super-position"; based on the famous episode of shortening his thirty-line poem to the following "hokku-like" sentence:

> In a Station of the Metro
>
> The apparition of these faces in the crowd;
> Petals on a wet, black bough.[24]

According to Pound's definition of the "one image poem" as a form of "super-position," "it is one idea set on top of another"; that is, one idea ("Petals on a wet black bough") is set on another idea ("The apparition of these faces in the crowd"). In the first line, the relationship between "The apparition" and "these faces in the crowd" is also

rhetorically in a similar vein. Moreover, as Hugh Kenner says, the title line "In a Station of the Metro" is also important because it helps to shape the emotion conveyed by "The apparition of these faces" into a special one in a reader's mind: Pound's experience occurred at the metro station of La Concorde in Paris. Two Japanese hokku are introduced here since they were models for Pound's own hokku poems above: the first one is the poem by Moritake and the second one is the work of "a Japanese naval officer." These two hokku and Pound's hokku-like poem have a common point of figurative technique. They are all momentary visual images: "The fallen blossom" and "A butterfly" are juxtaposed in Moritake's, and "The footsteps" and "plum-blossoms" in the naval officer's. This suggests that Pound was interested in the hokku particularly as a visual description of objects. Thus the extremely short poetic form, hokku, gave Pound an example to illustrate concretely his words in "A Few Don'ts": "It is better to present one Image in a lifetime than to produce voluminous works."[25]

But it is clear that one of H.D.'s earliest poems "Hermes of the Ways" contradicts Pound's "super-position" theory especially because of its length and rather complicated sequence containing the time span. I will examine this to show the difference between their poetic criteria. However, paradoxically, it is also true that "Hermes of the Ways" satisfies the early principles of Imagism as set out in two well-known essays in Poetry (March 1913). These are Pound's definition of the image: "An 'image' is that which presents an intellectual and emotional complex in an

instant of time"[26]; and the three criteria set forth by F. S. Flint. Let me quote them again:

> 1. Direct treatment of the "thing," whether subjective or objective.
> 2. To use absolutely no word that did not contribute to the presentation.
> 3. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of a metronome.[27]

The first section of "Hermes of the Ways" starts with:

> The hard sand breaks,
> And the grains of it
> Are clear as wine.
>
> Far off over the leagues of it,
> The wind,
> Playing on the wide shore,
> Piles little ridges,
> And the great waves
> Break over it.[28]

On the sound patterns in these poetic words, Pondrom points out how effectively H.D.'s poetic words fit in Pound's idea that "... every emotion and every phase of emotion has some toneless phrase, some rhythm-phrase to express it"; the pattern "it/ wine/ it/ wind/ wide/ piles/ little/ ridges/ it" has an onomatopoetic effect as if "the i's squeak like sand under foot; the single syllable words keep time like footsteps."[29]

However, "Hermes of the Ways" has characteristics that decisively deviate from the pattern of the "one image poem" described in "Vorticism." Firstly, it is not a short poem but

consists of fifty-four lines of two sections in spite of Pound's emphasis on the economy of words: "A Chinaman said long ago that if a man can't say what he has to say in twelve lines he had better keep quiet."[30]

The rest of the first section continues as follows:

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

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.

Wind rushes
Over the dunes,
And the coarse, salt-crusted grass
Answers.

Heu,
It whips round my ankles![31]

It is apparent that this does not consist of merely "one image," that is to say the momentary visual expression. Rather, it has an apparent time span: "Wind rushes/ Over the dunes," and <u>then</u> "the coarse, salt-crusted grass/

Answers." These two objects "wind" and "grass" are rendered not by juxtaposition but by sequential movement.

The emotion conveyed in this poem greatly depends on the setting, a place "where sea-grass tangles with"/ "shore-grass." This atmosphere of the seashore where the waves are recurrently coming and going pervades the whole poem. As if the movements of the waves, the relationship of each movement expressed in "Hermes of the Ways" has a sense of the development of time which is not linear but sequential. In the first two stanzas of the first section, a scenery is rendered: "the hard sand," "The wind" and "the great waves." Thus "the wide shore" is presented as a stage, and "Hermes" is mentioned in the third stanza. Then, at the end of the first section, we know that the speaker is on the seashore: "Heu,/ It whips round my ankles." These elements "the sand," "the wind," "the waves," "Hermes" and "the speaker" recurrently appear and gradually spread the space of the particular emotion of the poem.

Hence the obvious inconsistency between H. D.'s "Hermes of the Ways" and Pound's "super-position" theory is the difference between their methods of presenting imagery. For Pound, the instant visual image made of things was essential as a new method to enrich his poetry; while H. D. was interested in the longer poetic form containing a sequence of time from the very beginning of her career. This suggests that these two poets did not necessarily share the same criteria for new poetry even during the early period of Imagist movement, although they used to spend time together discussing poetry with other colleagues. As I have

suggested in the previous chapters, it is clear that the haiku and the Chinese ideograph accelerated Pound's interest in the ocular image. On the other hand, H.D. was scarcely interested in momentary visual images: this can be proved by the fact that no evidence has been found that she gave any attention to the haiku, unlike other Imagist poets such as Amy Lowell, John Gould Fletcher and F. S. Flint, Richard Aldington and Pound.

In H.D.'s "Oread," which was written two years after "Hermes of the Ways," we can observe the most critical point of the relationship between H.D.'s early poems and Pound's Imagist theory. As I mentioned at the beginning of this chapter, because of Pound's comment in "Vorticism," "Oread" has been regarded as one of the finest archetypes of Imagist poetry along with "In a Station of the Metro." For instance, in his introduction to Imagist Poetry, Jones mentions that it "was used by Pound (in his definition of Vorticism) as the ultimate in Imagism."[32] He then adds: "Pound perhaps best summed up this kind of poem when writing of his own 'In a Station of the Metro'."[33] Thus, conventionally, "Oread" has been used as a sort of poetic blueprint embodying the theory in "Vorticism."

It is as follows:

Whirl up, sea--
whirl your pointed pines,
splash your great pines
on our rocks,
hurl your green over us,
cover us with your pools of fir.[34]

With regard to a structure, this short poem is rather different from Pound's "hokku-like sentence." Syntactically, for example, in Pound's poem, the two lines "The apparition of these faces in the crowd" and "Petals on a wet, black bough" are both noun phrases without a verb. Therefore Pound's "In a Station of the Metro" is constituted of plural concrete things which are visual. The word, "apparition" is relatively vague, but it creates a specific image related to "these faces in the crowd." In this poem, consequently, the layers of visual images convey a certain emotion.

On the other hand, hardly any concrete images feature in "Oread." The combination of two different types of natural phenomena, namely the great waves (of forests) and the mountain (of rocks), forms the subject matter of the composition. In contrast to "In a Station of the Metro," the metaphorical structure which "Oread" possesses is not a simple layering of concrete things but a complicated intertwining of ideas; as A. D. Moody notes, "Taking the title as indicating the speaker and point of view, we find a spirit of the mountains calling upon the pine-trees as her sea." [35]

In "Oread," each line, except the fourth, begins with a vocative verb. Here with the single exception of the proper noun "sea" in the first line, the verbs syntactically dominate the nouns, and the nouns are subordinate to them: a) as the object, like "your pointed pines" to "whirl," "your great pines" and "on our rocks" to "splash," "your green" to "hurl" and "us" to "cover"; b) as adverbial modifiers, like "over us" to "hurl" and "with your pools of fir" to "cover." Thus, "Oread" consists mainly of the actions of these verbs.

Consequently, what these actions create is a more complicated emotion than if they were static things.

As the title "Oread" shows, a nymph of the mountain rock is an important element here. However, in the first line, the invocation is spoken to the "sea" and since this is the only proper noun, the pronoun, "your," which appears in every line except the fourth, must always refer to the "sea." So, the "sea" pervades the whole poem. These two elements, the mountain and the sea are both distributed equally throughout the poem. We notice that the two elements are interwoven in a most complicated manner. The verb "whirl" is literally directed towards the waves, although at the same time, it possesses the possibility of a figurative application to the pines. The same applies to "hurl" and "cover." The adjective "great" modifies the "pines" here, but in this context it also reminds us of the great waves.

Further, as for the sound aspect, there is a linked sonal pattern in "Oread," although this is not obvious.[36] For instance, we find three /3:l/ sounds of "whirl" in the first and second lines, and of "hurl" in the fifth. The sound /3:(r)/ of "fir" in the last line also belongs to this group. Another sound which frequently occurs is the consonant /p/ of "up" in the first line, of "pointed" and "pines" in the second, of "splash" and "pines" in the third and of "pools" in the last line. The major characteristic of H.D.'s sonal pattern is that it recurs irregularly, as Michael Boughn points out.[37]

In "Oread," there is no particular accord between the sound pattern and the surface meaning. For example, the consonant /p/ occurs in the words "pointed pines" which

apparently belong to the mountain element as well as in "splash," one of the sea elements although it is modified by the "s" sounds. The complexity of "Oread" arises partly from the way in which the sonal pattern operates on a different level from that of the surface meaning. They operate simultaneously but there is not necessarily regular accord between the two. Yet, H.D.'s advantage is that this non-accord creates harmony rather than discord, giving complexity on the level of the sound structure also.

Another complicated factor arises from the fact that the poem has a speaker who calls out, the oread. In "In a Station of the Metro," the image "Petals on a wet, black bough" is presented as equal to Pound's "that sudden emotion," which he experienced at the metro station in Paris on seeing several beautiful faces.[38] As I have already suggested, the concrete object, the "Petals," is therefore juxtaposed with those faces in order to express his emotion. However, in "Oread," the speaker intervenes between the object and the self. In other words, the voice of the speaker affects the metaphor of the sea and the mountain as a third element. The most striking characteristic of H.D.'s early poems is the existence of the speaker. This distinguishes them from other Imagist poetry aiming at "Direct treatment of the 'thing,' whether subjective or objective."[39]

I will compare further examples from H.D. and Pound. In "Liu Ch'e," which was included in the first Imagist anthology Des Imagistes (1914), Pound again juxtaposes two images:

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.[40]

This poem is slightly longer than his metro poem; however, the structure is almost similar to the previous one. The first four lines are anticipating "she the rejoicer of the heart." In these lines, a deserted atmosphere is evoked in order to imply that she is now dead. The words in the second stanza, "A wet leaf" are therefore, equally rendering the emotion intended to be expressed by the poet in the first stanza, taking account of Pound's comment on his metro poem that " .... I tried all that day to find words for what this had meant to me, and I could not find any words that seemed to me worthy, or as lovely as that sudden emotion."[41] He uses a colon at the end of the first section. This rhetorically shows that "one idea" in the first five lines is juxtaposed by "another" as in the case of the colons between the first and the second line in his metro poem and the examples of the hokku in "Vorticism."

H.D.'s "Sea Rose" is not analyzable as clearly as Pound's "Liu Ch'e" by the "super-position" theory. The first two stanzas are as follows:

Rose, harsh rose,
marred and with stint of petals,
meagre flower, thin,

sparse of leaf,

more precious
than a wet rose
single on a stem--
you are caught in the drift.[42]

This poem was included in Some Imagist Poets, 1915 with six other poems by H.D. including "Oread." These words should be seemingly read as an objective description of the "harsh rose" in the wild nature of the seashore. However, unlike Pound's "Liu Ch'e" the description is not composed of merely concrete objects, or rather the speaker intervenes here again between the "harsh rose" and the poet herself. For instance, the first line, "Rose, harsh rose," is addressed to the flower seen by the speaker. In the second stanza, the lines, "more precious / than a wet rose" show that the speaker's sympathy for the "harsh rose" is expressed by a comparison with the "wet rose" rather than the juxtaposition of the two concrete things.

Finally, "Sea Rose" ends with a rhetorical question, "Can the spice-rose / drip such acrid fragrance / hardened in a leaf?"[43] This indicates that this poem is composed of a monologue, or rather, a dialogue of the poet with herself. [44] It would be possible to suggest that H.D. assimilates herself into the "meagre flower" in "Sea Rose" when we consider a biographical aspect: her tangled private life and difficult situation as a young expatriate American female poet in London around the First World War.[45] It has been suggested that the "harsh rose" can be also interpreted as lesbian love

with the motif of Sappho's "bittersweet" expressing a sharp contrast between saltness and sweetness of the "harsh rose."[46] However, such a juxtaposition of H.D.'s own life and her poetic words can be regarded not as a matter of poetic structure but as that of subject-matter. Therefore, in H.D.'s poems, we find that the combination of objects is more complicated, and that the poem itself becomes more abstract in nature.

Among H.D.'s early poems which were finally included in Sea Garden (1916) and Collected Poems (1925), "Evening" is the only exception in which the existence of the speaker is not assertive and is rendered merely by the visual elements. As the title "Evening" implies, H.D. depicts an evening scene, particularly in shifts of light and shadow:

> The light passes
> from ridge to ridge,
> from flower to flower--
> the hepaticas, wide-spread
> under the light
> grow faint--
> the petals reach inward,
> the blue tips bend
> toward the bluer heart
> and the flowers are lost.[47]

In this first stanza, the ridges of the mountains are represented and then the flowers, "the hepaticas," are shot as in a close-up. H. D. portrays the change of the light and the movement of the flowers. As the light shifts, the flowers change from "wide-spread" to "the petals reach inward," "the

blue tips bend toward the bluer heart," and they are finally closed: "... and the flowers are lost."

The second stanza is as follows:

> The cornel-buds are still white,
> but shadows dart
> from the cornel-roots--
> black creeps from root to root,
> each leaf
> cuts another leaf on the grass,
> shadow seeks shadow,
> then both leaf
> and leaf-shadow are lost.[48]

Here the motif is changed from light to shadows. The movements are quicker because of the verbs like "dart," "creeps" and "seeks." The reader perceives the development of time in the evening which increases speed through the change of colour from "blue" in the first stanza to "still white" at the beginning of the second stanza, and totally "black": "both leaf / and leaf-shadow are lost" in darkness at the end of the poem. Moreover, the repetition of the words implies a chain of events in the evening not only in meaning but also in sound.

"Evening" is composed of the development of the action of nature. There is almost no hint as to the voice of a speaker. However, it does not consist purely of objective things, because the actions are expressed in an anthropomorphic way; the verbs for the petals, "reach" and "bend" in the first stanza and for the shadow and the leaf, "dart," "creeps," "cut," and "seeks" in the second one. In

addition, each stanza is closed by implying a feeling of loss; "the flowers are lost" and "leaf-shadow are lost." These suggest that the scenery is rendered through particular eyes rather than the totally objective vision of the camera. The particular eyes imply that the poem is told by the particular voice of the speaker. This pervades the poem and consequently creates ambiguity in spite of the concreteness of each action. Therefore, "Evening" is not an objective scenic description.

It is useful to look at "The Locust Tree in Flower" by William Carlos Williams in order to illustrate this point:

Among
the leaves
bright

green
of wrist-thick
tree

and old
stiff broken
branch

ferncool
swaying
loosely strung--

come May
again
white blossom

clusters
hide
to spill

their sweets
almost
unnoticed

down
and quickly
fall[49]

Since it is impossible to put a full stop except at the end of the poem, this is a one-sentence poem although the words are divided into eight stanzas.

The place of the flowers is presented in the first three stanzas: They are among "the leaves" and the "branch." The adjectives which modify "the leaves" ("bright" and "green") are contrasted with those for the "branch" ("old stiff broken"). This suggests that "the leaves" come back to life again in spring though the tree itself is rather old. Then in the fourth stanza, the adjective phrase modifying the flowers "ferncool / swaying / loosely strung--" anticipates the "white blossom" and "clusters" in the following stanzas. Syntactically there is a grammatical suspense until the flowers finally appear in the fifth stanza. It also evokes a psychological suspense in our minds as though we were looking for the "white blossom clusters" among the trees. Then as if it reflects evanescence of the flowers, if once they are found, it increases the speed of the action towards the ending: "and quickly / fall."

Thus Williams carefully composes the poem not only on the level of description but also on the level of syntactical structure. "The Locust Tree in Flower" consists purely of the

objective images as Williams himself announces in Paterson: "Say it! No ideas but in things." The clear visual images of the white flowers are portrayed as if through the lens of the camera. They also indicate resurrection of nature by syntactic means. In this sense, this poem is an objective description of the flowers in the natural world. It is particularly this point that distinguishes "The Locust Tree in Flower" from "Evening" in spite of a resemblance between their subject matters.

Later, Williams composed another poem under the same title:

Among
of
green

stiff
old
bright
broken
branch
come

white
sweet
May

again[50]

This poem is much more obscure than the first one above. The words are just recognisable as those of the poem about the tree because of the title and the word "branch" in the third stanza. Yet all of the words here are taken from the

first poem. Consequently, the ambiguity of this poem seems to be a result of extreme concision. The words Williams presents here are so minimal that a concrete image is barely projected on the reader's mind. They sound like a murmur of the poet's voice.

These examples of Williams' poems suggest that the nature of the ambiguity in H. D.'s poems is dissimilar to that of the second version of "The Locust Tree in Flower." In "Evening," unlike the second poem of Williams, every detail is clearly expressed, but it is too ambiguous to be regarded as a simple description of nature. The ambiguity of H. D.'s poems is derived not from the economy of words as in Williams' poem, but from the voice of the speaker existing between the objects as I have suggested for other examples of her poetry. In other words, the blue flowers in "Evening" represent the images which are projected on H. D.'s mind rather than the flowers themselves in nature, that is to say, outside the poet's self.

This abstraction seems to fundamentally derive from the fact that H. D. was not inspired to make the poems necessarily by external incidents, as in the case of Pound's metro poem, but that she tried to express her internal self through external objects. In "Sea Rose," for example, the actual flower is turned into a more abstract one through the process of her assimilation, although each description of the details of the "rose" is concrete enough to satisfy Flint's three principles of Imagism. In Pound's "super-position" theory, there is a direct combination of the object and the emotion; on the other hand in H. D.'s poems, her own self as

the poet who creates is fixed between the object and the emotion. This is proved by the fact that H. D. personifies the objects and frequently uses a pronoun, "you" for them as in "Sea Rose" and most of her early poems. The word, "you" rhetorically implys the existence of "I" the speaker. Hence the voice of the speaker always affects H.D.'s poems as a third element.

