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Imagismen

(_kunstretning) Engelsk: “Imagism”. Et forsøk fra en gruppe diktere i perioden ca. 1912-23 på å bryte med tradisjonell poetisk retorikk, dens besvergelse og sentimentalitet. Retningen gjorde seg sterkest gjeldende i perioden 1912-17 (Borchmeyer og Žmegač 1994 s. 197). Den ga varige impulser til den framvoksende modernistiske lyrikken.

“Imagism, 1909-1917. Anglo-American poets who advocated precise language, clear imagery, and forceful metaphor: T. E. Hulme, “Autumn” (1909); Lionel Johnson, *Post Liminium* (1911); H(ilda) D(oolittle), “Heat” (1916); Amy Lowell, “Patterns” (1916).” (Eberhart 2006 s. 223)

Innen imagismen var det først og fremst poesi som var det kunstneriske fokuset. Dikt i frie vers skulle inneholde korte og presise dagligdagse ord uten romantisk føleri eller besvergelse. Lederen for bevegelsen var amerikaneren Ezra Pound, og den viktigste fasen var rett før 1. verdenskrig. Pound var sentral både gjennom egen diktning, artikkelen “A Few Dont’s by an Imagiste” (1913) og antologien “Des Imagistes” (1914). Han var lei av dikt med patosfylt, svulmende språk som var pyntet med unødvendige adjektiver og svevende abstraksjoner. De språklige bildene skulle ikke framstå som metaforer eller sammenligninger. Bildene skulle tale for seg selv, og energioverføringen mellom diktets bilder utgjør ifølge Pound det poetiske, og skjer særlig når atskilte ordbilder stilles sammen på overraskende måter. Diktets budskap uttrykkes gjennom bilder.

“The Imagist concern lies with presenting the Real, minimally mediated by a poetic language focused on accurate description, simple lines, divested of the need for exegesis and any lyrical excess.” (Botha 2011 s. 284)

Andre sentrale navn enn Pound er Hilda Doolittle, John Gould Fletcher, Amy Lowell, Richard Aldington og Frank Stuart Flint. Det fantes også en gruppe russiske diktere som kalte seg imagister (bl.a. Rurik Ivnev, Alexander Kusikov, Ivan Gruzinov, Matvey Royzman).

“In England and America, roughly between 1912 and 1914, the spirit of the 1908 writings of T. E. Hulme was revived, mostly by Ezra Pound. Other Imagists included the brilliant Hilda Doolittle (H. D.) – termed by Pound “H. D. Imagiste” –

Richard Aldington, F. R. Flint, and the cigar-smoking, self-propagandizing Amy Lowell.” (Caws 2001 s. 350)

“As a literary movement, Imagism owes its genesis to the friendship which grew from a rather heated disagreement in 1909 between Hulme and F. S. Flint following a critical review of the formers work by the latter. They soon found themselves in general agreement on the importance of accurate poetic presentation stripped of excess verbal complexity, establishing their own group for discussion. In April of the same year they were joined by a young Ezra Pound, who had arrived independently at a strikingly similar aesthetic position, and who, in 1912, coined the term *Imagiste* to describe their work and, particularly, the poetry of H.D. (Hilda Doolittle) and Richard Aldington. 1913 saw the publication of two Imagist manifestos – one by Flint, the other by Pound – and in 1914, Pound edited the first anthology of Imagist work, *Des Imagistes*. Amy Lowell joined and rapidly came to dominate the group, advocating a looser definition of Imagism which conflicted strongly with Pound’s rigorous poetic discipline. Pound left the group for the more radical Vorticists, and Lowell published the remaining Imagist anthologies under the title *Some Imagists Poets* in 1915, 1916 and 1917. By this point the momentum of the movement was all but spent, although its proclivity for concreteness, objectivity, directness and self-sufficiency would remain influential, and is almost certainly felt in some of the poetry we may legitimately categorise as minimalist.” (Botha 2011 s. 280)

“In his essay “Romanticism and Classicism,” Hulme wrote that the language of poetry is a “visual concrete one... Images in verse are not mere decoration, but the very essence.” Pound adapted Hulme’s ideas on poetry for his imagist movement, which began in earnest in 1912, when he first introduced the term into the literary lexicon during a meeting with Hilda Doolittle. After reading her poem “Hermes of the Ways,” Pound suggested some revisions and signed the poem “H. D., Imagiste” before sending it to Poetry magazine in October of that year. That November, Pound himself used the term “Imagiste” in print for the first time when he published Hulme’s Complete Poetical Works. A strand of modernism, imagism aimed to replace abstractions with concrete details that could be further expounded upon through the use of figuration. These typically short, free verse poems – which had clear precursors in the concise, image-focused poems of ancient Greek lyricists and Japanese haiku poets – moved away from fixed meters and moral reflections, subordinating everything to what Hulme once called the “hard, dry image.” ” (<https://www.poets.org/poetsorg/text/brief-guide-imagism>; lesedato 18.02.19)

“Pound’s definition of the image was “that which presents an intellectual and emotional complex in an instant of time.” He said, “It is the presentation of such a ‘complex’ instantaneously which gives the sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth, which we experience in the presence of the greatest works of art.” [...] In 1914, *Des Imagistes* (A. and C. Boni), an anthology assembled and edited by Pound, was

published; it collected work by William Carlos Williams, Richard Aldington, James Joyce, and H. D., among others. By the spring of that year, however, disputes had begun to brew among the movement regarding leadership and control of the group. Amy Lowell, who criticized Pound for what she thought was a too-myopic view of poetry, assumed leadership of the movement and from 1915 to 1917 published three anthologies, all called *Some Imagist Poets*, but by then Pound had dissociated himself from imagism, derisively calling it “Amygism”; Pound instead appropriated his imagism into a new philosophy, vorticism, claiming that “the image is not an idea. It is a radiant node or cluster; ... a VORTEX.” By 1917, even Lowell began to distance herself from the movement, the tenets of which eventually became absorbed into the broader modernist movement and continued to influence poets throughout the twentieth century.” (<https://www.poets.org/poetsorg/text/brief-guide-imagism>; lesedato 18.02.19)

Den engelske imagistiske dikteren Frank Stuart Flint skrev i teksten “Imagisme” i 1913: “Some curiosity has been aroused concerning Imagisme, and as I was unable to find anything definite about it in print, I sought out an imagiste, with intent to discover whether the group itself knew anything about the “movement.” I gleaned these facts. The imagistes admitted that they were contemporaries of the Post Impressionists and the Futurists; but they had nothing in common with these schools. They had not published a manifesto. They were not a revolutionary school; their only endeavor was to write in accordance with the best tradition, as they found it in the best writers of all time, – in Sappho, Catullus, Villon. They seemed to be absolutely intolerant of all poetry that was not written in such endeavor, ignorance of the best tradition forming no excuse. They had a few rules, drawn up for their own satisfaction only, and they had not published them. They were:

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.

By these standards they judged all poetry, and found most of it wanting. They held also a certain ‘Doctrine of the Image,’ which they had not committed to writing; they said that it did not concern the public, and would provoke useless discussion. The devices whereby they persuaded approaching poetasters to attend their instruction were:

1. They showed him his own thought already splendidly expressed in some classic (and the school musters altogether a most formidable erudition).
2. They re-wrote his verses before his eyes, using about ten words to his fifty.

Even their opponents admit of them – ruefully – “At least they do keep bad poets from writing!” I found among them an earnestness that is amazing to one accustomed to the usual London air of poetic dilettantism. They consider that Art is

all science, all religion, philosophy and metaphysic. It is true that snobisme may be urged against them; but it is at least snobisme in its most dynamic form, with a great deal of sound sense and energy behind it; and they are stricter with themselves than with any outsider.” (https://archive.org/stream/jstor-20569729/20569729_djvu.txt; lesedato 14.01.16)

“In January 1913 [tidsskriftet] *Poetry* contained three poems signed H. D., *Imagiste*. In the March number an article by the taxonomist of French schools, F. S. Flint, protracted the illusion that a movement was gathering. Flint drew his information from one “Imagiste,” Pound, and did not specify that there were only two others. He mentioned their models – Sappho, Catullus, Villon, very spare poets – and set forth the famous three criteria:

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.”

He also mentioned a “doctrine of the image” about which his informant, he said, was reticent.