Jeanne Kammer insightfully showed the voice of the speaker (as in H.D.'s poems) to be an important characteristic of significant female poets of Western literature, among them Emily Dickinson and Marianne Moore. Following Philip Wheelwright, Kammer employs the distinction between two kinds of metaphor; epiphor and diaphor. As in the words of Robert Burns "My luv is a red, red rose...," epiphor "sets in motion a primarily linear process of concretion to abstraction; this movement is reflected in language which, for all its creative tensions, still fulfils syntactic expectations and leads to a generalization predicted in the terms of the metaphor."[51] On the other hand, diaphor "produces new meaning by the juxtaposition alone of two (or more) images, each term concrete, their joining unexplained."[52]

As an example of diaphor, Kammer describes H.D.'s "Oread" as follows:

> "Our" and "us" are cloudy referents which both tighten and obscure relationships: the sea and the oread? The pines and the nymph? The speaker and some unnamed other? all of these? We read again, trying to feel our way through the poem, trying out

combinations of terms---just as we must do with the work of Dickinson and Moore.[53]

According to Kammer, "As with the practice of highly compressed speech, the diaphoric impulse is at the root of modern poetry in general."[54] However, she describes the difference between male poets and female poets in a similar vein:

> The answer, again, may lie in the source of aesthetic choice. Certainly we understand the connection between the growing isolation and alienation of the artist in this century and the adoption of forms which are increasingly minimal, silent. The diaphoric leaps in the work of such figures as Pound, Eliot, Williams and Stevens can represent both a dramatization of and a withdrawal from a culture fragmented, disordered, and lacking in central values and vision.
>
> But just as certainly there must be in her exacerbated cultural situation of powerlessness and enforced containment the roots of the creative woman's particular attraction to a tightly controlled art form which ironically expresses her condition even as it is denied. Furthermore, the diaphoric mode, for women, may reflect an internal division and fragmentation, a private experience opposed to the public one of men.[55]

Moreover, Kammer emphasizes the importance of silence in women's poetry: "The use of silence in male artists is often characterized as an acknowledgement of the void, a falling-back in the face of chaos, nothingness; for women, there appears more often a determination to enter that darkness, to use it, to illuminate it with the individual

human presence."[56] This positive way of using silence is acknowledged by Marianne Moore in her words on H. D.'s short poems: "H. D. contrived, in the short line, to magnetize the reader by what was not said."[57]

We find an important clue to examine the relationship between the voice and the visual effect in H.D.'s poems in her passage in Notes on Thought and Vision (1919); which I quoted in relation to her way of "seeing a thing." In this essay, she reveals the mechanism of her poetic creation. For instance, she mentions a Chinese poet Lo-fu from the Ming dynasty seeing an apple tree in his orchard as follows:

> .....being an artist, his intensity and concentration were of a special order and he looked at that fruit branch hanging in the sun, the globes of the apples red, yellow, red with flecks of brown and red, yellow where the two colours merged, and flecks of brown again on the yellow, and green as the round surface curved in toward the stem.[58]

The description becomes more detailed and it ends up with a minute depiction of "the skeleton of that leaf, the rivers, as it were, furrowing that continent" as follows:

> Between each river there lay a fair green field --- many, many little fields each with an individuality, each with some definite feature setting it apart from every other little plot.[59]

Here H. D. uses Lo-fu as a mask representing her own idea. So these passages show how she sees the apple tree, that is to say, the objects in Nature. Then such fully detailed

descriptions of the apple tree are finally developed into the process by which this Chinese poet composes his work inspired by the tree.

> He really did look at it. He really did see it. Then he went inside and in his little cool room out of the sun he closed his eyes. He saw that branch but more clearly, more vividly than ever.[60]

H. D. emphasized that Lo-fu really saw the tree by a repetition of that act. Then she clarifies the process of his verbalizing the visual image of the apple tree. By closing his eyes, the poet firstly secures his own mental place where the poetic language is being formed: probably a silent place on a pre-linguistic level because there is no language formed yet. The actual visual image of the tree is transformed into his own mental image there. Finally, according to the poet's interpretation of the apple tree, its image comes out as poetic language from this pre-linguistic place. In H. D.'s case, in this particular process, the voice of a speaker intervenes as poetic language. Thus for the poet, to close the eyes leads to opening the mental, the internal world.

The ambiguity of H.D.'s poetry depends considerably on the difficulty of approaching the depth of her individual mental world. Her language is inevitably connected with one particular place in the world, that is to say her own self. In other words, H. D. consistently represents her poetic language not as universal songs as do male poets in Western poetic tradition, but as the individual voice. In

Kammer's words: "For the woman poet perhaps, the model is oracle, not bard; the activity seeing, not singing."[61]

Although H. D.'s early poems, especially "Oread" have been long regarded as the finest and most archetypical Imagist poems, they do not necessarily conform to Pound's theory. The characteristics of H. D.'s poetic language which I have discussed in this chapter make the quality of her poetic language clearly different from the visual concreteness of Anglo-American modernism. If we consider the diversity of experience as a significant factor to enrich poetry, H. D.'s poetic individuality should not be devalued because of her inconsistency with Pound's Imagist theory, even if it is a somewhat swerved path that is not "a direct trajectory from Ezra Pound's Imagist theory through William Carlos Williams, Louis Zukofsky, Charles Olson and Robert Creeley."[62]

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Notes

1 Andrew Thacker, "Amy Lowell and H.D.: The Other Imagists," Women: a cultural review, 4, No. 1 (Oxford: Oxford University Press, 1993), p. 58.

2 Jeanne Kammer, "The Art of Silence and the Forms of Women's Poetry," in Shakespeare's Sisters: Feminist Essays on Women Poets, eds. Sandra M. Gilbert and Susan Gubar (Bloomington: Indiana University Press, 1979), p. 153.

3 H.D., End to Torment: A Memoir of Ezra Pound, eds. Norman Holmes Pearson and Michael King (New York: New Directions, 1979), p. 18.

4 See Diana Collecott, "Memory and Desire: H.D.'s 'A Note on Poetry,'" Agenda, 25, Nos. 3-4 (1987/8), 64-68; also Glenn Hughes, "H.D.: The Perfect Imagist," in Imagism and the Imagists (Stanford: Stanford University Press, 1931), pp. 109-124.

5 The New Princeton Encyclopedia of Poetry and Poetics, eds. Alex Preminger and T.V.F. Brogan (Princeton, New Jersey: Princeton University Press, 1993), p. 57.

6 Peter Jones, Imagist Poetry (1972; rpt. Middlesex: Penguin, 1985), p. 13.

7 Hugh Kenner, The Pound Era (1971; rpt. London: Pimlico, 1991), pp. 183-4.

8 Ezra Pound, "Vorticism," The Fortnightly Review XCVI (September 1914); rpt. in Gaudier-Brzeska, a Memoir (New York: New Directions, 1970), p. 89.

9 Pound, "Vorticism," p.89.

10 Pound, "VORTEX," in BLAST 1 (20 June 1914), 154.

11 Cyrena N. Pondrom, "H.D. and the Origins of Imagism," Sagetrieb, 4, No. 1 (Spring 1985), 77.

12 Pondrom, 77.

13 Thacker, p.50.

14 See Thacker, pp. 50-51.

15 Thacker, pp. 49-50.

16 Thacker, p. 51.

17 Thacker, p. 52.

18 Edward Larrissy, Reading Twentieth-Century Poetry: The Language of Gender and Objects, (Oxford: Blackwell, 1990), pp. 108-109.

19 Thacker, p. 52.

20 H. D., "The Pool," Collected Poems 1912-1944, ed. Louis L. Martz (New York: New Directions, 1938), p. 56. This poem first appeared in Poetry 5, No. 6 (March 1915) and was reprinted in Some Imagist Poets, 1915. The words "with my thumb" appeared in the version of Poetry and were deleted from that of Some Imagist Poets, 1915.

21 Thacker, p. 52.

22 H.D., letter to Lowell, 14 January 1915, bMS Lowell 19 (8), the Houghton Library, Harvard University.

23 Thacker, p. 53.

24 Pound, "Vorticism," p. 89.

25 Pound, "A Few Don'ts," in Literary Essays of Ezra Pound, ed. and introd. T.S. Eliot (London: Faber and Faber, 1954), p. 4.

26 Pound, "A Few Don'ts," p. 4.

27 F. S. Flint, "Imagisme," Poetry, 1, No. 6 (March 1913), 199; rpt. in Pound, "A Retrospect," Literary Essays, p. 3.

28 H.D., "Hermes of the Ways," Poetry, 1, No. 4 (January 1913), 118.

29 See Pondrom, 87.

30 Pound, "Vorticism," p. 88.

31 H.D., "Hermes of the Ways," 118-119. Later H.D. changed the archaic word, "awaiteth" to "awaits" and

dispensed with capital letters at the beginning of each line except the first letter of each stanza. These modifications were made on almost all of her early poems, as her drafts sent to Amy Lowell (the Houghton Library, Harvard) show.

32 Jones, p. 31.

33 Jones, p. 33.

34 H. D., "Oread," Collected Poems, p. 55. H.D.'s "Oread" was first published in The Egoist, 1, No. 3 (February 1914). It was then included in Some Imagist Poets, 1915.

35 A. D. Moody, "H.D., 'Imagiste': An Elemental Mind," Agenda, 25, Nos. 3-4 (1987/8), 79.

36 Michael Boughn points out H.D.'s great contribution to modernist verse, as to her metric pattern, in his essay, "Elements of the Sounding: H.D. and the Origins of Modernist Prosodies," Sagetrieb, 6, No. 2 (1987), 101-122.

37 See Boughn, 109.

38 Pound, "Vorticism," p. 87.

39 Flint, 199.

40 Pound, Des Imagistes (1914; rpt. New York: AMS Press, 1982), p. 44.

41 Pound, "Vorticism," p. 87.

42 H. D., "Sea Rose," Collected Poems, p. 5.

43 H. D., "Sea Rose," Collected Poems, p. 5.

44 Compare, for instance, "Orion Dead," which was included in The God (published as a part of the Collected Poems of 1925). Here, H.D. inserts the words, "(Artemis speaks.)" like a stage direction at the beginning of the poem. See Collected Poems, p. 56.

45 See Gillian Hanscombe and Virginia Smyers, "H.D.'s Triangles," in Writing for Their Lives: The Modernist Women, 1910-1940 (London: The Women's Press, 1987), pp. 23-30.

46 Considering H. D.'s words on Sappho, "bitterness was on the whole the bitterness of the sweat of Eros," Caroline Zilboorg discusses this in her "Joint Venture: Richard Aldington, H. D. and the Poets' Translation Series," Philological Quarterly, 70, No. 1 (Winter 1991), 77.

47 H.D., "Evening," Collected Poems, pp. 18-19.

48 H.D., "Evening," Collected Poems, p.19.

49 William Carlos Williams, "The Locust Tree in Flower," in The Collected Earlier Poems of William Carlos Williams (Norfolk, Conn.: New Directions, 1951), p. 94. This poem was written in 1933 and first appeared in An Early Martyr (1935).

50 Williams, "The Locust Tree in Flower," The Collected Earlier Poems, p. 95.

51 Jeanne Kammer, pp. 156-157.

52 Kammer, p. 157.

53 Kammer, p. 157.

54 Kammer, p. 158.

55 Kammer, p. 158.

56 Kammer, p. 158.

57 Marianne Moore, The Complete Prose of Marianne Moore, ed. Patricia Willis (New York: Viking Press, 1986), p. 558.

58 H.D., Notes on Thought and Vision (London: Peter Owen, 1988), p. 43.

59 H.D., Notes on Thought and Vision, p. 44.

60 H.D., Notes on Thought and Vision, p. 44.

61 Kammer, p. 164.

62 Thacker, p.49.

# CHAPTER 5. Amy Lowell and H. D.: The Imagist Anthology and Their Correspondence, 1914-1917

> But the fate of Imagism rises or falls by this Anthology [Some Imagist Poets, 1916]. We have created a lot of interest and a storm of abuse. It depends upon that next book whether the abuse is forced to turn into a reluctant praise. Do be very careful what you send of Flint's and Lawrence's. Turn down ruthlessly whatever you think is not up to standard, and if possible pull the standard up a little and make them measure to it. And above all, do not lose courage and do not let Richard, because things are coming on splendidly.[1]

> I am seeing Fletcher in a day or so. I am sure he will agree with your selection. I will return Flint his poem. I am heartily glad you took it out. Also about Lawrence, you have done the very best thing possible. I think that poem very, very fine, but I was too discouraged about the others he sent.
>
> Thank you for doing what you could for Cournos' poem. He appreciated your placing the one.[2]
>
> This letter sounds cold, but I am trying to be clear about the new book [Some Imagist Poets, 1917]. Be sure I appreciate every little thing you have done, and only want to do the best for Richard.
>
> Your poems are very clear and beautiful in imagery. I will show Fletcher and Flint. I am sure they will like them.
>
> I think with just a little more shuffling the book is going to be magnificent.[3]

Unlike colleagues such as Marianne Moore, T. S. Eliot, William Carlos Williams and Pound, H. D. left behind hardly

any literary criticism, except a few reviews published in The Egoist during the Imagist period.[4] Therefore, her poems are the most useful source to clarify her poetic criteria for those anthologies. Moreover, H. D.'s correspondence with other Imagist poets such as Lowell presents important evidence on which to base an examination of her idea of good poetry. H. D. published her work every year in all of the Imagist anthologies since Des Imagistes in 1914. She frequently exchanged letters with Lowell during their editorial collaboration on Some Imagist Poets between 1914 and 1917, such as those I quoted at the beginning of this chapter. They also discussed their poems together with those of other Imagists. Therefore, H. D.'s words in her letters to Lowell should be considered seriously as well as her poems. In Chapter 5, I will chronologically look at H. D.'s poetic development especially in the Imagist anthologies, while quoting her letters to Lowell as evidence supporting my discussion. Again, in this chapter, as in the previous chapter, I will examine how H. D.'s early poetry was inconsistent with Pound's Imagist theory by viewing concretely some of her early poems.

As regards the development of H. D.'s poetry, Glenn Hughes says as follows:

> Her development has been chiefly from the short lyric to the long, or rather, from the lyric to the narrative and dramatic poem. Certainly she has not perceptibly widened her art, and it is questionable how much she has deepened it; what she has done is to lengthen it. For this reason it is not essential that we discuss her

> poems chronologically, though it may be useful to indicate the order of her published books.[5]

This was written in 1930, and according to Hughes, "it [H. D.'s poetry] has altered so little in the last seventeen years." However, even during H. D.'s formative period in Imagism (1913-1917), it is possible to trace her poetic development by chronologically examining the poems in the anthologies. Here I will focus on two issues: the importance of H. D.'s practice of Greek translation and her interest in longer poetic form. The latter is, as Hughes suggests, the most conspicuous element of the change of H. D.'s poems in this period.

During the Imagist movement, H. D. had successively published her poems in little magazines such as Poetry, The Egoist, The Little Review, and so on. Some of her early works were included in Sea Garden (1916) and later most of them in Collected Poems of H. D. (1925).[6] Generally speaking, those early poems of H. D. have been vaguely considered as her Imagist works and critics have seldom viewed each poem according to precise chronological order in the Imagist anthologies. However, by looking at the stylistics of those early works individually, it is possible to trace concretely how H. D. had been developing her poetics during her early formative period. Because of this, I will quote her early poems from the Imagist anthologies rather than from Collected Poems, 1912-1944 (1983), especially in this chapter.

After the first Imagist anthology Des Imagistes (1914), edited by Pound, Lowell took over the project and successively published Some Imagist Poets (1915-1917). The last of these anthologies was released on April 17, 1917. It is a general opinion that the literary activity of the Imagist group practically ceased then, and each of the Imagist poets started to grope for their individual ways.[7] In a letter to Margaret C. Anderson in August 1917, referring to his fellow poets, especially to H.D., Ezra Pound says as follows:

> I don't think any of these people have gone on; have invented much since the first Des Imagistes anthology. H.D. has done work as good. She has also (under I suppose the flow-contamination of Amy and Fletcher) let loose dilutations and repetitions, so that she has spoiled the "few but perfect" position which she might have held on to.[8]

This letter was written around the time when the Imagist movement had come to an end with the publication of the last anthology. By this time, H. D. had already published almost all of her Imagist poems.

From Pound's viewpoint, H.D.'s works around the summer in 1917 might have diverged from the trajectory which he had intended at the beginning of her literary career. However, if we look at her works during that period from a different direction, that is to say from H.D.'s side, it would be also possible to consider that in those years she had tried to develop her own poetics in a different way from Pound's aesthetic. As a matter of fact, around the

same time as the above letter, that is to say in August 1917, H. D. wrote to Lowell as follows:

> Miss Anderson writes us very charmingly --- and we may send some poems later to the Little Review. Just now I don't feel much like contributing. Aren't E. P.'s antics amusing? --- From a distance, yes, but we want to keep out of the purlieu. ---
>
> I think we all feel the same about the Anthology! It was splendid for the three years --- but its work, as you say, is finished --- its collective work that is. Each of us has gained by the brother-ship but we all developing along different lines --- all who are developing![9]

In these words, we can see H. D.'s growing distance from Pound, and her own acknowledgement that she was shifting from the first phase of her literary career as "H. D. Imagiste" after the publication of the anthologies.

There is a remarkable contrast between H. D.'s words quoted above and her attitude when she had been just involved in the Imagist movement. According to Fletcher's memoir of his first meeting H. D. with Aldington "at her flat in Kensington" sometime early in August 1913, it was as follows:

> H. D. nervously assured me that, for her part, she was never sure that anything she had ever written had been good. Ezra encouraged her to write and to go on writing. She simply wrote as she felt.[10]

Fletcher's statement resonates with Pound's assertion about Imagism that "the whole affair was started not very

seriously chiefly to get H. D.'s five poems a hearing without its being necessary for her to publish a whole book" in a letter to Harriet Monroe (September 17, 1915).[11] However, in comparison with a general opinion on H. D. as the Imagist poet created by Pound, some of Fletcher's words here contradictorily suggest that H. D. strongly possessed her own poetic norm and wrote accordingly from the very beginning of her career: "She simply wrote as she felt." According to Fletcher, H. D. said that Pound "encouraged her to write," but it is apparent that this does not necessarily imply that he taught H. D. how to write poetry. More important, about five years after Fletcher thus observed her reticence at their first meeting in 1913, H. D. herself expressed her distance from Pound's literary activity in the letter to Lowell from her own side.

Pound criticized H. D. 's poetry because of its "loose dilutations and repetitions," which he ascribed to the influence of Lowell and Fletcher. As a matter of fact, Lowell and Fletcher, who advocated together the technique "polyphonic prose," clearly showed very different aesthetics from Pound's as I have discussed in the first part of this thesis on the haiku and the Chinese ideograph. Although H. D. never directly stated her opinion about their aesthetic conflict with Pound, her words in the letter to Lowell connote that she also conceived her own idea about poetry after her involvement in the Imagist anthologies for three years.

In his autobiography, Fletcher further mentioned H. D. as follows:

> I tried hard to divert attention from the painful situation that I had created by asking H. D. as to what she was planning now to write. She replied that she had been thinking about translating an entire Greek play, one of Euripides's, perhaps, in a style entirely different, and closer to the original than that of Gilbert Murray. She was now at work on some of the choruses, which she proposed to translate in meters corresponding to the originals.[12]

Diana Collecott emphasizes the importance of H. D.'s translation of Greek drama in order to develop her poetics. According to her, "H. D.'s most intensive period of translation [of Greek drama] was between 1915 and 1920, the period of transition from 'H. D. Imagiste' to the poet H. D."[13] Fletcher's memoir indicates that as early as August 1913, H. D. was already involved in her project of the translation of Euripides. Around the same time, from the autumn of 1913 to the summer of 1915, Pound was enthusiastically involved in Fenollosa's materials. This would suggest that from the very beginning of the Imagist movement, they were individually seeking any useful medium in order to develop their techniques and themes in those different materials; not in a cooperative way but in parallel.