The criteria prescribed a technical hygiene. They were also a screen through which some contemporary work could pass. That summer a bundle of poems so screened – 23 by the founding trio, five by Flint, and one apiece by seven other contributors, including Amy Lowell and James Joyce – was shipped to New York, under the title *Des Imagistes*, to constitute the first number of a periodical called *The Globe*. This collection was delayed till the following spring, by which time the trio could no longer pretend to much in common. [...] It had come to mean very little more than a way of designating short *vers libre* poems in English. [...] Imagisme was named for a component of the poem, not a state of the poet, and that its three principles establish technical, not psychic, criteria.” (Kenner 1975 s. 177-179)

“The term ‘Imagist’ was conjured by Ezra Pound to characterize the style of recent work by his friends and collaborators, the American Hilda Doolittle (H. D.) and the Englishman Richard Aldington. Pound sent three poems each by H. D. and Aldington to Harriet Monroe, editor of the Chicago-based journal *Poetry*. Pound wrote to Monroe: ‘This is the sort of American stuff that I can show here in Paris without its being ridiculed. Objective – no slither; direct – no excessive use of adjectives; no metaphors that won’t permit examination. It’s straight talk, straight as the Greek!’ Pound would reformulate and develop this manifesto on several subsequent occasions, but in essence all of the central claims are in place. [...] Imagism was first given shape in 1912, and kept going in a series of Imagist anthologies until 1917. Ezra Pound himself, though substantially the creator of the movement, jumped ship and aligned himself with Wyndham Lewis’s Vorticism in 1914, probably because Vorticism offered the seduction of an alliance between

painting, sculpture and literature, and because Lewis's movement more resembled Futurism in its confrontational approach to existing aesthetic practices and to what were perceived as being the sedentary bourgeois tastes dominating all of artistic production and consumption." (<http://www.blackwellpublishing.com/content/lesedato> 11.08.15)

"[T]he aesthetic of glimpses contained possibilities: for note that [Arthur] Symons' "Pastel," but for being rhymed, corresponds exactly to what Imagist poems are often supposed to be. It presents something visual, and does not ruminate nor interpret." (Kenner 1975 s. 183)

Imagismen ble utviklet fra en dyp skepsis til begrepslig tenkning og tro på de konkrete fenomener i den sansbare virkelighet (Hamburger 1985 s. 190). Imagistene "wanted to renew poetry by stripping it of its Romantic-Victorian emotionalism, moral idealism, and diffuse, abstract language. [...] Influenced by the new visual arts, experimental fiction, French Symbolist verse and Japanese haiku poetry, the Imagists proposed to bring poetry back to earth through sharp, direct, and concentrated representation of the subject in the language of common speech. Equally, they shunned decorative frills and indulgence in private feelings. "Objective – no slither; direct – no excessive use of adjectives, no metaphors that won't permit examination," Pound wrote to Harriet Monroe. "It's straight talk, straight as the Greek!". Their emphasis was on a near-scientific concreteness and "hardness" which they hoped would make poetry an effective medium for expressing modern realities. As for form and rhythm, they rejected conventional rhyme and meter, preferring a free and flexible "musical phrase." Nor should the Imagist poem be burdened with symbol, narrative, or reflective comment. Explanatory or connecting elements were to be kept to a minimum, as were grammatical connectives. The poem should present itself as one or a collage of sharp impersonal images flashed before the reader and left to do their magic work. Another of their cardinal rules was the complete freedom of the poet in choice of subject matter." (Ro 1997 s. 143-144)

"The characteristics Pound stated as "imagiste" were a direct treatment of the subjective or objective thing, the rejection of anything unessential, and the rhythm of the musical phrase. What took preeminence was Pound's definition of the image, given here in "A Few Don'ts by an Imagiste" [...], as presenting "an intellectual and emotional complex in an instant of time." To Symbolist "evocation," Imagism as Pound conceives of it opposes precision, hardness, clarity of outline; to Symbolist transcendence, the natural world. There was a reformulation of Imagism in 1914, into the Vorticist movement led by Wyndham Lewis, which put the accent on energy and movement." (Caws 2001 s. 350)

"Pound wrote to Harriet Monroe in America: "My problem is to keep alive a certain group of advancing poets, to set the arts in their rightful place as the acknowledged guide and lamp of civilization." Contrasting, in 1918, "the Hard and

the Soft in French Poetry,” Pound railed against mushy technique and sentimentalism of “emotional slither” in favor of a hard precisionism” (Caws 2001 s. 350).

De to mest kjente imagistiske diktene er Ezra Pounds “In a Station of the Metro” (1916) og William Carlos Williams’ “The Red Wheelbarrow” (1923). Mange imagistiske dikt er “ett-bilde-dikt” (Lamping 1991 s. 121). Korte dikt av Pound, som “In a Station of the Metro“ og “The Bath Tub“ er eksempler. Diktet må være konsentrert, for konsentrasjon er poesiens vesen.

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

– two lines, five phases of perception. Later typesetters, thinking this queer, have closed up the spaces.” (Kenner 1975 s. 197) “In a Station of the Metro” skaper stor avstand mellom den konkrete situasjonen og det billedlige. Menneske, teknikk, storby og natur forenes i det poetiske uttrykket (Lamping 1991 s. 30). Pound var opptatt av de japanske sjangrene haiku og tanka. Begge disse sjangrene er “extremely concise, allusive, and elliptical; they present, they do not comment; they work by images, not concepts; they imply a mood or a complex of feelings, they do not state it. They were at the root of what was to become Imagism, a theory of poetry as presentation divorced from commentary, and not tied down to an imposed metrical form.” (Fraser 1960 s. 13)

“The most famous of all Imagist poems commenced [...] with an accidental glimpse. Ezra Pound, on a visit to Paris in 1911, got out of the Metro 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 they had meant to me, and I could not find any words that seemed to me worthy, or as lovely as that sudden emotion.” [...] 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. He next wrote a 30-line poem and destroyed it; after six months he wrote a shorter poem, also destroyed; and after another year, with, as he tells us, the Japanese *hokku* in mind, he arrived at a poem which needs every of its 20 words, including the six words in its title [...] We need the title so that we can savor that vegetal contrast with the world of machines: this is not any crowd, however, but a crowd seen underground, as Odysseus and Orpheus and Koré saw crowds in Hades. And carrying forward the suggestion of wraiths [= ånder], the word “apparition” detaches these faces from all the crowded faces, and presides over the image that conveys the quality of their separation:

Petals on a wet, black bough.

Flowers underground, flowers out of the sun; flowers seen as if against a natural gleam, the bough's wetness gleaming on its darkness, in this place where wheels turn and nothing grows. [...] this tiny poem, drawing on Gauguin and on Japan, on ghosts and on Persephone, on the Underworld and on the Underground, the Metro of Mallarmé's capital" (Kenner 1975 s. 183-185).

Haikuer preges av bildekonsentrasjon. "In a Station of the Metro" hadde opprinnelig 30 verselinjer, før Pound foretok en "fortetting" av teksten (Geist, Hartinger m.fl. 1992 s. 42). "The brevity of Imagist notation seized phenomena just on the point of mutating, as in the most famous example an apparition of faces turns into petals. Misrepresented as a poetic stasis, it had been a poetic of darting change" (Kenner 1975 s. 367).

"Its manifestos lay out clear objectives for poetry: "[d]irect treatment of the "thing"...absolutely no word that d[oes] not contribute...[and], regarding rhythm: to compose in sequence of the musical phrase, not in the sequence of the metronome." Held together by a doctrine of the image – which is conceived by Hulme as an intuition of the Real, and by Pound's as "that which presents an intellectual and emotional complex in an instant of time" – these principles are made manifest in a poetry which, in Hughes' paraphrase, is marked by "[h]ardness of outline, clarity of image, brevity, suggestiveness, freedom from metrical laws." Consider Pound's "In a Station of the Metro," by some way the poet's most austere Imagist poem, an evocative miniature which illustrates these attributes with subtle force:

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

Here is presented a singular instant – one differentiated from a generic multitude; a clarification and intensification of the ordinary; a poetic subtraction which repeats and amplifies Pound's claim regarding the image. In these lines we may trace those microscopic poetic points upon which the haziness of the reader's imagination tips into the crystalline hardness of the image. At this point the represented image is indeed an "apparition," something which leaves the realm of the undifferentiated and enters a space of intense presence, mediating in this *poietic* intuition a deep experience of its concreteness. This is also the point at which the indiscernible part of identity shifts into the specificity of "these faces." Imagist poetry provides clarity – it recognises *those* faces as *these* faces – but not by rendering the strange familiar, or by forcing anonymity into the form of a homonym. The point at which the image seems most intimate, is also the one where the hardness of the poem is reaffirmed: the "petals" are most significant when their ephemeral singularity is rendered almost transparent, stuck against the "bough," a symbol of both stability and a certain inflexibility. The hardness of the poem reaffirms that the world does not give itself over to simple domestication; the image reveals an aspect of the world which is strictly impenetrable and, in this sense, alterity is affirmed as that

which guards the Real against the reduction of concrete *poiesis* to prosaic equivalence, to recall Hulme.” (Botha 2011 s. 281)