Caroline Zilboorg also suggests the importance of translating Greek in respect of her relationship with Aldington: "Greek material and open forms and the act of translation were literary areas in which he [Aldington] and H.D. worked both separately and together, uniquely and in concert."[14] Zilboorg mentions how Aldington undertook the

project of Greek translation, the Poets' Translation Series as follows:

> For H. D. and Aldington this aesthetic process demanded an intimate familiarity with classical texts through the literal act of translation, and by 1915 Aldington was in a position to take on the project which became the Poets' Translation Series. In 1913 he had become literary editor of The Egoist and its editor, Harriet Shaw Weaver, was willing to publish the series on a limited scale. Aldington profited from observing Pound's behavior in his editing of Des Imagistes (1914) and in his later refusal to participate in subsequent Imagist anthologies. As a result of his experience on The Egoist staff, Aldington knew what it meant to corral poets, solicit their work, and get it into print with little if any remuneration. His journalistic experience had also taught him a good deal about the financing and marketing of such a project: he was familiar with the workings of Fleet Street, small presses and book shops. He had as well worked closely with Amy Lowell on Some Imagist Poets (1915), and had done much in England to coordinate this anthology.[15]

In a letter to Lowell dated October 7, 1915, H. D. discusses the Poets' Translation Series as follows:

> By the way, it was awfully good of you to give our translating scheme a little encouragement. The series will soon have paid for itself. I think we're doing very well. And then it is great fun. I have just finished my chorouses (sic). I hope you'll like them. They have many faults --- but they're not Bohn.[16]

Her "Choruses from Iphigeneia in Aulis" [by Euripides] is the first published work amongst her translation of Greek drama. It appeared partially in The Egoist 2, (Nov. 1915) and later came out as one of the Poets' Translation Series [from Ballantyne Press] in 1916. As a comment on her translation, H. D. added as follows:

> A literal, word-for-word version of so well-known an author as Euripides would be useless and supererogatory; a rhymed, languidly Swinburnian verse form is an insult and a barbarism. It seemed, therefore, that the rhymeless hard rhythms used in the present version would be most likely to keep the sharp edge and irregular cadence of the original. ... This is only one instance from many where the Homeric epithet degenerates into what the French poets call a remplissage -- an expression to fill up a line. Such phrases have been paraphrased or omitted.[17]

In these words, we can observe H. D.'s criterion for her translation of Euripides; she was interested not in merely accurate translation in respect of the content ["word-for-word version"] nor the stylistics ["the Homeric epithet"], but in her own way of paraphrasing it.

As for H. D.'s attitude toward her translation of Euripides, Hugh Kenner draws a parallel between it and John Milton's Samson Agonistes and Pound's Women in Trachis; "Thus H. D., forcing every occasion to dilate on her preferred imagery of weeds and sandy shores, turned choruses from Euripides into statements of her own impassioned sterility."[18] Although Kenner's words here like "her own impassioned

sterility" are problematic, he incidentally points out that H.D. consciously used Euripides for her own poetic practice. We should note that Sea Garden was also published in that year, 1916. Therefore H. D.'s words in her "Choruses from Iphigeneia in Aulis," which Kenner observed as "her preferred imagery of weeds and sandy shores," would literally echo her words in Sea Garden: Susan Stanford Friedman recognizes images of this first volume of H. D.'s poems as those "that originated in her visits to Cornwall and her American childhood: in particular the harsh, northern seacoasts of Cornwall and Maine...."[19] It is an important fact that Sea Garden and "Choruses from Iphigeneia in Aulis" were both published in 1916 when H. D. was most actively involved in the publication of Imagist anthologies.

Collecott's suggestion about the importance of H. D.'s translation of Greek drama especially concerns her technique of "the woman speaking" in character as in "Oread." The point under her discussion is H. D.'s use of women's speech in dramatic form as a potential possibility of the female poet in a literature dominated by the male voice:

> This was clearly a deliberate experiment, one that allowed her scope beyond the "neutral" lyric voice. In 1916 H. D. described "the dramatic lyric" as "one of the most difficult forms in the language." She was fully aware of Robert Browning's example, but she traced her connection with Browning through a female predecessor, Charlotte Mew. Evidently, H. D. was already conscious of her own direction, a direction indicated by another woman poet, which challenged the taboo on women's speech.[20]

Here, "Orion Dead" and "Eurydice" are quoted by Collecott as examples in which H. D. employed "the woman speaking."

Amongst H. D.'s Imagist poems, "Orion Dead" stands at an interesting position. The poems that were published before February 1914 were all included in Des Imagistes in March 1914. During February of that year, four new poems were published; "Hermonax" and "Acon" in Poetry 3, and Incantation (later retitled "Orion Dead") and "Oread" in The Egoist 1. The first two poems were included in Des Imagistes and "Oread" was quoted by Pound in BLAST 1 (June 1914). Therefore only "Incantation" was ignored by Pound, and it eventually appeared with modifications as "Orion Dead" in the first Imagist anthology without Pound's intervention, Some Imagist Poets, 1915 (April 1915).

After the publication of Des Imagistes in March 1914, Lowell subsequently took over the project of Imagist anthologies. It is clear that by late autumn in 1914, H. D. was more involved in Lowell's project than Pound's, as her letter to Lowell dated November 23, 1914 shows: "We [H. D. and Aldington] are both very completely against any of his new schemes! / Poor Ezra --- what blunderingly stupid things he has done! ---"[21] It would be useful, therefore, to examine how H. D. changed "Orion Dead" between Des Imagistes and Some Imagist Poets, 1915, that is to say during the period when Pound's influence became less important to her.

"Orion Dead" first appeared under the title "Incantation" together with "Oread," "Hermes of the Ways" and "Priapus" in The Egoist 1 (February 1914). After some

modifications, "Orion Dead" was included in Some Imagist Poets 1915 published in April 1915 (and later in The God, which was not published until the Collected Poems of 1925). Considering that her first Greek translation, "Iphigeneia" was published in November 1915, the modifications from "Incantation" to "Orion Dead," namely during the period between February 1914 and March 1915 may be useful also in order to search for any influence of H. D.'s practice of Greek translation on her poems.

"Incantation" was composed of thirty-one lines, and divided into two sections. The first section is with the subtitle as follows:

(Artemis over the body of Orion)
The cornel-trees
Uplift from the furrows.
The copper roots at their bases
Strike lower through the barley sprays.

"Arise
And face me.
I am poisoned with rage of song.

The cornel-wool [i.e. wood][22] blazes
And strikes through the barley sprays,
But I have lost heart for this.

I will break a staff.
I break the tough branch.
I know no light in the woods.
I have lost pace with the winds.[23]

An "incantation" is the use of a formula of words spoken or chanted to produce a magical effect. So the title implies that, apart from the first stanza which describes the trees and barley sprays and so serves as a stage setting, these words are spoken or chanted by Artemis. This particular point was emphasized later in "Orion Dead" as Collecott states: "After the title, HD (sic) has written two words: "Artemis speaks"; these indicate not only the speaker, but the mythos or story, thus establishing a dramatic scenario."[24] Artemis addresses herself primarily to Orion who has challenged the goddess in hunting, for which presumption she has consequently killed him. In Section I, Artemis' fury and readiness to use violence is rendered; "I am poisoned with rage of song" and "I will break a staff. / I break the tough branch."

In Section II, Artemis' violence becomes more concrete:

> I once tore the flesh
> Of the wild deer.
> Now am I afraid to touch
> The blue
> And the gold-veined hyacinths?
>
> I will tear the full flowers
> And the little heads of the grape-hyacinths.
> I will strip the life from the bulb,
> Until
> The ivory layers lie
> Like narcissus petals
> On the black earth.
>
> Arise,

Lest I bend my staff
Into a taut bow,
And slay,
And tear all the roots from the earth.[25]

Here, H.D. employs concrete images, "the wild deer" and "hyacinths" to imply her violence to Orion. The last stanza adds a final caution as shown by the use of the antiquated conjunction "lest," which means "in order that the stated thing should not happen." This connotes that the violence is not yet done but imminent.

In "Orion Dead" in Some Imagist Poets, 1915, H.D. combines these two sections in order to change it into one longer poem; section II of "Incantation" is set in section I, that is to say, she inserts the whole of section II between the second and the third stanza of section I. This inserted part (the whole of section II) is printed in Italic along with the first line, "[Artemis speaks]." This modification would support Collecott's opinion about H. D.'s device as "a dramatic scenario" in "Orion Dead." In addition, as one of the important changes of H. D.'s poems after Des Imagistes, she changed the lineation and ceased to use upper-case letters at the beginning of each line as follows:

[*Artemis speaks*]
The cornel-trees
uplift from the furrows;
the roots at their bases
strike lower through the barley-sprays.

So arise and face me.
I am poisoned with rage of song.

*I once pierced the flesh*
*of the wild deer,*
*now I am afraid to touch*
*the blue and the gold-veined hyacinths?*

*I will tear the full flowers*
*and the little heads*
*of the grape-hyacinths.*
*I will strip the life from the bulb*
*until the ivory layers*
*lie like narcissus petals*
*on the black earth.*

*Arise,*
*lest I bend an ash-tree*
*into a taut bow,*
*and slay--- and tear*
*all the roots from the earth.*

The cornel-wood blazes
and strikes through the barley-sprays,
but I have lost heart for this.

I break a staff.
I break the tough branch.
I know no light in the woods.
I have lost pace with the wind.[26]

Thus, in "Orion Dead," H.D. changed not only the arrangement of the words but also the whole structure. As a result of this modification, the tone of voice which carries the emotion of the whole poem is intensified.

The first stanza is an objective description mainly about the "cornel-trees." This has scenic effects as in the first stanza of "Incantation." Compared with "Incantation," H.D.

modifies the full-stop at the end of the second line to a comma, omits the word "copper" in the third, and changes "the barley sprays" to "the barley-sprays." These are minor changes to the shape. However, in the phrase "[Artemis speaks]," it is clearly shown that this stanza is now spoken by Artemis herself. As Collecott states, these words sound more like a stage direction than "(Artemis over the body of Orion)," which are rather allusive. Consequently the voice of Artemis becomes more pervasive as a whole in "Orion Dead." In the second stanza, H.D. puts "So" before "arise" and combines the first and second lines into one: "So arise and face me." Consequently this line sounds more personal: there is a strong dramatic feeling.

The third stanza of "Orion Dead" firstly conveys Artemis' recollection of her past cruel deed to "the wild deer" and also reflects her further violence towards the flowers. Here H.D. uses the word "pierce" instead of "tore." This would remind us more specifically that Artemis' weapon is an arrow. Finally, the last three lines are modified from an interrogative sentence into a declarative one. The atmosphere of Artemis' wondering to herself is weakened by this, as the tone becomes elegiac rather than threatening.

As for the last line in this stanza, in her letter to Lowell dated January 14, 1915, H.D. asked to change it: "will you put '<u>the blue & the gold veined hyacinths</u>,' as <u>one</u> line?"[27] By this "slight" modification, a pause after "the blue" is omitted, and as one line these words are slightly speeded up without any pause. This also leaves out any sense of hesitation.

In the next stanza, Artemis' future violence towards the beautiful plants like "the grape-hyacinths" is anticipated. The images of the flowers torn apart and the bulb stripped in pieces work with the image of Orion's torn dead body to effectively predict Orion's death. The cruelty is increased all the more by the delicacy of the plants as the expression "the little heads" conveys. These cruel and beautiful images create an intensity of emotion at the center of this poem.

There is no change in the words themselves in the fourth stanza; however, the layout of the words is modified in the second, third and sixth lines. The fifth stanza is Artemis' final address to Orion as in "Incantation," and in the sixth stanza, "the cornel-wood" is described through the angry eyes of Artemis. Finally, the climax comes in the last stanza. Here H.D. uses the last stanza of the first section in "Incantation" but omits the auxiliary verb "will" from the phrase "I will break a staff," so that again there is no feeling of hesitation. Each line begins with "I" which sounds like a drum beating as if the angry goddess were breathing heavily. The energy of Artemis' anger explodes in these four lines.

In "Orion Dead," the theme becomes more focused on Artemis' anger than in the "Incantation" and every word is re-built around it. It is important that H.D. made it clear that the words are spoken by Artemis herself: the words directly appeal to the reader as intensified emotion because of this arrangement. She modified or omitted words to heighten gradually the tension towards the climax at the end of the poem, like a bow being gradually drawn to its

full extent. Therefore there is more intense emotion in "Orion Dead" and it is far more dramatic in terms of emotion. As for this point, Collecott points out that her translation of Greek drama "allowed her to develop to the full what Marianne Moore called 'the controlled ardor, the balanced speech of poetry.' "[28]

It would seem, thus, that by the modification of "Incantation" into "Orion Dead" between February 1914 and April 1915, H. D. showed an intention to develop the future direction of her poetry: "the controlled ardor" by the particular voice of the speaker.

It seems that H. D. shared her interest in Greek drama with Lowell and probably the technique of drama as a literary form. For instance, in the same month when the excerpts of H. D.'s "Choruses from the Iphigeneia in Aulis" first appeared in The Egoist as regards the Poets' Translation Series, Aldington says in a letter to Lowell (November 29, 1915) as follows:

> Thanks so much for looking for someone to take the "Translations" in America. Several weeks ago, we [Aldington and H. D.] abandoned the "Mimes of Herondas," chiefly on account of their length....
> Ask Fletcher what he thinks of these. I think that the 12 make quite an important body. You might tell Lawrence Gonne that the 2nd series will have cover. I am sending you the last copy of Iphigeneia.[29]

This letter was dictated to H. D. with Aldington's own signature. In the same letter, the next anthology Some Imagist Poets, 1916 was also mentioned. As I suggested,

therefore, the Imagist poets were interested both in the anthology and the translation at that time, and it would be natural to see the mutual influence of these two projects in their works.

For instance, in Preface of her Men, Women and Ghosts in 1916, Lowell referred to the "dramatic form" in her statement of "polyphonic prose" as follows:

> A good many of the poems in this book are written in "polyphonic prose." A form about which I have written and spoken so much that it seems hardly necessary to explain it here. Let me hastily add, however, that the word "prose" in its name refers only to the typographical arrangement, for in no sense is this a prose form. Only read it aloud, Gentle Reader, I beg, and you will see what you will see. For a purely dramatic form, I know none better in the whole range of poetry. It enables the poet to give his characters the vivid, real effect they have in a play, while at the same time writing in the decor.[30]

It is known that "polyphonic prose" is a joint invention of Lowell and Fletcher. However, I have already suggested that Fletcher's main interest was the analogy between poetry and music as in the Preface to his Irradiations.[31] Therefore, Lowell's words on the connection between "polyphonic prose" and "dramatic form" may well be her own idea. In addition, there seems to be a possibility that Lowell shared her interest in dramatic form with H. D. through their correspondence. In a letter to H. D. (November 23, 1915), Lowell says as follows:

> I think my contribution should be the "Spring Day" which came out in "The Egoist," and this new one which is one of a series of four Yankee sketches I have done. The technique is quite different from my usual work, as you will see; it is dramatic rather than lyric, and I have been obliged to stick to the language the lady would have used herself. I think myself it is good; in fact, I am quite willing to abide by it; and the various people that I have read it to all like it very much.[32]

In the previous chapter, I suggested the element of a dramatic expansion in "Hermes of the Ways" as one of the characteristics of H. D.'s early poetry. This is a crucial point that definitely distinguishes H. D.'s early poetics from Pound's Imagist theory from the very beginning of their literary careers. The reason why Pound was interested not in the tanka but in the haiku, and almost ignored Basho's poems although he is the greatest haiku poet was, I argued, that he intended to emphasize the instant visual effect of the haiku form and tried to introduce it into English poetry. Hence, any kind of developmental element in poems is, strictly speaking, against Pound's Imagist theory: for it cannot be physically instant but depends on a shift in time. Lowell's interest in "dramatic form" is, therefore, obviously against Pound's Imagist scheme.

However, as the distinctive characteristic of H. D.'s interest in dramatic form, her poetic mode is rather different from the actual form of drama based on the linear development. For instance, in the case of Lowell's "Spring Day," which I examined in Chapter 3, there is obvious

temporal development; on the other hand, this does not apply to "Hermes of the Ways." As I suggested in the previous chapter, "Hermes of the Ways" does not consist of merely the momentary visual expression, rather it has a clear time span. But the relationship of each movement in it has a sense of the expansion of time which is neither linear nor sequential: as if it were difficult to see how time passed by observing the movements of the waves.

In order to examine this issue, let me quote the first section of Part I from Choruses from the Iphigeneia in Aulis. It begins as follows:

> I crossed sand-hills.
> I stand among the sea-drift before Aulis.
> I crossed Euripos' strait --
> Foam hissed after my boat.
>
> I left Chalkis,
> My city and the rock-ledges.
> Arethusa twists among the boulders,
> Increases -- cuts into the surf.
>
> I come to see the battle-line
> And the ships rowed here
> By these spirits --
> The Greeks are but half-man.[33]

Here, by the voices of chorus of the women of Chalkis, the situation is gradually represented. In Greek drama, the plot is often explained by chorus. H. D. also seemed to use a chorus for that purpose. However, she did not employ it in terms of discernible plot or linear development. For instance,

in the above first section of Part I, expressions consisting of the subject "I," a verb and an object or complement appear five times. It would seem that the first person is anonymous and those words are revolving the scenes. Similarly, in the second section, the characters of Greek generals are gradually introduced to the reader in the same way as follows:

> I have longed for this.
> I have seen Ajax.
> I have known Protesilaos
> And that other Ajax -- Salamis' light
> They counted ivory-discs.
> They moved them -- they laughed.
> They were seated together
> On the sand-ridges.
>
> I have seen Palamed,
> Child of Poseidon's child:
> Diomed, radiant discobolus:
> Divine Merion, a war-god,
> Startling to men:
> Island Odysseus from the sea-rocks:
>
> And Nireos, most beautiful
> Of beautiful Greeks.[34]

Then, after an interval, the "I" sentence hardly appears until the ninth section, namely until the end of Part I, which concludes as follows:

> I have heard all this.
> I have looked too
> Upon this people of ships.

You could never count the Greek sails
Nor the flat keels of the foreign boats.

I have heard --
I myself have seen the floating ships
And nothing will ever be the same --
The shouts,
The harrowing voices within the house.
I stand apart with an army:
My mind is graven with ships.[35]

The variation of the "I" sentence recurrently and irregularly appears; "I have heard ...," "I have looked too / Upon ...," "I have heard ..." and "I myself have seen ..." Thus, in this poem, the "I" sentence is used as a sort of axis of narrative. Although it is not a solid structure, the poetic form here is carefully designed, anticipating the style of Hymen, which is described by Gregory as follows :

> The "contextural architecture" of Hymen establishes a contained space wherein poems echo and interplay in an "allusive intertextuality." It allows the fiction of initiation, center, and closure and of complex action, while denying determinations of temporal sequence, linear plot, story and resolution.[36]

In "Iphigeneia," what Gregory called "a contained space wherein poems echo and interplay in an 'allusive intertextuality' " is also seen as a sort of germ of her later flexible poetic form.