“In a Station of the Metro” “manipulates the pace of our perception [...]. Like all Imagism it abandons regular metre, but this is not to say it is arrhythmic. The first line divides into three accelerating figures – “the apparition,” “of these faces,” and “in the crowd” – followed by a significant retardation in the second line. The figures of the first line consist respectively of five, four and three syllables. The initial figure begins with an isolated unstressed syllable (“The”) followed by the rapid-fire tetrasyllabic “apparition.” It continues with a second tetrasyllabic foot (“of these faces”), the asymmetrical “of these” followed by a stressed then an unstressed syllable (“faces”). The final unstressed syllable carries its momentum into the anapaest which closes the line (“in the crowd”). The *caesura* here resides in the verbal arrangement of the poem on one level – the colon which punctuates the line-break is strengthened by the slow transition between the heavy, voiced plosive (“d”) at the end of the first line, and unvoiced plosive (“p”) which begins the second. It is also a *poietic* caesura inasmuch as the strength of the *image* is conveyed by the metaphor formalised in the second part of the poem. Somewhat hesitantly, the second line opens with the syncopated iamb, “Petals,” then briefly accelerates in the central anapaestic foot (“on a wet”), ending with a progressive ritardando in the two final stressed syllables (“black bough”).” (Botha 2011 s. 282)

“What Pound learned from his imagist period (and what is perhaps permanently valuable in imagism) was a technique of cleanly isolating an impression or an emotion, cutting it free from comment, and a technique also of shaping verse cadences, and verse pauses, to the impression or emotion; instead of, as it were, feeding the impression of the emotion into a predetermined verse form.” (Fraser 1960 s. 44)

“Phanopoeia: Poundian term to describe a poem which relies upon ‘throwing a visual image on the mind’. He went on to say that this is particularly exemplified by Chinese poetry because the Chinese language is composed of pictograms. See also logopoeia and melopoeia which, according to Pound, make up the tripartite division of poetry.” (http://www.poetsgraves.co.uk/glossary_poetic_terms_p.htm; lesedato 11.12.12) “Pound said that poetry could be divided according to three essential elements: phanopoeia, melopoeia, and logopoeia – the play of image, music, and meaning. In his manifestos for imagism and vorticism he advanced a poetry stripped of all nonessential elements, where every word makes a necessary contribution to the poem, “which presents an intellectual and emotional complex in an instant of time.” ” (Charles Bernstein i <http://wings.buffalo.edu/epc/authors/bernstein/essays/pound.html>; lesedato 20.11.15)

“Pound angriper det symbolistiske bildet fordi det er “mykt” og arbitrært, og bevegelsen selv fordi den forkaster verdenen som vi de facto befinner oss i og fordi den lengter etter evigheten og synestesi. Et bilde er for Pound innhold forstått som

form, en forskningsmetode [...]. Imagismen tar nemlig distanse fra symbolistenes synkretistiske selvrefleksjon og korrespondanse-lære. Verden og ordet står i forgrunnen og bevisstheten er mindre viktig, bare et iakttagende vesen som forholder seg til fenomenet eller tingen selv, uten at det poetiske bilde eksplisitt krever denne iakttakelse. Subjektet smelter ikke sammen med objektet og prøver ikke å “snakke” med det hinsides ved å behandle objektet som symbol, men tar distanse og bare ser på. Men selv om ordet er viktig ettersom det burde uttrykke objektet nøyaktig, er objektet ikke lenger dets ontologiske modell som i romantikken. Ordet prøver ikke å få en egen essens men nevner bare objektet, peker så å si på virkeligheten, og får dermed en slags enkel materialitet selv. Bare slik, som en slags upretensiøs veiviser i landskapet blir den et passende redskap for subjektets fornemmelse av verden. Naturen plasseres altså på første plass, men det betyr at objektet fremdeles har sin ontologiske overlegenhet i forhold til ordet (og kanskje også subjektet) i imagismen. Det har den til felles med tidligere slags lyrikk som romantikken for eksempel, men hvis vi tar i betraktning noen av tankene ovenfor kan vi i tillegg si at imagismen er representant for upersonlighetspoetikken og at den bruker bilder som har sekundær symbolikk.” (Radoš Kosović i <http://brage.bibsys.no/hia/retrieve/2723/Rados%20Kosovic.pdf>; lesedato 06.06.13)