As for the details of "Iphigeneia," for instance the expressions about the ships which implies Greek military strength supported by "one purpose: Helen shall return," also

recurrently but irregularly appear with various forms: "the thousand ships," in the first section, "At the sight of ships / Circled with ships," "The Myrmidons in fifty quivering ships" and "These are Achilles' ships," in the fourth, "Next, equal-oared ships / Were steered from the port of Argos / By one of the Mekistians," and "Then the son of Theseus / Led out sixty ships," in the fifth, "Fifty Boeotian ships, / Heavy with bright arms / Floated next:," and so forth in the sixth. This is also applied to the expressions about the horses: "-- the armed Greeks, / Circles of horses," in the second section, "I saw the horses: Each beautiful head was clamped with gold," "Silver streaked the center horses," "They were fastened to the pole" and so forth in the third. Syntactically, in these expressions about the horses, they are variously used as subject and object. As variation, moreover, their powers are suggested also in an oblique way: "Colour spread up from ankle and steel-hoof / Bronze flashed." These recurrent and various expressions on the same subject allow the reader to sense the dramatic proceeding not in a linear temporal way but as a penetration of echo. In other words, through the recurrent but irregular sound patterns of those words, which are spoken perpetually by the "I" speaker, the reader perceives the incident with the ear not instantly but gradually.

H. D. developed this technique especially after Des Imagistes in 1914.[37] To examine it, I will compare "Sitalkas" in Des Imagistes with "Adonis" in Some Imagist Poets 1917. The themes of these poems are both taken from Greek mythology. First, "Sitalkas," is as follows:

Thou art come at length
More beautiful
Than any cool god
In a chamber under
Lycia's far coast,
Than any high god
Who touched us not
Here in the seeded grass,
Aye, than Argestes
Scattering the broken leaves.[38]

The framework of this poem is symmetrical; syntactically employing the comparative repetition of the beauty of three gods as the structure for the whole poem. By contrast with "Adonis," it is less flexible as poetic form although it is compact.

"Adonis," was included in Some Imagist Poets, 1917 that is to say, the last Imagist anthology; the poem starts as follows:

EACH of us like you
has died once,
each of us like you
has passed through drift of wood-leaves,
cracked and bent
and tortured and unbent
in the winter frost ---
then burnt into gold points,
lighted afresh,
crisp amber, acales of gold-leaf,
gold turned and re-welded
in the sun-heat.[39]

In the second stanza of the first section, the same phrase as the beginning of the first stanza is repeated: "Each of us

like you/ has died once...." These words are repeated verbatim at the beginning of each stanza except the first stanza of the second section. It is as follows:

> Not the gold on the temple-front
> where you stand,
> is as gold as this,
> not the gold that fastens your sandal,
> nor the gold reft
> through your chiselled locks
> is as gold as this year's leaf,
> not all the gold hammered and wrought
> and beaten
> on your lover's face,
> brow and bare breast
> is as golden as this.[40]

Although the comparison between "us" and "you" in the repeated phrase frames the whole structure of the poem, "Adonis" is less symmetrical in comparison with "Sitalkas." For instance, the word "gold" and its variations appear over and over as if unifying the emotion of this poem. They are not regular but irregular: in other words, the repetitions of the particular words are more complicated and subtle.

As for this characteristic of H. D.'s poems repeating the same words recurrently, John T. Gage says that "A glance at the ways these repetitions (of words and phrases) are patterned in this poem is revealing." He analyzes the pattern of those repetitions in "Adonis" as follows:

> I
> Each of us like you
> has died once,

each of us like you
has ...

gold ...
gold ...
gold ...

Each of us like you
has died once,
each of us has ...

golden ...

I I
Not the gold ...
is as gold as this,
not the gold ...
nor the gold ...
is as gold as this ...

Each of us like you
has died once,
each of us like you ...
like you ...[41]

Gage further mentions these repetitions as follows:

> The expectation of a certain kind of likeness, established by these repetitions, is what makes the ending of the poem unexpected. But repetition is also a means of reducing the reader's sense of a developing process, and thus of creating the illusion that the temporal activity of reading is not interfering with the supposed timelessness of the experience of the poem.[42]

This clearly shows one of the effects evoked by the frequent repetition in H. D.'s poetry: "repetition is also a means of reducing the reader's sense of a developing

process..." The repetition of the same and similar words acts as if it were the recurrent movement of the waves of the sea. It makes us feel timeless in respect of the development in spite of our experience of time span through reading her language.

We may find the similar quality in Virginia Woolf's words about the waves:

> Gradually as the sky whitened a dark line lay on the horizon dividing the sea from the sky and the grey cloth became barred with thick strokes moving, one after another, beneath the surface, following each other, pursuing each other, perpetually.[43]

And:

> The waves broke and spread their waters swiftly over the shore. One after another they massed themselves and fell; the spray tossed itself back with the energy of their fall. The waves were steeped deep-blue save for a pattern of diamond-pointed light on their backs which rippled as the backs of great horses ripple with muscles as they move. The waves fell; withdrew and fell again, like the thud of a great beast stamping.[44]

The characteristic of the movement of the waves rendered by Woolf is also applicable to the effect of the word repetition employed by H. D.: "...one after another, beneath the surface, following each other, pursuing each other, perpetually," "One after another they massed themselves and fell..." and "The waves fell; withdrew and fell again, like the thud of a great beast stamping." In H. D.'s poems, like the

repeating movement of the waves the particular words are used as the axis not in a symmetrical way but in a more flexible and complicated way. Thus the repeating movement of her words evokes a sense of continuity not on a logical level but on an intuitive level in the reader's mind. It would seem that this technique had been cultivated especially since she had been involved in Greek translation in 1915. More important, this period was simultaneously in the midst of her involvement in Imagist anthologies.

H. D.'s Sea Garden was accepted by the end of February, 1916 by Constable although it did not appear until the autumn because of paper shortages.[45] In that year, H. D. also published the translation of Choruses from the Iphigeneia in Aulis from Ballantyne Press as the third pamphlet of the Poets' Translation Series. Therefore the year of 1916 should be noted as a significant period when H. D.'s first publication of her poems and her translation of Greek drama appeared simultaneously. Moreover, by looking at the characteristics of her works included in three Imagist anthologies from 1915 to 1917, we may observe Some Imagist Poets, 1916, which was also published in 1916, as a turning point of her early poetics.

Generally speaking, H.D.'s early works like "The Pool" have been acknowledged as extremely compact. This would be mainly because Pound quoted H. D.'s "Oread" together with the shortest poetic form like Japanese haiku in his "Vorticism" by introducing the idea of the "one image poem." However, contradictorily, in about three years from Des Imagistes (1914) to Some Imagist Poets, 1917, (1917), one

of the most conspicuous changes in H.D.'s poems is their length: on the whole, they were physically getting longer. To make this point clearer, let me display the length of each poem published in those anthologies:

Des Imagistes (March 1914)

| | (lines/ sections if any) |
|---|---|
| "Sitalkas" | (10) |
| "Hermes of the Ways" | (54/2) |
| "Priapus" (Keeper-of-the-Orchards); later retitled "Orchard" | (30) |
| "Acon (After Joannes Baptista Amaltheus)" | (36/2) |
| "Hermonax" | (30) |
| "Epigram (After the Greek)" | (4) |

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Some Imagist Poets, 1915 (April 1915)

| | |
|---|---|
| "The Pool" | (5) |
| "The Garden" | (25/2) |
| "Sea Lily" | (20) |
| "Sea Iris" | (24) |
| "Sea Rose" | (16) |
| "Oread" | (6) |
| "Orion Dead" | (30) |

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Some Imagist Poets, 1916 (May 1916)

| | |
|---|---|
| "Sea Gods" | (61/3) |
| "The Shrine" | (88/4) |
| "Temple-- The Cliff"; later retitled "The Cliff Temple" | (63/4) |
| "Mid-Day" | (26) |

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Some Imagist Poets, 1917 (April 1917)

| | |
|---|---|
| "The God" | (59/4) |
| "Adonis" | (36/2) |

"Pygmalion" (63/6)
"Eurydice" (137/7)

For instance, in Des Imagistes, the shortest poem is "Epigram (After the Greek)" of four lines and the longest is "Hermes of the Ways" of fifty-four lines, although it is divided into two sections which become individual poems. In Some Imagist Poets, 1915, "The Pool" is the shortest poem of five lines and "Orion Dead" is the longest one of thirty lines. After this anthology, H.D. seldom published any short poems like "Oread" or "The Pool."

In Some Imagist Poets, 1916, on the other hand, "Mid-Day" is the shortest poem in spite of its twenty-six lines. From this anthology, expanding her poetic words physically, H.D. became interested in longer poems which consist of several sections. For example, in the last Imagist anthology, Some Imagist Poets, 1917, four poems were included: "The God," "Adonis," "Pygmalion" and "Eurydice." Among these poems, "Adonis" is the shortest one and consists of thirty-six lines. This is longer than "Orion Dead" which is the longest poem in the anthology of 1915. "Eurydice," which is the longest poem among H.D.'s works in those Imagist anthologies, is composed of one hundred and thirty-seven lines, which are divided into seven sections.

Therefore H.D. was gradually expanding the number of words in her poems during that period, and we can observe most importantly her apparent interest in longer poetic forms consisting of more than a single section from Some Imagist Poets, 1916 which was published in the same year as Sea Garden and Choruses from Iphigeneia in Aulis. As for

Sea Garden, Gregory observed it as the integral volume; not as a scratched-together collection of short poems but as a deliberate arrangement of them.[46] Thus, in spite of Pound's criticism of H. D., "loose dilutations and repetitions," for her part she was interested to develop her poetics toward longer form in those years.

In the letters to Lowell from the autumn of 1915 to the beginning of 1916, H.D. frequently mentions her choice of poems for inclusion in Some Imagist Poets, 1916. For example, in her letter dated October 7, 1915, H.D. says as follows:

> I have not forgotten you nor the Anthology --- And R.[ichard] too speaks often of you both. I am sending you some grubby type-written copies of all that I have done since the last Imagist Anthology [Some Imagist Poets, 1915]. The "Huntress" appeared in Guido Bruno's paper [his Chapbook] --- "Mid-day," in the Egoist. The others have appeared nowhere. If you think it a good thing, perhaps you would offer one or two of them to Harriet [i. e. the editor of Poetry] or the other Poetry magazine in Boston, or anywhere else. The odd pennies never are wasted. However don't worry about placing them. But let me know, as Margaret Anderson [i. e. the editor of The Little Review] asks me for a poem and I feel so in sympathy with her work that I will give her one of these I send you, if you don't think it best to try them elsewhere.[47]

"Late Spring" and "Night" appeared in Anderson's The Little Review 2 (Jan.-Feb 1916), which was published after this letter and before Some Imagist Poets, 1916. Therefore it is

most likely that these poems were included in "some grubby type-written copies."

Supposedly, H. D.'s next letter to Lowell is as follows:

> I am sending you the poems as R. and I would like them to go into the next anthology. They are arranged in the order in which I would like them to appear --- "Moon-rise" was printed by Harriet --- "Huntress" by Bruno --- "Mid-day" by Egoist --- the others have not appeared. Perhaps you could get one or two of them in somewhere before the I. A. [Imagist Anthology] comes out! --- I hope you will like this selection! I have arranged them in crescendo! --- The first two, early style --- I think I am gaining a little in body, don't you? The first lot was not so good. I didn't intend it as final.[48]

This letter is dated "Oct. 4th" in H. D.'s handwriting and "1916" is added, probably by the Houghton Library. However, this date seems doubtful and I would like to suggest that the letter was written in 1915 because, from the poems mentioned by H. D., "the next anthology" must be Some Imagist Poets, 1916 (May 1916), which included "Mid-day." Therefore this letter cannot have been written after May 1916. As I suggested, H. D.'s interest in longer poetic form became obvious since the anthology in 1916. Here the words "in crescendo" and "in body" may imply H. D.'s interest in developing her early short forms into the longer ones. "The first two, early style" are supposedly "Moon-rise" and "Huntress" and as a matter of fact, they were eventually not included in Some Imagist Poets, 1916.

A more crucial point of this letter is that H. D. herself might have mistaken the actual date "Nov. 4th" for "Oct. 4th." The main reason for this speculation is found in a letter from Lowell to H. D. dated November 23, 1915:

> Your letter of November 4th reached me in New York a few days ago. Now that you say that Lawrence's book is "magnificent," I think perhaps I went off at half cock in my letter to Richard the other day. I wish you would send me the book, so that Fletcher and I could read it. I have no wish to do Lawrence any injury, and of course I do not care a snap about the public executioner; it was only as a business proposition that I thought we might have to decline him.[49]

Corresponding with these words, in the letter dated "Oct. 4th" in 1916 quoted above, H. D. mentions Lawrence as follows:

> We see Lawrences occasionally. He seems very ill. They speak of California --- I wish they could get back to Italy. Did you read "Rainbow"? Magnificent --- and he has had such stupid reviews. He pretends not to care --- but I do think it a shame! R. is very gentle with him and is doing his best for the Anthology.[50]

According to Aldington, Lawrence's "Rainbow" "was published on the 30th September [in 1915], and reviewed in The Daily News for the 5th October," and the reviewer "had the impudence to deny that The Rainbow possessed 'humanity, imaginative intensity or humour.' "[51] Hence, because of these facts, it is difficult to believe that H. D.'s letter above was

written on the 4th of October, 1916 in spite of that date given in the letter. Amongst H. D.'s letters to Lowell at the Houghton Library, there is no letter dated November 4, 1915 although Lowell says that "Your letter of November 4th reached me in New York a few days ago." Only one letter is given "Nov. 1915" in handwriting (seemingly not H. D.'s), but she did not mention Lawrence's book there. Because of these reasons, I would like to suggest that H. D.'s letter above was actually dated November 4, 1915.

If my assumption is correct, the poems which H. D. sent to Lowell with that letter are her second selections after "some grubby type-written copies." In the same letter of Lowell quoted above, she mentions those poems as follows:

> Your second set of poems was certainly better than the first. And I think your arrangement is very good indeed. Personally, the one I like best is "Midday." I love that one. They are all beautiful. Your things always are, and give me the very greatest pleasure. As to my being able to get them in to any magazines, that is more doubtful. Most of the magazines here do not understand them --- that is the frank truth; and except for Harriet and "The Little Review" and things of that sort, it is almost impossible to place them. I will try sending "Late Spring" to "The Century," and also "The Contest." I wish I thought there was any chance for "Sea Gods," but I am afraid they won't understand it, beautiful as it is, though I will see what I can do; but do not lay it up against me, if I am unsuccessful. This getting things placed in the regular magazines is no joke whatever.[52]

Thus we may know that "Sea Gods" and "The Contest" had been written at least by November 4, 1915 in addition to "Late Spring" and "Mid-day." Since "Sea Gods" and "The Contest" are relatively long poems consisting of three sections, H. D. seemed to place them towards the end of her arrangement as she says: "I have arranged them in crescendo!"

As for this arrangement, H. D. further mentions in another letter in November 1915 (there is no exact date).

> I am sending you more poems: they are arranged as I would like to have them in the Anthology: I have another -- about the length of the "Temple" -- a mood-poem in 3 parts -- if these are not enough: -- I should like the 3 long sea pieces to stand -- as these make for one mood -- one sustained impulse: you wrote you wanted bulk -- more force in this book -- so I am sending these: ...[53]

Here "another" poem "about the length of the 'Temple' " is supposed to be "The Shrine" although it consists of four sections (not "in 3 parts"). It is apparent that "The Shrine" was also sent because in the next letter, Lowell says, "We think, therefore, that if you put in "The Shrine," "The Temple," "Sea Gods," and either "The Contest" or the three short ones, it would be about the right amount."[54] Then, in another letter in February 1916, H. D. says:

> I have sent the "Shrine" direct to Miss Monroe. I have told her that you had the other poems, and if you hadn't already placed them, would send to her. She wrote and asked me for new work, so I am

> sending "Shrine" with this. I really didn't want you to take any special trouble with placing the poems. Thank you so much for the bother. If pear-tree comes back, please chuck it in the fire. I have written a much better version. Also destroy "Late Spring". I think them very rotten. I had nothing better at the time. I do hope the new lot pleased you -- the three long sea-poems.[55]

It is thus obvious that "Pear Tree" had already been sent and H. D. had a new version of it: "I have written a much better version." Therefore, as far as we know through their correspondence, H. D. sent ten poems to Lowell to be considered for Some Imagist Poets, 1916. In addition to those, the typescripts of "Sea Violet" survived. This poem was included in Sea Garden, and it must have been sent before the publication of Sea Garden in 1916. It would be reasonable to assume "Sea Violet" was sent as one of the poems enclosed with H. D.'s letters quoted above. Now, the poems which we can assume as H. D.'s output to Some Imagist Poets, 1916 are "Night," "Late Spring," "Mid-day," "Moonrise," "Pear Tree," "Huntress," "Sea Violet," "Sea Gods," "The Contest," "Shrine" and "Temple-Cliff": except for "Shrine" and "Temple-Cliff," we have surviving typescripts of these nine poems with their correspondence at the Houghton Library.

I would now like to consider those typescripts, for it is possible to trace how H. D. tried to develop her poems from the autumn of 1915 to the beginning of 1916. As to the effect of her modifications, I want to illustrate two points: intensification of emotion and unity of image. For

example, in "Huntress," which consists of five stanzas, changes were made predominantly to the final stanza. The three typescripts survive including the photocopy of the poem in Bruno Chap Books with H. D.'s letters to Lowell, and the last stanza is slightly different in each of the variants. One of them is almost identical to the version in the Collected Poems of H. D. in 1925 (and also Collected Poems in 1983), and this seems to be the last revision. The conspicuous difference between these variants and the version in the Collected Poems of H. D. is the deletion of capital letters and the division of a single long line into two. H. D. uses a dash more frequently in the version in the Collected Poems. For instance, the fourth line of the first stanza in the latest variant, "We stand tense. Do you see?" became "we stand tense -- do you see --" in those versions of Collected Poems. Generally, the dash has a strong sense and cuts off the unspoken spaces from the words. H. D. often uses dashes in Sea Garden and this reflects one of its moods, namely, violent emotion.

There are two typescripts of "Mid-day." This poem was first published in The Egoist (May 1915), so apparently the variant that is nearly identical to the version of The Egoist is the earlier one. This variant is supposed to predate even the poem in The Egoist because the word "wither" in the sixth line of section II occurs in this version alone being replaced subsequently by the term "perish." By this replacement, the emotion of the poem again became intensified by virtue of the strong nuance of a word. Clearly "wither" is more predictable than "perish" in this context,

since the speaking subject is rendered as a vegetative figure in the lines, "My thoughts are spent as the black seeds" and "I am scattered like the hot shrivelled seeds." Thus, the term "wither" comes easily to the reader's mind and the last line, "Among the crevices of the rocks" is accepted fairly smoothly as a natural result. The term "perish," on the contrary, is more peculiar and alien to the reader's mind in the vegetative sequences. So, in this context, "perish" is more figurative than "wither." The other deviation between this version and that of The Egoist is the deletion of a comma after "fruit-pods" in the first line of section II and the addition of "And" at the beginning of the second. Another surviving variant seems to be situated somewhere between The Egoist version and the poem which appeared in Some Imagist Poets, 1916. Like the latter version, in this variant, H. D. made two sections into one, as in the case of "Orion Dead." In "Mid-day," however, this does not change the whole structure. The lines and stanzas are rearranged but the wording remains constant between The Egoist version and another version.

For instance, the first three stanzas in The Egoist are as follows:

> The light beats upon me.
> I am startled --
> A split leaf rustles on the paved floor.
>
> I am anguished -- defeated.
>
> A slight wind shakes the seed-pods.
> My thoughts are spent as the black seeds.[56]

Let me call the version presumed to be after The Egoist version, the second variant. In that second one, the line "I am anguished -- defeated" is combined with the first stanza, while "My thoughts are spent as the black seeds" is divided after the word "spent." Thus several lines are divided into two, while two sections are combined between "under its crackled leaf" and "Yet far beyond the spent fruit-pods." Consequently the form of the second variant is far more compact.

There are five differences between the second variant and the poem as it appeared in Some Imagist Poets, 1916. Three of them are changes of punctuation; in addition, two words are changed: "rustles" into "crackles" in the third line of the first stanza and "fruit-pods" into "seed-pods" in the second and sixth lines of the third stanza. The term "rustle" is onomatopoetic and is often used to evoke the dry light sound made by leaves. The word "crackle," on the other hand, sounds much harsher and creates a tension which "rustle" does not produce. In short, the word "crackle" reflects the main difference of the result in H. D.'s modifications of "Mid-day." The speaker's agony is expressed more keenly by means of its more compact form.

As for "Pear Tree," two typescripts are left. One of them is identical to the version of the Collected Poems except for the deletion of a comma at the end of the fourth line. Therefore, this version was written later than the other. I call the earlier version the first variant and the later, the second variant of "Pear Tree."

In the second variant, some of the rearrangements are similar to the other poems which I have discussed above; such as the division of the first line into two as in "Huntress." H. D. mainly changed the last stanza of "Pear Tree." In the first variant, for instance, it appears as follows:

> Flake on flake,
> Your white scale has fallen on earth.
> You have dined petal and leaf.
> The narcissus is dark
> By your rare grains.[57]

In the second variant, this stanza is replaced by:

> O white pear,
> your flower-tufts
> thick on the branch
> bring summer and ripe fruits
> in their purple hearts.[58]

Here the colour combination has changed. For instance, in the first variant, "silver," "white" and "gold" are used for the pear tree, and "The narcissus" connotes "yellow"; while, in the second variant, H. D. consistently describes the pear tree as "silver" and "white" omitting "gold" and "The narcissus" to unify colour of the images; and then at the end of the poem, introduces "purple" to which the colour "silver" is in exquisite contrast. In addition, in the first variant, the pear blossom is described as "rare grains" that make even the narcissus seem "dark" by comparison. This is a rather artificial and clichéd technique which is rarely found in H. D.'s works. Probably because of this, H. D. told Lowell that

"If pear-tree comes back, please chuck it in the fire. I have written a much better version" as I have quoted. On the other hand, in the second variant, the thickness of "your flower-tufts" anticipates the richness of a harvest, and an idea reflected in the last two lines of the poem: "bring summer and ripe fruits / in their purple hearts."

What we discover from these modifications is that H. D. tried to intensify the emotion conveyed in the poems by rearranging their forms. She was quick to remove archaic techniques also, as in her deletion of uppercase letters from her very early works. This is especially typical of H. D.'s style of modification during that period. In Imagist anthologies of 1915 and 1917, H. D. deleted uppercase letters at the beginning of each line and used them only for the first line of each stanza: although this does not apply to the 1916 anthology. As for the typescripts of "Pear Tree," uppercase letters are used at the beginning of each line in the first variant; while they are omitted from the second variant except at the beginning of the first stanza. Therefore, H. D. gradually made less use of uppercase letters while she was involved in the Imagist anthologies.

These characteristics of short poems also apply to the modification of a longer poem, "Sea Gods." There are two typescripts of "Sea Gods" and these are almost duplicates except two points: 1) an inclusion of the word "white" in the last line of Section II; 2) the difference between a comma and a full stop at the end of the line, "Will be witness of your track" in the third stanza of Section III. Since in the version of Some Imagist Poets, 1916, the last

line of Section II appeared as "Of your own white surf," the typescript in which the word, "white" was included would be the latest one sent to Lowell. If we compare the latest typescript with the version in Some Imagist Poets, 1916, there are quite a few changes. Amongst fourteen modifications altogether, most of them are slight changes such as the change from a colon to a full stop at the end of "Broken by the rasp and after-rasp" in the third stanza of Section I. However, words have been changed in four places: 1) in the fourth stanza of Section II, from "We bring yellow, white, blue, / Deep-purple violets" to "We bring deep-purple / Bird-foot violets." 2) in the second stanza of Section III, from "among the rocks" to "across the rocks" 3) from "on the hard sand" to "on the sand-shelf" 4) from "And shelter us for our trust" to "And cherish and shelter us." As I observed, in the case of "Pear Tree," the change from "...yellow, white, blue, / Deep-purple violets" to "deep-purple / Bird-foot violets" is useful to unify the image of violets by avoiding the diffusion of colour.

The intensification of the whole structure of a poem is one of the most conspicuous characteristics which H. D. tried to develop. In spite of Pound's criticism of her work as "loose dilutations," it is clear that H. D. was interested in unifying each poem into an organic whole. This issue becomes clearer through a comparison of "Late Spring" with Section II of "Sea Gods." Her instruction to Lowell "destroy 'Late Spring'," shows that H. D. was dissatisfied with this poem. Although it was published in The Little Review 2 (Jan.-Feb. 1916), H. D. excluded it from Sea Garden and it

was never published until the Collected Poems edited by Louis L. Martz in 1983. "Late Spring" is as follows:

> We can not weather all this gold
> Nor stand under the gold from elm-trees
> And the re-coated sallows.
> We can not hold our heads erect
> Under this golden dust.
>
> We can not stand
> Where enclosures for the fruit
> Drop hot -- radiant -- slight petals
> From each branch.
>
> We can not see:
> The dog-wood breaks -- white --
> The pear-tree has caught --
> The apple is a red blaze --
> The peach has already withered its own leaves --
> The wild plum-tree is alight.[59]

From the viewpoint of the unity of image, the most problematic part of this poem would be the last stanza. Enumeration of several different trees detracts from the poem's concentration as an organic whole.

On the other hand, Section II of "Sea Gods" is as follows:

> But we bring violets,
> Great masses -- single, sweet,
> Wood-violets, stream-violets,
> Violets from a wet marsh.
>
> Violets in clumps from hills,
> Tufts with earth at the roots,

Violets tugged from rocks,
Blue violets, moss, cliff, river-violets.

Yellow violets' gold,
Burnt with a rare tint --
Violets like red ash
Among tufts of grass.

We bring deep-purple
Bird-foot violets.
We bring the hyacinth-violet,
Sweet, bare, chill to the touch --
And violets whiter than the in-rush
Of your own white surf.[60]

In this passage, technically, a simple repetition is employed. The original syntax is "we bring violets" and the part of "violets" is changed in various forms. This metamorphosis of "violets" has not diffusive force but centripetal force because the reader's mind is always magnetized by the words "violets". Therefore it was effective to unify the image by emphasizing one colour "deep-purple" in the change from "We bring yellow, white, blue, / Deep-purple violets" to "We bring deep-purple / bird-foot violets."

H. D. often used plant images in her poetry, both early and late. For instance, in "The Walls Do Not Fall," in Trilogy, there is a beautiful section as follows:

Is our lotus-tree
from the lotus-grove,

magnolia's heavy, heady, sleepy
dream?

or pomegranate
whose name decorates sonnets,

but either acid or over-ripe,
perfect only for the moment?

of all the flowering of the wood,
are we wild-almond, winter-cherry?

or are we pine or fir,
sentinel, solitary?

or cypress,
arbutus-fragrant?[61]

Although various plants appear here, unlike the case of "Late Spring", the words magnetize each other. This is mainly by virtue of a sustained syntax: the sentence is prolonged until the end of the section. Moreover, here again, the same construction of sentence, the simple interrogative sentence is used in this case. The main difference between "Late Spring" and the passages from "Sea Gods" and "The Walls Do Not Fall" is cohesion between the objects, that is to say the words fixing the objects in the whole pattern of the poem. The relation among each plant in "Late Spring" is less coherent compared with the cases of "Sea Gods" and "The Walls Do Not Fall." H. D.'s attempt is consistent with one of Imagist tenets "... concentration is of the very essence of poetry."[62]

By viewing H. D.'s letters quoted above, the most obvious thing concerning her choice of the poems is her interest in "the three long sea-poems." She repeats her

preference for these longer poems in another letter dated February 22, 1916 as follows:

> I really don't mind what you take -- the long Sea-Poems, I prefer --
>
> I. Sea-Gods
> II. Shrine
> III Temple-Cliff.[63]
>
> Do you want two or three of them ? And some short ones scattered through ?
>
> 1. Pear-Tree
> 2. Sea-Gods
> 3. Mid-day
> 4 Temple-Cliff
> or
> 5. Shrine.
>
> I like above 1-2-3-4-5 best. I wrote "put in 2-4-5 & 3 -- that is 3 long sea-pieces + Mid-day.[64]

In this letter, H.D. more assertively requests Lowell to include "the long Sea-Poems" in the anthology. Consequently, one of H.D.'s arrangements above was accepted. In Some Imagist Poets, 1916, "3 long sea-pieces + Mid-day" were published: "Sea-Gods," "The Shrine," "Temple-Cliff" ("Temple--The Cliff") and "Mid-Day" in that order.

These poems were included in Sea Garden in 1916. By suggesting a relationship between Sea Garden and H. D.'s essay "The Wise Sappho," Gregory views the whole structure of Sea Garden as "a consciously crafted whole, with studied consistency in landscape, voice, and theme."; she adds "...

Sappho is feeling, is a rocky island retreat for the lover of beauty -- she is, I suggest, H. D.'s 'sea garden.' "[65] Gregory's interpretation, based on her idea of the potential verbal power of the Poetess, revises the general opinion of H. D.'s early poems by presenting them as "continuous with self-limiting postures of her predecessors [female poets in the 'nightingale' tradition]."[66] Gregory's idea reflects H. D.'s own intention to construct "the 3 long sea pieces" under the same emotion, "one sustained impulse." In fact, in the letter dated January 24, (1916), H. D. says that "All right, the three long, sea-poems in any order you think best, then the Midday to finish," and that "Mr. Hutton of Constables has been asking me for some time to make up a book of poems for them. / I am getting it ready now."[67] These words evidence that H. D. was involved in two projects at the same time, that is to say "the three long, sea-poems" for Some Imagist Poets, 1916 and her first volume, Sea Garden in the winter from 1915 to 1916.

Therefore, her interest in longer poetic form synchronized with her project to construct Sea Garden as "a consciously crafted whole". As H. D. said "one sustained impulse" expressed the mood in the three long sea poems, there are affinities of emotions conveyed in those poems. What H. D. called "one sustained impulse" is expressed by the power of wind and wave in those long sea poems. As for Sea Garden, Gregory says: "... it is difficult to distinguish the god from natural effects"[68]; while L. Martz says that "Her poetry and her prose, like her own psyche live at the seething junction of opposite forces."[69] In Sea Garden, there

is a sense of cohesion between the self and natural forces. In other words, the artistic ecstasy is not only expressed as "the result from the fierce clashing of natural forces,"[70] but is also fulfilled by unifying the self with natural forces: for H. D.'s word "impulse" suggests inner urge rather than an emotion caused by the world outside. By considering the word "impulse", we may know that it is the poet herself who urged to be overwhelmed by natural forces. As I pointed out, H. D. changed the last line of "Sea Gods" from "And shelter us for our trust" to "And cherish and shelter us." Her inclusion of the word "cherish" may imply that the result of such "impulse" shows a positive direction. H. D. said the "impulse" is "sustained". If we consider the meaning of the word "sustained" at a level of poetic structure, it synchronizes with her interest in longer poetic form. The whole structure of "Sea Gods," for instance, is sustained in order to maintain the "impulse." In Section II of "Sea Gods" quoted above, the various images of "violets" are sustained by a repetition of the core sentence "we bring violets."

Moreover, there is imagery anticipating her later poetry in those "long sea-pieces." For instance, the first two stanzas of Section II of "The Shrine" is as follows:

> Stay -- stay --
> But terror has caught us now,
> We passed the men in ships,
> We dared deeper than the fisher-folk
> And you strike us with terror
> O bright shaft.
>
> Flame passes under us

And sparks that unknot the flesh,
Sorrow, splitting bone from bone,
Splendour athwart our eyes
And rifts in the splendour,
Sparks and scattered light.[71]

Again in Trilogy, we can find similar foregrounding as follows:

Pompeii has nothing to teach us,
we know crack of volcanic fissure,
slow flow of terrible lava,

pressure on heart, lungs, the brain
about to burst its brittle case
(what the skull can endure!):

over us, Apocryphal fire,
under us, the earth sway, dip of a floor,
slope of a pavement

where men roll, drunk
with a new bewilderment,
sorcery, bedevilment:

the bone-frame was made for
no such shock knit within terror,
yet the skeleton stood up to it:

the flesh? it was melted away,
the heart burnt out, dead ember,
tendons, muscles shattered, outer husk dismembered,

yet the flame held:
we passed the flame: we wonder
what saved us? what for?[72]

In this passage of "The Walls Do Not Fall", the affinity with "The Shrine" is in the combination of images to express terror caused by violence; "flame," "flash" and "bone." The violence in Trilogy is rendered as an appalling sight by a volcanic eruption in Pompeii. However, considering that "The Walls Do Not Fall" was written during World War II, it is possible to read inhumane violence rendered here as based on H. D.'s own war experience.

The Imagist anthologies were published during World War I and H. D. often mentioned the influence of the war on her life in London in a letter to Lowell. As I quoted at the beginning of this thesis, in her letter of February 1916, H. D. says:

> You see, this war period, our joint income is about 3 pounds a week -- We live here extremely comfortably on it. And because we live simply, really poor "artists" have no feeling of pride in asking us for little loans! -- You see what I mean? Now if we keep part of the money we can hand it out to people who really need. But, Amy dear, my accumulated allowance gives us a little reserve of our own & we can, & I will return at once, all if you write! -- I didn't like to borrow -- we never have -- not even when I was ill, needed to before -- but I did feel awfully worried when my little money was missing. -- It was a careless mistake of the bank but I thought boats were sinking I knew nothing of! -- I can not write you what I think, feel & know about this terrible war. I want you to get this letter without undue delay! -- We are all weakened by this continual strain![73]

In late December of 1916, Aldington was shipped overseas to be sent to the front in France. H. D.'s closest brother, Gilbert Doolittle was killed in battle in France on September 25, 1918. When H. D. was involved in Imagist anthologies, she was faced with the constant threat of World War I. In his Foreword to Tribute to Freud, Norman Holmes Pearson connected H. D.'s experience of World War II with her past war experience by quoting her words; "The past is literally blasted into consciousness with the Blitz in London."[74] Between those two great wars, World War I and II, H. D.'s theme of inhumanity caused by violence seemed to have been nursing for a long time in her consciousness.

The similarity of imagery between "The Shrine" and "The Walls Do Not Fall" indicated above shows a continuity of H. D.'s poetics in terms of language and subject matter. This also suggests that H. D.'s Imagist poems had already implied her future direction. For all the reasons I have mentioned earlier, H. D. had consciously cultivated her poetics during the period when she had been involved in Imagist anthologies. Collecott quotes Robert Duncan's words as her cue to explicate "H. D.'s eventual development into the poet of Helen in Egypt even in her first 'Imagist' volume." Duncan says "... she ends up Sea Garden with a long poem ['Cities'] that shows she's always going to be wanting to write a long poem and a poem that goes toward narrative."[75] In her correspondence with Lowell, we can trace H. D.'s consciousness that her poetic language was different from Pound's Imagist theory, and see that she

tried to develop it according to her own criteria from the very beginning of her literary career.

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Notes

1 Amy Lowell, letter to H. D., 23 November 1915, bMS Lowell 19. 1 (15), the Houghton Library, Harvard University.

2 This poem of Cournos is supposedly "To A Poet": for, in the letter previous to which this responds, Lowell says as follows:

> By the way, I have done my best with Cournos's poems, but it is no use. I have succeeded in selling one to Braithwaite [The Boston Transcript] -- "To A poet". The others I return to you.

Lowell, letter to H. D., 20 December 1916, the Houghton Library.

3 H. D., letter to Lowell, 2 January 1917, bMS Lowell 19 (8), the Houghton Library.

4 They are "Marianne Moore" in The Egoist, 3, No. 8 (August 1916), a review of The Farmer's Bride by Charlotte Mew in The Egoist, 3, No. 9 (September 1916) and of Goblins and Pagodas by John Gould Fletcher in The Egoist 3, No. 12 (December 1916). Her husband, Richard Aldington who had been acting as an assistant editor of The Egoist underwent military service and was sent to train in Worget

Camp in Wareham, Dorset in late June in 1916. For this reason, H. D. assisted Aldington as a co-assistant editor of The Egoist, 6, No.3 (June 1916) -- 4, No.4 (May 1917). This would seem to have given her an opportunity for writing criticism such as these exceptional reviews during the early period of her career.

5 Glenn Hughes, Imagism and the Imagists (1931; rpt. New York: Biblo and Tannen, 1972), p. 111.

6 Her early works are mostly included in Sea Garden (1916) and The God, and later in Collected Poems of H. D. (1925). The God was not published until Collected Poems appeared. In this chapter, I quote H. D.'s poems chiefly from Imagist anthologies.

7 See Peter Jones, Imagist Poetry (1972; rpt. Middlesex: Penguin, 1985), p. 27.

8 Ezra Pound, "To Margaret C. Anderson," August 1917 (no exact date), Letter 127, Selected Letters 1907-1941, ed. D. D. Paige (London: Faber and Faber, 1950), p. 114.

9 H. D., letter to Lowell, 10 August 1917, the Houghton Library.

10 John Gould Fletcher, The Autobiography of John Gould Fletcher (1937; rpt. Fayetteville and London: The University of Arkansas Press, 1988), p. 82.

11 Pound, quoted by Hugh Kenner, The Pound Era (1971; rpt. London: Pimlico, 1991), p. 177.

12 Fletcher, Autobiography, pp. 84-85.

13 Diana Collecott, "H. D.: 'IMAGISTE'?," in Homage to Imagism, eds. William Pratt and Robert Richardson (New York: AMS Press, 1992), p. 123.