Symbolismen benekter “ikke subjektet totalt, men den skyver det i andre rekke. Og bildene kan sies å være sekundært symbolske, ikke fordi de blir gradvis symbolske i løpet av diktets tankeprosess som i romantikken, men fordi de godt kan være symbolske hvis leseren absolutt vil det, selv om det ikke er deres egentlige natur eller funksjon. Imagismens største estetiske kritikk av symbolismen kan sies å være dens utelukkende bruk av primært symbolske bilder. Med Pounds egne ord: “I believe that the proper and perfect symbol is the natural object, that if a man use “symbols” he must so use them that their symbolic function does not obtrude, so that a sense, and the poetic quality of the passage, is not lost to those who do not understand the symbol as such, to whom, for instance, a hawk is a hawk.” (“A Retrospect”, T. S. Eliot, red.)” (Radoš Kosović i <http://brage.bibsys.no/hia/retrieve/2723/Rados%20Kosovic.pdf>; lesedato 06.06.13)

“Imagismen er kort sagt “hardhetens” retorikk. I mest bokstavelig forstand betyr det at man foretrekker stein, ben og de ovenfor nevnte gatefølelsene istedenfor musikk, silke og dekadens. Det er flere måter et bilde blir “hardt” på: ved å være kortfattet og uten pynt, ved å være nær hverdagslivet og hverdagspråket, ved å ha en tilbøyelighet til konkret objektivitet uten sentimentalitet og ved å uttrykke detaljer og fakta på en nesten vitenskapelig måte. Kort sagt må bildet være så plastisk som mulig, så at det skal uttrykke omverdenen på den beste mulige måten, ettersom objektet og naturen uten menneskelig forstand og tolkning står på første plass. Dette er i skarp motsetning til romantikkens luftmetaforer. Man forkaster himmelens, stjernenes og fuglenes immaterielle materialitet og bevisst betoner det materielle mest mulig, med stein og jord. Ordets håp om en transcendental status er uvesentlig, og et ord kan kalles poetisk bare hvis det uttrykker det rene objektet

uten bevissthet, dvs. hvis den blir materiell selv i så stor grad som det er mulig. Ifølge Zach burde et perfekt imagistisk dikt ha mer til felles med en skulptur enn med en symfoni.” (Radoš Kosović i <http://brage.bibsys.no/hia/retrieve/2723/Rados%20Kosovic.pdf>; lesedato 06.06.13)

“In Pound’s art there is, almost paradoxically, a distrust of language, especially of writing, which extended into a similar distrust of money. Money, like language, circulates with no real certainty that the object which it ‘represents’ will ever be restored. Like language, money is peculiarly groundless. Pound’s long anti-Semitic campaign in his work takes root in his developing theory, throughout the later 1920s and 1930s, that corruption of the meaning of words and corruption of the value of money could be blamed on Jews. How possible is it to read the early poetry of Pound without making mental reference to the politics he developed?” (<http://www.blackwellpublishing.com/content/>; lesedato 11.08.15)

Den franske dikteren Pierre Reverdys proklamasjon “The Image” fra 1918 har blitt regnet med til de imagistiske manifestene (Caws 2001 s. 351), selv om Reverdy ikke tydelig tilhørte verken denne bevegelsen eller noen annen. Manifestet er slik:

“The Image is a pure creation of the mind. It cannot be born from a comparison, but from the coming together of two more or less distant realities. The more the relation between the two realities is distant and accurate, the stronger the image will be – the more it will possess emotional power and poetic reality. Two realities that have no relation whatever cannot come together effectively. No image is created. Two contrary realities will not come together. They will stand in opposition. Such an opposition will only rarely generate power. An image is not strong because it is brutal or fantastic – but because the association of ideas is distant and accurate. It is only in the result that the accuracy of the association can be immediately measured. Analogy is a method of creation – it being a similarity of relations; however, the strength or weakness of the image created will depend on the nature of these relations. That which is great is not the image, but the emotion which it provokes; one measures the greatness of the image by the greatness of the emotion. The emotion thus provoked is poetically pure, because it is born beyond all imitation, all comparison. There is within it the surprise and joy of finding oneself before a new state of affairs. An image cannot be created by comparing (always feebly) two disproportionate realities. On the contrary, a strong image, new to the mind’s eye, is created by bringing together two distant and incomparable realities between which only the mind has grasped a relation. The mind should grasp and savour an image thus created in its unalloyed purity.