14 Caroline Zilboorg, "Joint Venture: Richard Aldington, H. D. and the Poets' Translation Series," Philological Quarterly, 70, No. 1 (Winter 1991), 70.

15 Zilboorg, "Joint Venture," 74.

16 H. D., letter to Lowell, 7 October 1915, the Houghton Library.

17 H. D., "Choruses from Iphigeneia in Aulis", The Egoist, 2, No. 17 (November 1915), 171-172. H. D.'s words on her technique concerning the sound pattern, "the rhymeless hard rhythms" anticipated the sonic characteristic of her poetry, which was employed throughout her oeuvre.

18 Kenner, The Pound Era, p. 523.

19 Susan Stanford Friedman, Psyche Reborn, (Bloomington: Indiana University Press), p. 2.

20 Collecott, "H. D.: 'IMAGISTE'?," p. 121.

21 H. D., letter to Lowell, 23 November 1914, the Houghton Library.

22 This seems to be a typographical error.

23 H. D., "Incantation," The Egoist, 1, No. 3 (February 1914), 55. There seems to be a typographical error in the double quotation marks at the beginning of the second stanza; they open but do not close.

24 Collecott, "H. D.: 'IMAGISTE'?," p. 121.

25 H. D., "Incantation," 55.

26 H. D., "Orion Dead," Some Imagist Poets 1915 (London: Constable; Boston and New York: Houghton Mifflin, 1915), pp. 29-30.

27 H. D., letter to Lowell dated January 14, 1915, the Houghton Library. Later, when this poem was included in Collected Poems of H. D. (1925), H. D. omitted a question mark after the "hyacinths."

28 Collecott, "H. D.: 'IMAGISTE'?," p. 123.

29 Richard Aldington, letter to Lowell, 29 November 1915 (included in H. D., letter to Lowell, the Houghton Library).

30 Lowell, Men, Women and Ghosts (New York: Macmillan, 1916), pp. ix-x.

31 See Fletcher, Preface in Irradiations / Sand and Spray (Boston and New York: Houghton Mifflin, 1915), pp. IX-XV.

32 Lowell, letter to H. D., 23 November 1915, the Houghton Library.

33 H. D., "Choruses from Iphigeneia in Aulis," 171.

34 H. D., "Choruses from Iphigeneia in Aulis," 171.

35 H. D., "Choruses from Iphigeneia in Aulis," 172.

36 Gregory, "Scarlet Experience: H. D.'s Hymen," Sagetrieb, 6, No. 2 (Fall 1987), 80-81.

37 Pound also employed the repetition of the same words in the poems included in Des Imagistes. However, in comparison with H. D.'s case, his way of repeating the words is syntactically visible such as the repetitions of the words, "See, they return" in "The Return," which was first published

in the English Review (1912). I would like to suggest that Pound used this kind of repetition especially before his acquisition of Fenollosa's manuscripts in 1913, that is before his devotion to the ocular aspect of poetic language.

38 H. D., "Sitalkas," Des Imagistes (1914; rpt. New York: AMS Press, 1982), p. 20. This poem was first published in The New Freewoman, 1 (September 1913).

39 H. D., "Adonis," Some Imagist Poets, 1917 (Boston and New York: Houghton Mifflin, 1917), P. 23

40 H. D., "Adonis," p. 24.

41 John T. Gage, In the Arresting Eye (Baton Rouge and London: Louisiana State University Press, 1981), p. 122.

42 Gage, p. 123.

43 Virginia Woolf, The Waves (Hamburg, Paris and Bologna: The Albatross, 1933), p. 5.

44 Woolf, p. 135.

45 See Zilboorg, Introduction, Richard Aldington & H. D.: the Early Years in Letters (Bloomington & Indianapolis: Indiana University Press, 1992), p. 22.

46 See Gregory, "Rose Cut in Rock: Sappho and H. D.'s Sea Garden," in Signets, ed. Susan Stanford Friedman and Rachel Blue Duplessis (Wisconsin: The University of Wisconsin Press, 1990), pp. 129-154.

47 H. D., letter to Lowell, 7 October 1915, the Houghton Library.

48 H. D., letter to Lowell dated "October 4, (1916)" by the Houghton Library.

49 Lowell, letter to H. D., 23 November 1915, the Houghton Library.

50 H. D., letter to Lowell dated "October 4, (1916)," the Houghton Library.

51 Richard Aldington, Portrait of a Genius But ... (1950; rpt. London: The New English Library, 1963), p. 165.

52 Lowell, letter to H. D., 23 November 1915, the Houghton Library.

53 H. D., letter to Lowell, November 1915 (no exact date), the Houghton Library.

54 Lowell, letter to H. D., 12 January 1916, the Houghton Library.

55 H. D., letter to Lowell, February 1916 (no exact date), the Houghton Library.

56 H. D., "Mid-day," The Egoist, 5, No. 2 (May 1915), 74.

57 H. D., "Pear Tree," typescript (the first variant), bMS Lowell 20 (1-16), the Houghton Library.

58 H. D., "Pear Tree," typescript (the second variant), the Houghton Library.

59 H. D., "Late Spring," typescript, the Houghton Library.

60 H. D., "Sea Gods," Some Imagist Poets, 1916 (London: Constable; Boston and New York: Houghton Mifflin, 1916), pp. 18-19.

61 H. D., "The Walls Do Not Fall," Collected Poems, (New York: New Directions, 1983), pp. 530-531.

62 See Preface of Some Imagist Poets, 1915, p. vii.

63 This poem appeared as "Temple--The Cliff" in Some Imagist Poets, 1916 and was retitled "The Cliff Temple" in Sea Garden (also in Collected Poems, 1925 and 1983).

64 H. D., letter to Lowell, 22 February 1916, the Houghton Library.

65 Gregory, "Rose Cut in Rock," p. 139.

66 Gregory, "Rose Cut in Rock," p. 130.

67 H. D., letter to Lowell, 24 January 1916, the Houghton Library.

68 Gregory, "Rose Cut in Rock," p. 144.

69 Louis L. Martz, Introduction, Collected Poems, p. xi.

70 Martz, p. xi.

71 H. D., "The Shrine," Some Imagist Poets, 1916, pp. 23-24.

72 H. D., "The Walls Do Not Fall," Collected Poems, pp. 510-511.

73 H. D., letter to Lowell, February 1916, the Houghton Library.

74 Norman Holmes Pearson, Introduction, Tribute to Freud (Manchester: Carcanet, 1885), p. v.

75 See Collecott, "H. D.: 'IMAGISTE'?," p. 115.

# CHAPTER 6. Afterword: "My Own Spirit for Light"

To conclude, I would like to further discuss H. D.'s spiritual development by comparing the two roses in "Sea Rose" and "Eurydice." According to Jeanne Houghton, violence is expressed throughout Sea Garden by verbs representing destruction and disorder. For instance, the first three stanzas of "Sea Rose," which is the opening poem of this first collection of H. D., are as follows:

> Rose, harsh rose,
> marred and with stint of petals,
> meagre flower, thin,
> sparse of leaf.
>
> more precious
> than a wet rose,
> single on a stem --
> you are caught in the drift.
>
> Stunted, with small leaf,
> you are flung on the sand,
> you are lifted
> in the crisp sand
> that drives in the wind.[1]

In comparison with "a wet rose," which perhaps implies a cultivated garden rose, the harsh "sea rose" is "more precious" to the poet. The last stanza expresses this in the form of a rhetorical question: "Can the spice-rose/ drip such acrid fragrance/ hardened in a leaf?"[2]

The sea flower poems, "Sea Rose," "Sea Lily," "Sea Poppies," "Sea Violet" and "Sea Iris" have many points in common in terms of structure. In these poems, firstly the harshness of their existing conditions is rendered by expressing the violence to them or by emphasizing their fragility. Their difficulties are expressed in contrast with other flowers in a better environment: the "harsh rose" and "a wet rose" in "Sea Rose"; "The white violet" and "The greater blue violets" in "Sea Violet"; the "sea-iris" and the "moss-weed" in "Sea Iris" and so on. In addition to this, simile is used in order to express their fragility: "the sea-violet/ fragile as agate" in "Sea Violet" and "sea-iris, brittle flower,/ one petal like a shell/ is broken" in "Sea Iris." At the end of the poem, eventually, the courage or preciousness of the flowers is presented as in the rhetorical question in "Sea Rose." Therefore, this typical pattern of expression has the effect of emphasizing a valiant fight by the sea flowers against the violence; they are all the more precious because of their difficulties.

As Houghton notes, in "Sheltered Garden" H. D. uses the title rhetorically in an ironic way to express that "what the poet misses is this very violence to be found in nature, but not in a sheltered garden."[3] She further interprets this poem thus: "True life comes not of being protected but of struggling to achieve survival: it is not so much a moral as an aesthetic point of view, after all, because 'beauty without strength,/ chokes out life.' "[4] Hence, her own "new beauty," in other words, beauty with strength can be interpreted as what H. D. attempted to render in her first volume Sea

Garden. This was published in 1916, that is to say, in the midst of the publication of the Imagist anthologies.

The theme of beauty with strength is developed and intensified in "Eurydice," the final poem of the last anthology Some Imagist Poets, 1917. Significantly, Diana Collecott epitomizes the importance of H. D.'s "Eurydice" in feminist terms as follows:

> The myth of Orpheus and Eurydice is heavy with cultural meaning. It has always been told from the position of Orpheus, (who was, you recall, not merely a man but a man with the power of song). In Gluck's opera Orfeo, for instance, the most moving moment is when Orpheus grieves for the loss of Eurydice -- he has lost her by looking back as he led her out of hell.[5]

Yet, in H. D.'s poem, "Eurydice" is "at the centre of the story."[6] She speaks as follows:

> So you have swept me back --
> I who could have walked with the live souls
> above the earth,
> I who could have slept among the live flowers
> at last.
>
> So for your arrogance
> and your ruthlessness
> I am swept back
> where dead lichens drip
> dead cinders upon moss of ash.
>
> So for your arrogance
> I am broken at last,
> I who had lived unconscious,

who was almost forgot.

If you had let me wait
I had grown from listlessness
into peace --
if you have let me rest with the dead,
I had forgot you
and the past.[7]

In Section I, therefore, the present difficulty is expressed by the voice of the subject "I", obviously Eurydice herself.

"Eurydice" consists of seven Sections, and this longer form has a similar structure to that of the sea flower poems. It represents, so to speak, the enlarged process of the struggle by the flowers. For instance, after presenting Eurydice's cruel situation in Section I, from Section II to IV, her grief and anger are expressed.

In Section V, however, the tone of Eurydice's words changes as follows:

Hell is no worse than your earth
above the earth,
hell is no worse --
no -- nor your flowers
nor your veins of light
nor your presence,
a loss.[8]

In Section VI, Eurydice is convinced of her precious presence in contrast to more powerful existence as follows:

Against the black
I have more fervour

than you in all the splendour of that place,
against the blackness
and the stark grey
I have more light![9]

Moving on to the last stanza, it is as follows:

At least I have the flowers of myself
and my thoughts -- no god
can take that!
I have the fervour of myself for a presence
and my own spirit for light.

And my spirit with its loss
knows this:
though small against the black,
small against the formless rocks,
hell must break before I am lost.

Before I am lost,
hell must open like a red rose
for the dead to pass.[10]

Finally, neither "god" nor "hell" can conquer "my [Eurydice's] own spirit for light." H. D.'s wish for beauty with strength in "Sheltered Garden" is, therefore, attained through Eurydice's voice.

The meagre rose in "Sea Rose" was vigorously strengthened as "a red rose" that can challenge even "hell." "Sea Rose" was included in Some Imagist Poets, 1915 and "Eurydice" in Some Imagist Poets, 1917. The difference between these two roses suggests H. D.'s spiritual development as a poet. Similarly, in respect of her

technique, in "Sea Rose" H. D. uses a rhetorical question or a simple comparison to express how precious the "harsh rose" is. On the other hand, as I have discussed in the previous chapters, repetition and variation of words are effectively used in "Eurydice." For instance, in Section II, the same syntax "why did you [the verb]" is repeatedly employed, and the beautiful variation of the flowers appear: "and the colour of azure crocuses/ and the bright surface of the gold crocuses."[11] H. D. effectively uses stylistic structure as well as noun images. The syntax containing the beautiful images functions as if it were string and beads of a necklace to prolong its length; representing the persona's victory resulting from the valiant struggle of the sea flowers.

In H. D.'s early poems, we always find the subject, whether it is a personified flower or a persona taken from myth, confronting some difficulty. In this sense, H. D.'s theme in Imagist poems is fundamentally universal with regards to the spirit suffering from brutality, whatever its reason. This is the kind of spirit exposed by the poet to render beauty with strength: in her poems, the subject eventually dares to embrace the difficulty, as the sea flowers and Eurydice do. By presenting such a process, H. D.'s early poetry discloses the potential healing power of poetic language, which is fulfilled in her own very unique way.

Thus, when we look at the Imagist movement with a different perspective from the conventional one, significant, yet eliminated aspects of this literary movement emerge. In this thesis I have reconsidered the canon of Imagism from the viewpoint of Japanese poetics and also applied discussion

to an examination of how H. D.'s poetic practice differs from Pound's Imagist theory. I discussed these issues in respect of poetic technique by concretely analyzing their poems. I attempted to clarify why and how Pound was interested in the haiku and the Chinese ideograph: because of his devotion to the ocular image, he emphasized the momental visual effect of the haiku. Determined to break with literary conventionality at the beginning of this century through new means and modes, Pound tried to introduce it into Anglo-American poetry: consequently, his guideline became dominant in the literary history of modern English poetry.

However, in short, Pound's devotion to the ocular image often distinguishes his Imagist theory from H. D.'s poetic practice. For instance, as in "Oread," H. D. was interested in poetic language which conveys not only visual but also other sensuous effects. In H. D.'s poems, the ocular element is not simply presented; but in a more complicated way, it is connected to other sensuous elements. This is one of the most important characteristics of H. D.'s poems, and one which sets them apart from Pound's Imagist theory, primarily from the Poundian devotion to the exclusively visual image. Another important point is that "the speaker" recurrently appears and gradually spreads the particular emotion of the poem, as I demonstrated with respect to several examples. For Pound, the instant visual image made of things was essential; while H. D. was interested from the very beginning of her career in longer poetic forms consisting of a sequence of time.

This suggests that these two poets did not necessarily share the same criteria for new poetry even during the early period of the Imagist movement. Pound's "Vorticism" was written after his acquisition of Fenollosa's Oriental materials, and it is clear that here his interest in the haiku and the Chinese ideograph accelerated his interest in the ocular image. On the other hand, H. D. was scarcely interested in momentary visual images: this can be proved by the fact that there has been no evidence found to show that she gave any attention to the haiku, as other Imagist poets did.

When we look at H. D.'s poems chronologically in the Imagist anthologies, it is apparent that she tried to develop her poetics in a different way from Pound's. For example, she had already been interested in longer poetic forms consisting of time expansion during the period of her development. As regards the Imagist anthologies, I have examined how important the collaboration of H. D. and Amy Lowell was through their correspondence. As I showed in Chapter 5, through their letters we can trace H. D.'s clear consciousness that her poetic language was different from that prescribed by Pound's Imagist theory, and that she tried to develop it according to her own criteria. Moreover, as I demonstrate in my annotated transcription of the correspondence between H. D. and Lowell in the Appendix, much information has been forgotten and neglected in the current main stream of modernism. My aim and wish in this thesis was to cast a light on this silenced aspect of Imagism, especially with relation to H. D.'s poetics, and thus

recover some of the diversity of the Imagist movement, as a starting point to interpret the diverse forms of poetic representation employed by female modernists such as H. D. and Lowell.

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Notes

1 H. D., "Sea Rose," Some Imagist Poets, 1915 (London: Constable; Boston and New York: Houghton Mifflin, 1915), p. 27. There are some changes in punctuation compared to the final version in Collected Poems of H. D. (1925), and Collected Poems (1983).

2 H. D., "Sea Rose," Some Imagist Poets, 1915, p. 27.

3 Jeanne Houghton, " 'Another Life Holds What This Lacks' or The Conversion of Violence into Energy in Sea Garden," Pres., the H. D. Reading Party, Cornwall, 30 June 1991, p. 8. I wish to thank Prof. Houghton for letting me read this paper.

4 Houghton, p. 9.

5 Diana Collecott, "H. D.: 'IMAGISTE'?," in Homage to Imagism eds. William Pratt and Robert Richardson (New York: AMS Press, 1992), p. 123.

6 Collecott, p. 123.

7 H. D., "Eurydice," Some Imagist Poets, 1917 (Boston and New York: Houghton Mifflin, 1917), pp. 29-30. Again there are some changes in punctuation. One of the

differences in H. D,'s poems between Some Imagist Poets, 1917 and Collected Poems of H. D., is that the upper-case letter at the beginning of each stanza is replaced by the lower-case letter.

[8] H. D., "Eurydice," Some Imagist Poets, 1917, p. 34. There are some changes in punctuation.

[9] H. D., "Eurydice," Some Imagist Poets, 1917, p. 34. Here, the exclamation mark after "light" is replaced by semicolon in Collected Poems.

[10] H. D., "Eurydice," Some Imagist Poets, 1917, p. 35. There are some changes in punctuation.

[11] H. D., "Eurydice," Some Imagist Poets, 1917, p. 31.

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# APPENDIX: Annotated Transcription of the Correspondence between H. D. and Amy Lowell

As background to my quotations of the correspondence between H. D. and Amy Lowell in this thesis, I include here the annotated transcription of their letters (mainly H. D.'s) at the Houghton Library, Harvard.

## *A Note on the Transcription*

The correspondence between H. D. and Lowell at the Houghton Library contains fifty-seven letters from H. D. (26 August 1914 -- 6 March 1925) and forty-one letters from Lowell (23 November 1915 -- 23 March 1925). In H. D.'s letters, one from Richard Aldington (dictated to H. D.; November 29, 1915) is included: the letter is in H. D.'s hand but is signed by Aldington in his own hand. Most of H. D.'s letters are handwritten; while all of Lowell's are typewritten. In the thesis, I quote eleven of H. D.'s letters and one of Lowell's. I have included the transcription of these letters with my brief annotations explaining dates, places, names of people and publications, especially with relation to the text of this thesis. For the reader's ease of reference, I have annotated most of them again, including information that I have already given in the text.

Here I have arranged these letters in chronological order. However, in some of H. D.'s letters, the precise dates

are uncertain and in these cases the dates were probably given by the Houghton or someone else.[1] I have placed these dates of the letters exactly as given including question marks and parentheses. As in the case of H. D.'s letter dated October 4, 1916, when the date is apparently inconsistent with what she wrote, I have relied on my judgment considering context of the letters, and have placed it where appropriate. I indicated this, showing the date which I propose in square brackets immediately after the date already given.

As for Lowell's letter (I quote one), I have inserted it appropriately following H. D.'s letter to which Lowell supposedly replied. I have also indicated that it was written by Lowell.

As regards the typescript of Asphodel, Robert Spoo states how difficult H. D.'s spelling is as follows:

> H. D.'s spelling offers a special challenge. She frequently misspelled both common and uncommon words, including foreign words, which she sometimes rendered phonetically. She was aware of this tendency and expressed concern over it, writing Marianne Moore as late as 1952: "I still have a sort of Puritan complex, I must spell correctly." I have corrected approximately 300 misspellings (around 170 different words) for this edition. I have retained certain unusual spellings, however, either because they are attested variant spellings or because they are especially characteristic of H. D. and appear in other texts by her (some published during her lifetime)...[2]

In general, I have employed Spoo's policy in respect of H. D.'s spelling. For example, with names, Spoo says that "... I have treated misspelled names as ordinary misspelling, changing 'Shelly' to 'Shelley,' and 'Houkashi' to 'Hokusai' ..."[3] I have also changed H. D.'s peculiar mannerism of writing such as "woulden't" to "wouldn't": occasionally this mannerism with the negative form of a auxiliary verb appears not only in her handwritten letters but also in typewritten letters; "isen't," "diden't," "coulden't" and so forth. In most cases, in H. D's letters, the names of publications are not indicated as such, so I have italicized these. However, generally, I have attempted to retain the original spelling as much as possible; for the letters should be, first and foremost, regarded as documents rather than creative productions.

As Spoo says, H. D.'s punctuation is one of the most important characteristics of her writing:

> To grant H. D. her punctuation is to respect her syntax, the special rhythms and "voices" of her text. Her use of commas is loose and impressionistic, a practice appropriate to the free, experimental style of Asphodel. The narrative has a fluent, intimately "spoken" quality, and commas often indicate a voice pause or an emotional hiatus rather than a division of syntax; in this they are not unlike Emily Dickinson's dashes."[4]

Especially in personal letters written with the intention of communicating with one particular person, the spoken quality of her writing is obvious. Therefore, I have left her punctuation unaltered except in cases of unusual awkwardness. Likewise, I have also retained the hyphens

and the dash almost without exception. H. D.'s spacing in letters is characteristic as well: she often spaces out between the sentences. I have left this spacing unaltered.[5]

In addition, I have indicated where letters were typewritten. Since H. D.'s handwriting is extremely difficult to read, three words of letters here are impossibly illegible. Here I have suggested the most possible words, indicating them with a question mark in square brackets. I have applied the same policy to Lowell's letter.

*The Correspondence between H. D. and Amy Lowell*

(eleven letters from H. D. and one letter from Lowell)

November 23rd 1914

Dear Amy:

You would be surprised --- though I don't know why you should be --- if you know what divers opportunities your staunch brother in arms R. A.[6] has found to sing your praises ! And I don't wonder, for apart from your work, you have proved such a friend to him and his ideals ! --- You don't know how bitterly discouraging it was to have Ezra [Pound] and Ford Hueffer go back on us --- or rather to find ones own self refusing, on ones conscience, to back <u>them</u> up! --- you know what I mean ! ---

Don't, don't ever think that any thing you say to R.[ichard] ever really annoy him. Do criticise him and <u>his</u> England and anything you can from your safe distance. A little friendly criticism does back him up occasionally though

heaven knows he is a bit techy on the surface ! He has been working very hard ! I think he has written you and he feels every swing of this wars pendulum so keenly !

I think your prose-poems very beautiful ! R. reads the "drip-drip"[7] aloud to several people. We have just received the review copy which I have readdressed to F. S. Flint as he is so interested and I knew he couldn't buy the book ! --- I wish I had one tenth of your output. Mine seems to be a most tenuous shoot of this Imagist tree of life ! However I care --- as you know --- most awfully --- and I can fight for things that we all care for --- though I look to you and Richard to bear the brunt of the lout [?].

Ezra is doing Chinese translations --- and some are very beautiful : He comes running in four or five times a day now with new versions for us to read ! We are both very completely against any of his new schemes ! Poor Ezra --- what blunderingly stupid things he has done ! ---

I enjoyed the Merrill[8] very much indeed. Have been trying to get more from the libraries. R's critical faculty tortures him so --- he doesn't really enjoy much English prose ! ---

Will you convey our sympathies to Mrs. Russell ?[9] I am so sorry you felt lonely. Are the woolly dogs as precious as ever ? Don't over work --- and write when you can. Your letters are always a fresh impetus to us both ---

Yours affectionately

Hilda.

Jan. 14. -- 1915

The Egoist, Oakley House, Bloomsbury Street, London, W. C.[10]

Dear Amy:

Would this trouble you ? In my first little poem[11] --- "I touch you with my thumb" will you cross out the underlined? It adds nothing but an assonance ! In my Artemis poem[12] --- will you put the blue & the gold veined hyacinths," as one line ? I know we agreed to make no change, but these are so slight and my muse is so slight that I think you will make the concession:

A happy book is at last definitely under way ---

Yours

Hilda.

Oct. 7-15.

[This letter is typewritten]

Dear Amy:

I have not forgotten you nor the Anthology -- And R. too speaks often of you both. I am sending you some grubby type-written copies of all that I have done since the last Imagist Anthology.[13] The "Huntress" appeared in Guido Bruno's paper[14] --- "Mid-day," in *The Egoist.* The others have appeared nowhere. If you think it a good thing, perhaps you would offer one or two of them to Harriet[15] or the other poetry magazine in Boston, or anywhere else. The odd pennies never are wasted. However don't worry about placing them. But let me know, as Margaret Anderson[16] asks

me for a poem and I feel so in sympathy with her work that I will give her one of these I send you, if you don't think it best to try them elsewhere.

We are very busy --- queer things and queerer people keep turning up, and there is never time enough, as you know just for work. Then we had rather an exciting night some weeks ago when the Huns, as you have doubtless heard, paid all London a visit --- wonderful Huns, as everyone --- sans exception --- says, "It was just over my head." It was just over our heads, we know that because we saw --- and we heard --- guns, horrible row, from Parliment Hill [sic] and more distant ones, --- and we, like little fools, thought it was all bombs. I wouldn't have missed it for a farm --- your beautiful farm (thank you for the New Hampshire P. C.) but I hope they warn us when they come again.

Richard is very busy, helping John Cournos with some Russian translating. Did you see "The Old House" --- very beautiful collection of Sologub[17] that Cournos translated. You would enjoy, I think, the garden descriptions --- I think Fletcher might like the stories too.

I never wrote and thanked you for your kind offers of taking care of us in America. I couldn't --- I can't now. Only we both appreciated your sympathy.

Richard started a letter to you some weeks ago. Its [sic] been lost, somehow or other. He says that he'll write soon. He was sending poems for the Anthology. He's a little worried about this new book of his.[18] I think he told you

Monroe was undertaking it. R. says he'll have things settled in a few days and he will write you at once.

By the way, it was awfully good of you to give our translating scheme[19] a little encouragement. The series will soon have paid for itself. I think we're doing very well. And then it is great fun. I have just finished my chorouses [sic].[20] I hope you'll like them. They have many faults --- but they're not Bohn [sic].

Write us when you can. Keep well and give our love to Mrs. Russell. You must come back just as soon as the war is over.

The Lawrences have moved out here.[21] They are quite near us. I will look them up soon and see what Lawrence has for the new Anthology.

Did you know poor Remy de G.[ourmont ] is dead ?

Love again --- R. will write more coherently.

Affectionately

Hilda ---

Oct. 4th (1916) [Nov. 4 1915]

Dear Amy:

I am sending you the poems as R. and I would like them to go into the next anthology.[22] They are arranged in the order in which I would like them to appear --- "Moon-rise" was printed by Harriet --- "Huntress" by Bruno -- "Mid-day" by *The Egoist* --- the others have not appeared. Perhaps you could get one or two of them in somewhere before the I. A. [Imagist Anthology] comes out! --- I hope you will like

this selection! I have arranged them in crescendo! --- The first two, early style --- I think I am gaining a little in body, don't you? The first lot was not so good. I didn't intend it as final.

We had jolly letter from Fletcher this morning. Glad he is keeping above water: we all need each other these days -- Also your letter was a treat. We keep busy and that's the only solution to these awful, starving worries all around us every where! We'll pull through this awful war-period I hope! --- then later perhaps, we'll all meet --- smoke --- talk & plan a new campaign.

Thanks awfully for helping "Poets Translations."[23] The check arrived ---

R. will write soon --- and sends love --- He liked the article awfully --- thought he had written.

Affectionately

Hilda ---

P. S. ---

We see Lawrences occasionally. He seems very ill. They speak of California --- I wish they could get back to Italy. Did you read "Rainbow"?[24] Magnificent --- and he has had such stupid reviews. He pretends not to care --- but I do think it a shame ! --- R. is very gentle with him and is doing his best for the Anthology. L. seems indifferent --- but we see him on Sunday and will try to get the thing settled: --- we told him of coming check. He said he would be very glad for it. His address is

1 Byron Villas

Vale of Health

Hampstead
N. W. ---

[I include here Lowell's letter which I suppose to be in reply to the previous letter from H. D.]

November 23, 15.

Dear Hilda:

Your letter of November 4th reached me in New York a few days ago. Now that you say that Lawrence's book[25] is "magnificent," I think perhaps I went off at half cock in my letter to Richard the other day. I wish you would send me the book, so that Fletcher and I could read it. I have no wish to do Lawrence any injury, and of course I do not care a snap about the public executioner[26]; it was only as a business proposition that I thought we might have to decline him. I am going to take the matter up with Ferris Greenslet in a few minutes over the telephone, and see what he thinks. I do think Lawrence is getting cracked on sex things, and his presentation of them is not always of the most refined. It really does not matter much what you say in this world, Hilda; it is the way you say it that counts; and sometimes Lawrence's way of saying it is most unpleasant.

Your second set of poems was certainly better than the first. And I think your arrangement is very good indeed. Personally, the one I like best is "Midday." I love that one. They are all beautiful. Your things always are, and give me the very greatest pleasure. As to my being able to get them in to any magazines, that is more doubtful. Most of the

magazines here do not understand them --- that is the frank truth; and except for Harriet and "The Little Review" and things of that sort, it is almost impossible to place them. I will try sending "Late Spring" to "The Century,"[27] and also "The Contest." I wish I thought there was any chance for "Sea Gods," but I am afraid they won't understand it, beautiful as it is, though I will see what I can do; but do not lay it up against me, if I am unsuccessful. This getting things placed in the regular magazines is no joke whatever.

However, I think we are slowly having an effect. Strangely enough, I came across some excellent Imagist poetry here the other day, written by Mrs. Louis Untermeyer. Her husband's poetry is, as you know, quite different and as a rule not good at all. But much the best poetry which I have seen, written by anyone outside our immediate group, are three poems of hers. Untermeyer himself, having been our frank enemy, is gradually coming to be very much interested; and both he and she are thoroughly nice people, honest and upright as possible.[28] I like them both very much. Louis Untermeyer will not do a single thing unless he believes it himself, and I respect that attitude. Not only does he write poetry, but he reviews, and on the whole reviews very well, and quite honestly, in the *Chicago Evening Post.*

I think we are gradually having a distinct effect upon poets and people here. It is slow and it is hard work; but it is coming. A Yankee poem of mine called "Reaping," which came out in "The New Republic [IV]" some weeks ago,[29] has made a number of friends. I have two lectures in New York

next week: one before the Cosmopolitan Club, and one before the American Poetry Society. And all these things help.

But I think the most important thing of all is that this coming Anthology[30] should be a great advance on the last one, should be more marked and more virile. I quite agree with you that these last ones of yours have more body than the earlier ones. I think "Sea Gods" is fine. The second part about the violets fills me with delight and the sharpness of beauty which always hurts a little. (The beauty hurts I mean).

Please do not let Richard's feelings be hurt if Fletcher and I think two of his contributions not quite as good as they ought to be. I realize perfectly the strain under which he is working at present. The great improvement in "The Egoist" alone shows what tremendous work he is putting into it. How you two can write at all with the War so close to your doors I cannot see. But the public is not going to make all these allowances, and therefore we want to come out as strong as possible. Fletcher and I have so much written that we could of course fill in any gaps that are necessary. But we do not want to do that, because that would give us so much more space than I think we ought to have in our thoroughly democratic volume.

I am asking Fletcher to send you his poems at once, and I enclose one which you have not seen. I think my contribution should be the "Spring Day" which came out in "The Egoist [2, May 1, 1915]," and this new one which is one of a series of four Yankee sketches I have done.[31] The technique is quite different from my usual work, as you will

see; it is dramatic rather than lyric, and I have been obliged to stick to the language the lady would have used herself. I think myself it is good; in fact, I am quite willing to abide by it; and the various people that I have read it to all like it very much. "Reaping" was the first one of this series, and this one is at present being considered by "The New Republic." If they do not take it, "The Century" has asked me to submit it to them; and I have promised to give Harriet third choice on it if neither of the other magazines take it. I think it will startle you and Richard a little as being certainly a new departure for me, but I can assure you that it is true to the people described and that going insane is terribly prevalent in the New England villages, cut off as they are from the world during the long winters. It is a very different New England and portrayed very differently from Frost's. I think perhaps it is a truer New England than his, nearer the soil. But if you do not like it, just turn it down unhesitatingly, and we will put "Patterns" in instead, or I will submit something else entirely different. But if you do like it, I think "Spring Day" and "Off the Turnpike" could complete my contributions. But of course I can add "Patterns" to the other two or anything else you please, if we need to fill more space. Do not hesitate at all to say exactly what you think about it. I have written fewer short, fugitive things this year; things that you can chew on harder seem to give me greater pleasure to do just now, and I believe absolutely that an artist should follow his inclination in these matters.

I have just posted my new book[32] to you and Richard. Macmillan has taken one hundred copies for the English sales;

but there is so much prejudice against American work over there that I do not believe they will sell them. I shall be very anxious to see Richard's review here. The translations came out unexpectedly well. I only wish Remy de Gourmont could have lived to see his, as I think he would have liked them.

I cannot tell you how I long to see you both. There are no two people in the world whom I miss so much and whom I feel it such a loss to be parted from. I wish this weary War would end and permit us all to meet again, and I wish more than I can say that you and Richard could come over here, where I am sure we could all shove together into an excellent position. It is coming as it is, but it comes very slowly, and I am the only person who can push it in any way except by the poetry itself, as Fletcher is not very good at prose writing which inclines people to agree with him, and so far he has not succeeded in placing any prose articles except in "Poetry." He has done some excellent work this year, and I have succeeded in placing two of his poems in "The New Republic." But we have a bitter enemy in one of the editors of "The New Republic," his name is Francis Hackett, and he has charge of all the book reviews. Why he hates us so I do not know, but the review I am enclosing to Richard by Padraic Colum, taken in connection with the articles they printed by Conrad Aiken against Imagism,[33] will show you their attitude, or rather the attitude of that particular editor. They are kinder to me personally, and I have had all the space I have been able to use.

But the fate of Imagism rises or falls by this Anthology. We have created a lot of interest and a storm of abuse. It depends upon that next book whether the abuse is forced to turn into a reluctant praise. Do be very careful what you send of Flint's and Lawrence's. Turn down ruthlessly whatever you think is not up to standard, and if possible pull the standard up a little and make them measure to it. And above all, do not lose courage and do not let Richard, because things are coming on splendidly.

Always affectionately,

[probably Lowell's signature here in the original letter]

Nov. 1915 [no exact date]

Dear Amy:

I am sending you more poems[34]: they are arranged as I would like to have them in the Anthology: I have another --- about the length of the "Temple" --- a mood-poem in 3 parts --- if these are not enough: --- I should like the 3 long sea pieces to stand --- as these make for one mood -- one sustained impulse: you wrote you wanted bulk --- more force in this book --- so I am sending these: --- I am sorry you & F.[letcher][35] don't like "Whitechapel."[36] I honestly think it is a mistake --- a grave mistake not to include it. In fact quite without prejudice, I think --- and I am perhaps R's most severe critic --- that it is almost the best poem he has ever done. Cournos thought so, too --- independently --- and Flint wanted it included. I understand about the other --- I quite agree "Europe -- 1915" isn't

especially good. R. says "Bloomsbury," too can be excluded --- He is sending you a new set --- numbered in the order in which he likes them (in one set of figures) & in another, the order in which he wants them to appear: --- About your poems --- there seems to be a feeling that the "Turnpike" though extremely interesting & well done does not represent our principals --- does not belong in an Imagist volume ! --- But we all like Spring morning very much --- and Patterns shall go in --- but you can send some shorter ones as well for us to consider: --- Fletcher's new work is very fine --- and we want all of it --- except the "Ships"[37] --- I think you & Fletcher & H. D. show marked improvement in this volume. Flint, too, is quite as good as the last --- and I think R's bunch very interesting ! And will be up to scratch if "Whitechapel" goes in ! Did you understand the poem ? You seem not to have realized the artificial --- purposely so --- anthesis ? --- About your book[38] --- we want to thank you, both of us ! It is extremely interesting. I must say you have done yourself proud ! --- I wish it could be made to take hold in England --- There [?] is a book of this kind badly needed. You avoid so many pit-falls --- you are so clear in your analysis --- and the selections are beautifully made --- the translations, too, so fine: But London --- you don't know how stodgy, how awful the war has made the average --- no, not only the average English-person ! The very most broad-minded --- they have all re-iron-coated their shells --- and just the word America --- American --- and there is an inevitable burst of laughter and a "too proud to fight." I

am so sick of it. They ought to be glad for this French book --- it ought to go, on account of this entente business --- but I doubt if it would ! Isn't it all beastly ? --- It gets worse every, every day ! ---

Lawrence is going off to the country --- they are postponing Florida ! --- Poor L. waited for hours in a queue so as to get his "medically unfit." --- But it rained -- poured on him & hundred of others for hours --- literally --- and he was so horribly unhappy about the whole thing --- that he flew home without his "unfit" and has been in bed ever since ! ---

Well --- this isn't very cheerful. And I hear you've been ill, too. Now you & Fletcher have got to keep well --- We depend so on you both ! We enjoyed the bunch of reviews --- thank you so much for troubling to have them copied for us ! --- I send two, not very interesting ones. Now again, many thanks for your book --- we hope to hear soon that you are quite well again ---

Affectionately

H.

(Do forgive blot-across)

[This letter is typewritten]

Jan. 24. 1916

Dear Amy,

All right, the three long sea-poems[39] in any order you think best, then the "Midday" to finish.

R. had his poems in the order you want them first, then I butted in and changed it. Will you put "Eros"[40] in first if you want. That I see is the best arrangement.

And the other poems of R. --- arrange, he says, as you want.

About Flint --- take out the poem you don't like, if it really matters. Say I said you were to if there is any fuss, as he is terrible touchy and over strained just now. He is ill, he has extra hours at the Post Office without any extra pay, and a new extra baby. I really don't think I ever know anyone quite so hard pushed, and trying all the time to do his own work. He had started a very valuable book, an order from a publisher which he can not finish because of the long hours at the Post Office. But you knew all this before. We have been working to try and get him a job in the Ministry of Munitions, with the same pay and his evenings absolutely free. It may come off and that will be a relief to us all.