The creation of an image is thus a powerful poetic technique and one should not be surprised by the importance of this technique in a poetics of creation. To remain pure such a poetics demands that all its techniques converge on the creation of a poetic reality. One cannot allow methods of direct observation to intervene, since this will only serve to destroy the whole by introducing a discord. Such methods

have a different origin and a different aim. Aesthetic techniques which differ in this way cannot converge within a single poem. It is only the purity of technique which requires the purity of the poem. The purity of an aesthetic has the same source.” (oversatt av Jonah Wilberg i <http://www.jonahwilberg.net/reverdy.html>; lesedato 11.01.16; teksten er her satt sammen til to avsnitt og noen franske ord satt i klammer av Wilberg er fjernet)

“The single most familiar characteristic of Imagism today was probably most persuasively described in the forward to the last (revivalist) book-length anthology of original imagist verse in 1930 when Ford Madox Ford (quoted in Brophy 2009: 54) observed simply that “poetic ideas are best expressed by the rendering of concrete objects”. However, it is critical to recognize that not every, especially a mere visual, object-oriented *natural* image will make a viable and effective *poetic* image. The difference, as Wallace Stevens convincingly spelled it out later on behalf of the movement, as it were, is between the image without meaning (what he called the ‘bare’ image) and the image not simply ‘with’ or ‘of’ a certain meaning, but the image as meaning (Stevens 1958: 161). Imagism was not just a radically innovative aesthetic. It was both a reflection of and a response to the rather peculiar early-20th-century all-pervading sense of fragmentation and disconnectedness. The new poetics offered a response not merely to the modern collapse of the grand cultural narrative (telos) but of paraphrasable narrative (proiaretic code) as such. To adapt Robert Frost’s memorable phrase, the poetic image (and on a larger scale, *images successive*) offered a momentary stay against confusion as a perceptual, phenomenological, and existential anchorage in the confrontation with the ever-growing complexities, entanglements, and contingencies of life. Although the founders of the movement did not entertain quite such huge ambitions, the modern state of mind was to find here an enduring articulation” (Janusz Semrau og Marek Wilczyński i http://www.peterlang.com/download/extract/83280/extract_265696.pdf; lesedato 21.12.15).

“Imagism favors the dense, the terse, the definite, the energy of vision held in a moment. Writing also in *Poetry*, the painter-poet Marsden Hartley means the same kind of hard-edged poetic business. This density will carry over into the essays of such major figures as Marianne Moore, with her emphasis on “compactness” and precision, and Cynthia Ozick, in her thinking about *particularism* as the defining characteristic of what makes literature last.” (Caws 2001 s. 350)

Den amerikanske poeten og maleren Marsden Hartleys tekst “The Business of Poetry” (1919) begynner slik: “I am riding through Arizona in the Pullman. I am thinking of the business of poetry. Every other man attends to the details of business, if he is a good business man. A train is mostly business men. ... Poets must, it seems to me, learn how to use a great many words before they can know how to use a few skilfully. Journalistic verbiage is not fluency. Alfred Kreyborg agrees with me that poets do not write prose often enough. I speak mostly of the poets who do not write with the sense of volume in their brevities. Brevity of all

things demands intensity, or better say tensity. Tensity comes from experience. The poet must see the space for the word, and then see to it the word occupies it [sic]. It is almost mechanical science these days, it would seem – the fitting of parts together so the whole produces a consistent continuity. Subjects never matter, excepting when they are too conspicuously auto-biographical. “Moi-même, quand même” is attractive enough, but there are so many attractive ways of presenting it. Personal handling counts for more than personal confessions. We can even learn to use hackneyed words, like “rose” and “lily,” relieving them of Swinburnian encrustations. We can relieve imagery from this banality. Poets cannot, as aspiring poets, depend, it seems to me, ever upon the possible natural “flow” that exists in themselves. Poets have work to do for the precision of simplicity, and for the gift of volume in simplicity. It is the business of good poetry to show natural skill as well as natural impetus. Some poets would like to say the former is more important. It surprises one a deal how much even the better poets effuse, or rely upon their momentary theories. The subject calls for handling, not for enthusiasm.” (sitert fra Caws 2001 s. 353)

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