Mr. Hutton[41] of Constable's has been asking me for some time to make up a book of poems for them. I am getting it ready now.[42] I don't know that the "firm" will want it. But if it does, do you think Houghton would take sheets for America (sic). I will write Mr. Greenslet[43] direct, but perhaps you will speak to him as well. I am also writing Fletcher, as he speaks of a book --- suggests my getting out a book, in his last to us.

Now you and Fletcher go ahead --- do what you want with the arrangement of the Anthology. I think yours [sic] and Fletcher's new work amazingly good, most of it. I really am awfully bucked with the lot of us. But I think you might

treat me as a brother and a yank and not think that I dislike Mis' Priest[44] and the Clippers[45] just because they are yank. I am a yank. I only wish more good yank stuff were being done. Now Fletcher has done some good new ones, and no one was more pleased than H. D.

Go ahead with the book. I tink [sic] the preface will probably be all right, but of course we would like to see it.

I am glad to hear you didn't have to have the operation. We must keep well all of us. We need each other, as R. says "we mustn't peg out."

With love to you and Mrs. Russell.

Hilda.

[This letter is typewritten on official letter paper of *The Egoist.*]

Feb. 1916 (no exact date)

The Egoist, Oakley House, Bloomsbury Street, London, W. C.

Dear Amy,

Once again. We sent off reams of paper to you this morning, telling you and Fletcher to do just what you thought best with the 1916 Anthology. After all, it is very hard arranging things, isn't it, from both sides of the pond[46] ? I thought your painting poem very, very charming, and all of the others, interesting and suitable for the Anthology. And Fletcher's are so good. We will have to hustle some on this side to keep up with you two.

Do you know much mail goes astray, or is lost ? Of course, it is difficult to avoid this sort of thing just now. So

if some thread is lost --- some book not thanked for, keep that in mind. For you are good to send the books. I am very happy indeed to have the Spoon River [Anthology].[47] And the American Anthology is a pleasure to possess. I do think we --- the great we --- are about the best, though --- frankly, don't you?

I have sent the "Shrine" direct to Miss Monroe. I have told her that you had the other poems, and if you hadn't already placed them, would send to her. She wrote and asked me for new work, so I am sending "Shrine" with this. I really didn't want you to take any special trouble with placing the poems. Thank you so much for the bother. If pear-tree[48] comes back, please chuck it in the fire. I have written a much better version. Also destroy "Late Spring". I think them very rotten. I had nothing better at the time. I do hope the new lot pleased you --- the three long sea-poems.

Your head must be whizzing with this 1916 affair.[49] I am so happy we are coming out again. I wish we could share the burden of work, but this old pond does hinder. Keep well. All good wishes,

Affectionately,

Hilda--

[This letter has appeared in The Gender of Modernism; the annotation is mine.]

Feb. 1916 (no exact date)

Address 16: Egoist, Oakley House, Bloomsbury St., W.C.

Dear Amy:

I want to thank you at once for your very great kindness and generosity --- I wrote you the next morning (after receiving cable from my people) that we were all right. We were hard pressed as three months allowance was missing ! That is all straight now, so we needn't take any of your generous loan! However, we will wait till we hear before returning as you write some is due as royalties. Shall we send to Lawrence & Flint out of the 40 pounds? If you let us know what each share is, we can do that. Perhaps, too, you don't mind our sending two or three pounds to a friend (a young journalist of talent --- really a fine character) --- I was very sad because he wrote us when we were so hard up. We sent him as much as we could. And another friend we have --- he & his wife & little girl live, all three, on less than 15 shillings a week. They are very brave & splendid --- he does quite good work of a second order --- a la Conrad --- but he is a real personality & has talent. If we could keep in reserve say 5 pounds, we could advance it a pound at a time, when they are specially pressed. They do not run into debt but I know sometimes they are hungry --- just sheer hungry ! --- You see, this war period, our joint income is about 3 pounds a week --- We live here extremely comfortably on it. And because we live simply, really poor "artists" have no feeling of pride in asking us for little loans ! --- You see what I mean ? Now if we keep part of the money we can hand it out to people who really need. But, Amy dear, my accumulated allowance gives us a little reserve of our own & we can, & I will

return at once, all if you write ! --- I didn't like to borrow --- we never have --- not even when I was ill,[50] needed to before --- but I did feel awfully worried when my little money was missing. --- It was a careless mistake of the bank but I thought boats were sinking I knew nothing of ! --- I can not write you what I think, feel & know about this terrible war. I want you to get this letter without undue delay ![51] --- We are all weakened by this continental strain ! --- It has been difficult to answer your letters fully. I liked some of your poems, very much --- the sand one, the music one --- the garden poems very much indeed --- the colour,[52] impressionist garden, very stimulating and & [sic] beautiful brush work. This is the impression on hasty reading.[53] R. sent them back the same day. --- I was sorry about the article by Flint.[54] It was a pity you misunderstood --- though perhaps we take too much for granted --- But I remember how R. felt --- You had once objected to his speaking of your surroundings --- & he told Flint he had better make the article as impersonal as possible. R. has written you. Flint made the changes, not R. --- We hear from Fletcher. He writes very beautifully of you --- your generosity to him --- your influence & continual work on behalf of us, & the Imagist ideas in general. I look forward to seeing him over here. We can talk out this[55] Imagist business to our hearts content. I am sorry you can not come --- but it is a risky business I know --- & even more risky after you get here.

Now I will ring off --- with thanks --- the deepest heart-felt thanks for your generosity. R. joins me ---

H.

22-2-16./ Feb. 22. 1916

Dear Amy:

I want to thank you for your very cheering letter: I think your spirit of generosity very beautiful indeed. I wrote you a day or so ago that it would help us so to have a little fund "for indigent artists" that we could draw on occasionally, a pound at a time. I will write you how it goes. We are immensely set-up over the Imagist money. You must have worked desperately hard to get it going to the extent your royalties show. You must know we all realize how much you have done for the group in America ! About my book.[56] Constable asked for first look-in. They have accepted volume --- but on account of trouble with paper, can't promise it in three months as I wanted. I wrote Fletcher about this, as he wrote saying he wanted to help me get book placed if I got enough poems together to make it worth while. You were full up with Brown[57] & R. A.[58] at the time, & I didn't want to impose too much on your generosity, especially as the Brown business seemed to be leading you such a dance ! --- Perhaps you will say a good word for my volume to Greenslet (along with Fletcher to whom I wrote about this). Just say a good word --- the contract on this side with Constables is signed & sealed ! ---

About my poems. It is too bad you have not received my letter. I wrote <u>before</u> I wrote telling you about the allowances missing. So you see, this was lost, as I feel sure

much mail is. --- I am awfully sorry. I was particularly anxious to let you know at once, as I realize how difficult it is for you to make up book with these constant annoyances! I really don't mind what you take --- the long Sea-Poems, I prefer ---

I. Sea-Gods

II. Shrine

III. Temple -Cliff.

Do you want two or three of them? And some short ones scattered through?

1. Pear-Tree
2. Sea-Gods
3. Mid-day
4. Temple-Cliff

or

5. Shrine.

I like above 1-2-3-4-5 best. I wrote "put in 2-4-5 & 3 -- that is 3 long sea-pieces + Mid-day (sic).

Do what is best --- any of those --- not first set I sent that *Little Review* printed. (thank you by the way for troubling) ---

I have to stop --- I want to say such a lot more. I can't do it now. Will write again.

You did right, of course, about Lawrence.

Our address for present ---

The School-House

Martin-hoe

Parracombe

North Devon --

Affectionately

Hilda.

[This letter is typewritten]

2 -- 1 -- 1917. (Jan. 2. 1917)

From,

Mrs. R. Aldington

44 Mecklenburgh Square, London, W. C.

Dear Amy,

Here are the new poems of mine. Please use them instead of "The Tribute." This is most important to me. I want this! If you do not like these poems let me know, and I will send still another selection. Of these, if you leave one out, I think it best be "Adonis."[59]

R. did not especially want the "Images" to go in. I don't remember the second list he sent you, but will you go over it again and put in as far as possible the poems he wanted put in, as the dear boy is in France and I feel as far as possible we should do as he wants. Try to use the extra two pages you say are his due. I don't really think "December 25" is very good. Could you start with something else. It is so hard for me as I have no complete set of R.'s poems with me. But I am especially anxious that he should show up well in this Anthology.[60] Is it possible for you to send the whole lot of poems back to me, as R.'s second lot did not exactly do. I will select with your wishes in my mind. And I will return on the next boat. A week or so can not make such a

great difference especially under the circumstances. You can tell Greenslet that R. is away and he must understand.

I am seeing Fletcher in a day or so. I am sure he will agree with your selection. I will return Flint his poem.[61] I am heartily glad you took it out. Also about Lawrence, you have done the very best thing possible. I think that poem[62] very, very fine, but I was too discouraged about the others he sent.

Thank you for doing what you could for Cournos' poems. He appreciated your placing the one.[63]

This letter sounds cold, but I am trying to be clear about the new book. Be sure I appreciate every little thing you have done, and only want to do the best for Richard.

Your poems[64] are very clear and beautiful in imagery. I will show Fletcher and Flint. I am sure they will like them.

I think with just a little more shuffling the book is going to be magnificent.

Good wishes to you. I do hope you are better. And to Mrs. Russell my love.

Hilda -

Will you please forward the enclosed to Margaret Anderson. I don't know where she is now. Perhaps you will glance over the poems. I think them so beautiful.

10 Aug. 1917

Dearest Amy.

What must you think of me? For I never got the press cuttings nor have I heard from you! Then your kind and

cheery letter comes to R. here in the country. I judge everything you have sent has gone down! O, it is too shocking! --- We feel more & more the burden and the hideousness of this war! --- I do trust the good U. S. A. may get in a biff [?] soon and things will be over. ---

Thank you for sending R.'s poems. You have done so much for us both. Indeed we do appreciate it. But most we appreciate the warmth and friendship that prompt your actions. --- We value more & more our few staunch friends.

Miss Anderson writes us very charmingly --- and we may send some poems later to the *Little Review.* Just now I don't feel much like contributing. Aren't E.[zra] P.[ound]'s articles[65] amusing? --- From a distance, yes, but we want to keep out of the purlieu. ---

I think we all feel the same about the Anthology! It was splendid for the three years --- but its work, as you say, is finished --- its collective work that is. Each of us has gained by the brother-ship but we all developing along different lines --- all who are developing! I think Flint for instance is at a dead level and is only repeating himself + that without conviction. Fletcher, I hope, will do big things but at present he seems in a transition stage. ( I, too, am going through a transition). Your work is broadening and that is splendid! Do send R. and me samples occasionally of what you are doing. Lawrence is always fine, but this last poem[66] I did not care for. He too seems unsettled + he & Frieda have so wanted to get out of England. He has been rejected for military service again, but the authorities will not give him his pass-port. --- I read his last novel[67] in MS. and

thought it a decided falling off from the "Rainbow" --- and madder than ever on his pet mania! --- If only he could leave England and get strong I think he would do really great works. But we must just hope the war will be over soon! ---

R. wants to take me to Italy for a year! When --- ? This strain of separation has told on me horribly. But I am determined to get strong again! --- you may be sure I sympathize with you and your illness! --- What one could do if ones nerve would sustain ones mind! But "après la guerre fini."[68] I am sure we will all revive wonderfully. ---

My mother so appreciated your kindness, dear Amy! --- And I, more than I can say! --- She wrote me how she enjoyed your reading & what a splendid reception and how appreciative your audience was! --- Some day I will hope to hear you read again. How we did enjoy your Paul Fort![69] ---

Give my love to Mrs. Russell --- And to you from R. much love & from

Hilda.

---

Notes

1 For instance, according to Caroline Zilboorg, one of H. D.'s undated letters was dated in Lowell's hand, August 1916. See Zilboorg, Richard Aldington and H. D.: the Early

Years in Letters, ed. Zilboorg (Bloomington and Indianapolis: Indiana University Press, 1992), P.46.

2 Robert Spoo, Introd., Asphodel by H. D. (Durham and London: Duke University Press, 1992), p. xvii.

3 Spoo, Introd., p. xvii.

4 Spoo, Introd., p. xviii.

5 In "H. D." of The Gender of Modernism, there are three letters from H. D. to Lowell included: these are dated "Dec. 17. 1914", "February 1916" and "Dec. 1st 1916." H. D.'s spacing has been retained also in this transcription. See "H. D.," introd. Susan Stanford Friedman in The Gender of Modernism, ed. Bonnie Kime Scott (Bloomington and Indianapolis: Indiana University Press, 1990), pp. 134-136.

6 [i.e. Richard Aldington].

7 Lowell's "In a Castle," in Sword Blades and Poppy Seed (1914).

8 This is probably Stuart Merrill, an American poet who published Pastels in Prose. For instance, his name appeared in relation to Lowell's forthcoming Six French Poets during this period in her biography, S. Foster Damon, Amy Lowell: A Chronicle (Connecticut: Archon Books, 1966), p. 247.

9 [i.e. Ada Russell, Lowell's partner].

10 This letter was written on official letter paper of *The Egoist*. The name of Richard Aldington was printed as assistant editor.

11 [i.e. "The Pool"].

12 [i.e. "Orion Dead"].

13 [i.e. Some Imagist Poets, 1915].

14 [i.e. his Chapbook].

15 [i.e. Harriet Monroe]. She founded and edited Poetry: A Magazine of Verse in 1912 in Chicago.

16 She ran the Little Review.

17 [i.e. Feodor Sologub]. For instance, Cournos' article about Sologub appeared in The Egoist, 3, No. 1 (January 1916).

18 [i.e. Images (1915)].

19 As I mentioned in Chapter 5, this is the Poets' Translation Series.

20 H. D.'s "Choruses from Iphigeneia in Aulis" was published as abbreviated in The Egoist, 2, No. 2 (November 1915), and appeared as the third translation of the Poets' Translation Series in 1916.

21 [i.e. The Aldingtons' flat in Hampstead]. The Lawrences rented a flat in Byron Villas, Hampstead.

22 As for these publications, I suggested details in Chapter 5.

23 [i.e. The Poets' Translation Series].

24 The Rainbow was published on the 30th September, 1915.

25 [i.e. The Rainbow].

26 Probably she means public prosecutor.

27 In the next letter to H. D., 12 January 1916, Lowell says that "I am sorry to say that the Century Company has refused the poems of yours which I sent them."

28 Around summer of 1915, "A couple of admiring letters from Louis Untermeyer [to Lowell] marked the beginning of a long friendship." See Damon, p. 316.

29 [i.e. on October 30, 1915].

30 [i.e. Some Imagist Poets, 1916].

31 [i.e. "Off the Turnpike"].

32 [i.e. Six French Poets]. This was published in November 1915.

33 Probably this means the Poetry Journal. See Damon, p. 314.

34 I mentined them in Chapter 5.

35 [i.e. John Gould Fletcher].

36 [i.e. by Aldington].

37 [i.e. "Clipper Ships"].

38 [i.e. Six French Poets].

39 They are "Sea Gods," "The Shrine" and "Temple -- The Cliff" in published order. As a matter of fact, this arrangement was suggested by Lowell in letter dated January 12, 1916.

40 In the same letter to H. D. above [Note 39], Lowell says that "I am naturally sorry not to have 'Eros and Psyche' open the book, as 'Eros and Psyche' is the most considerable poem, and publishers say that poems which open a book are half the battle." This poem of Aldington was published as the opening poem of Some Imagist Poets, 1916.

41 [i.e. Edward Hutton]. The Aldingtons worked with him on H. D.'s Sea Garden and on the Imagist anthologies.

42 [i.e. Sea Garden].

43 Ferris Greenslet of the Houghton Mifflin Company (Boston), published the Imagist anthologies and some of Lowell's books.

44 [i.e. Lowell's "Off the Turnpike"].

45 [i.e. Fletcher's "Clipper Ships"].

46 [i.e. the Atlantic Ocean].

47 [i.e. by Edgar Lee Masters].

48 [i.e. "Pear Tree"].

49 [i.e. Some Imagist Poets, 1916].

50 In May, 1915, the Aldingtons' child was born dead.

51 According to the annotation in Gender, "7 lines blocked out, probably by censor." See Friedman, Gender, p.135.

52 This word is printed "colou" in the transcription in Gender. See p. 135.

53 This is probably Lowell's Men, Women and Ghosts which appeared on October 18, 1916. She had read a few poems in public from the manuscript of this forthcoming volume already on February 28, 1916. See Damon, p. 345.

54 Flint's review of Lowell's Six French Poets was published in The Egoist, 3, No. 1 (January 1916). According to Damon, Lowell scolded Aldington because Flint's review had appeared in The Egoist, 3 for January 1, after it had been accepted by the Little Review for its January-February number; and The Egoist version was abbreviated. See Damon, p. 335.

55 This word became "his" in Gender. See p. 136.

56 [i.e. Sea Garden]. In letter dated October 13, 1916, Lowell says that "I have not seen your book yet, as it is not out, over here; but Fletcher writes it is very fine."

57 [i.e. Edmund R. Brown]. Brown was a publisher of the Four Seas Company in Boston. Lowell got this publishing firm to accept Aldington's Images. Later, in letter to H. D. dated July 7, 1916, Lowell says that "I am enclosing a draft for two pounds and ten pence, which represents Brown's second installment of ten dollars of the thirty dollars he owed Richard on the agreement I made with him."

58 Around this time, Lowell was doing the second proofreading for Aldington's Images. See Damon, p. 335.

59 In Some Imagist poets, 1917, which H. D. mentions here, "The God," "Adonis," Pygmalion" and "Eurydice" were included.

60 [i.e. Some Imagist Poets, 1917].

61 In Lowell's last letter, December 12, 1916, she enclosed Flint's "On A Certain Citizen" and "Envy" and these were not included in this anthology.

62 [i.e. "Terra Nuova"].

63 In her last letter (December 20, 1916), Lowell says that she did her best with Cournos' poems, and had "succeeded in selling one to Braithwaite [Poetry Review] -- "To A Poet."

64 [i.e. "Lacquer Prints"].

65 For instance, in a commentary on books in the August Little Review [1917] he [Pound] attacked Tagore's popularization..." See Noel Stock, The Life of Ezra Pound

(1970; rpt. Middlesex: Penguin, 1974), p. 261. In the same article, Pound also commented Edgar Lee Masters.

66 Probably this is Look! We Have Come Through, to which Lawrence refers in his letter to Lowell, August 30, 1917: Chatto & Windus were to publish his new book of verse that autumn. See Damon, p. 421.

67 [i.e. Women in Love]. In the same letter to Lowell above, Lawrence says, "Nobody will publish my novel 'Women in Love.' -- my best bit of work." See Damon, p. 421. This novel was first published by Martin Secker in 1921.

68 [i.e. "after the war is over"].

69 Flint, for example, recalled in a review of Six French Poets, "... Miss Lowell read Paul Fort or Henri de Régnier to us (she reads French beautifully); and it is the emotion of those evenings more than anything else, that her book brings back to me." This reading was held at the sitting-room of her hotel in London in the August of 1914. See Flint, "Six French Poets," The Egoist, 3, No. 1, 9-10.