

and *Personae* (New York, 1990), p. 60 restores it, as does *Poems and Translations*, ed. Sieburth, p. 236. *Ripostes* was dedicated to William Carlos Williams; for the collection overall see Sieburth, p. 1239. Compare Osmond in Henry James, *The Portrait of a Lady* (1881), Chap. XLVIII: 'If you're ever bored take my advice and get married. Your wife indeed may bore you, in that case; but you'll never bore yourself. You'll always have something to say to yourself--always have a subject of reflection.' What's to be made of the comparison with Canto LXXVI (1948): 'nothing matters but the quality / of the affection-- / in the end--that has carved the trace in the mind / dove sta memoria'--compare Peter Makin, *Pound's Cantos* (London, 1985), pp. 28, 241. In his major review of James for the *Little Review* (August 1918) Pound commends above all the 'emotional greatness' in his 'hatred of tyranny' (*Literary Essays*, p. 297). In 1922 Pound wrote: 'Maunderley is a mere surface. Again a study in form, an attempt to condense the James novel' (*Selected Letters*, ed. D.D. Paige [London, 1950], p. 180; see also Stan Smith, *The Origins of Modernism; Eliot, Pound, Yeats and the Rhetorics of Renewal* [Hemel Hempstead, 1994], chap. 5). Later Pound acknowledged the importance of structural involution in the Jamesian style: 'I'll tell you a thing that I think is an American form, and that is the Jamesian parenthesis' (*Paris Review*, 28 [1962], p. 26; *Writers at Work*, ed. Kay Dick [Bungay, Suffolk, 1972], p. 95).

3.

WOMEN BEFORE A SHOP.

The gew-gaws of false amber and false turquoise attract them
"Like to like nature." These agglutinous yellows!

From 'POEMS by EZRA POUND', in *BLAST* (ed. Wyndham Lewis), I (20 June 1914), p. 49; *Pers* (p. 118) supplies a final full stop to line one (and prints nature":); *Poems and Translations*, ed. Sieburth (p. 292) follows suit. For Pound's *BLAST* connections see Humphrey Carpenter, *A Serious Character; The Life of Ezra Pound* (London, 1988), pp. 244-53. Lewis had asked Pound to provide 'something nasty for *BLAST*' (original letter[?] missing; see Pound/Lewis; *The Letters of Ezra Pound and Wyndham Lewis*, ed. Timothy Materer (London, 1985), pp. 6, 298). Concerning the female gaze see 'Art Notes', *New Age* (11 December 1919): 'There should also be bays for females who wish to lose themselves in the ecstatic contemplation of Messrs. Selfridge's and Messrs Otherbody's front windows' (Harriet Zinnes [ed.], *Ezra Pound and the Visual Arts* [New York, 1980], p. 127); compare David Trotter, *The English Novel in History, 1895-1920* (London, 1993), pp. 17-22, and esp. the quotation from Dorothy Richardson's *Honeycomb* (1917), p. 21. The spurious object of regard induces and is induced by a spurious regard, each failing the test both of Walter Pater's 'hard, gem-like flame' ('Conclusion' [1868] to *The Renaissance; Studies in Art and Poetry*) and also of the *virtù* inherent in non-vulgar because non-mechanical reproduction: compare 'Topaz I manage, / and three sorts of blue' in the early drafts for Canto IV (Fragment 1B, 17-18; MS B, 45), reproduced in Christine Froula, *To Write Paradise: Style and Error in Pound's 'Cantos'* (New Haven & London, 1984), pp. 98, 91, 38. Further on the transformation in modernist urban culture of the privileged,

virtual gaze to a commodity-oriented and commodified *shopper's gaze*, see David Trotter, *Cooking with Mud; The Idea of Mess in Nineteenth-Century Art and Fiction* (Oxford, 2000), pp. 90-97, and Anne Friedberg, *Window Shopping; Cinema and the Postmodern* (Berkeley, 1993), esp. Chap. 1.

4. **L'ART.**

Green arsenic smeared on an egg-white cloth,
Crushed strawberries! Come let us feast our eyes.

From 'POEMS by EZRA POUND', in *BLAST*, I, p. 49. The landmark Post-Impressionist Exhibition at the Grafton Galleries, set up by Roger Fry and Desmond MacCarthy, opened in November 1910, featuring Cézanne, Gauguin and, especially, Van Gogh; Virginia Woolf was later to claim that 'on or about December 1910 human character changed.' Pound's sardonic epigram, already mocking the French palette, was specifically linked to this occasion when, for inclusion in *CSP* (p. 124), the poem was retitled 'L'Art, 1910'. Thus also in *Pers* (1990) and *Poems and Translations*, ed. Sieburth (p. 291. with comma after 'Come'), and see also *Ezra Pound's Kensington*, pp. 146, 148. Concerning Pound's antipathy to these colour-values see Zinnes, p. xvii; on Lewis and his 'perhaps wholly deliberate research into ugly colour' (July 1916), *ibid.* p. 238, and for the transferred orality, see Daniel Albright: 'it is as if the feasting eye were a little mouth, profoundly disgusted'; *Quantum Poetics; Yeats, Pound, Eliot, and the Science of Modernism* (Cambridge, 1997), p. 147; the whole section on 'image', pp. 134-47, is of interest. Lewis was later to subject this aspect of Pound to his own characteristic, breezy sardonicism: 'His field is purely that of *the dead*. As the *nature mortist*, or painter essentially of still-life, deals for preference with the life-that-is-still, that has not much life, so Ezra for preference consorts with the dead, whose life is preserved for us in books and pictures. He has never loved anything living as he has loved the dead'--*Time and Western Man* (London, 1927), Chap. XIV (p. 87; italics original). This accusation is acknowledged and (part-)deflected in Guy Davenport, *Cities on Hills; A Study of I-XXX of Ezra Pound's Cantos* (Ann Arbor, Mich., 1983): 'The language of the poem has therefore been dyed in its subject, cliché for dead matter, freshly invented language for its being brought to life' (p. 69); but see also David Trotter, *Paranoid Modernism; Literary Experiment, Psychosis, and the Professionalization of English Society* (Oxford, 2001), p. 301, and for astute discussion of the Swinburnian persistence, Scott Hamilton, *Ezra Pound and the Symbolist Inheritance* (Princeton, 1992), (pp. 24-9).

5. **In a Station of the Metro**

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

Ezra Pound, *Poetry* (Chicago), II, 1 (April 1913), reprinted thus in *New*

Freewoman, I, 5 (15 August 1913); later reprints close up these internal spacings (on which see *Selected Letters*, p. 17)--see CSP, p. 119, but also contrast *Pers*, pp. 111, 273 and 251; *Poems and Translations*, ed. Sieburth prints without spacings but reproduces them in a note (p. 1280). 'Bright and flameless lights had taken the place of the old petroleum lamps; undergrounds, once smelly and sulphurous, were now cool, white and brilliantly lit tunnels' (*Ezra Pound's Kensington*, p. 50; cf. pp. 117-8); see also Susan Buck-Morss, *The Dialectics of Seeing; Walter Benjamin and the Arcades Project* (Cambridge, Mass., 1989), esp. p. 159. For 'apparition' compare Pound's discussion of 'language beyond metaphor' and of 'primary and secondary apparition' in *The Spirit of Romance* (1910; London, 1952), pp. 158-9, mentioned again in a note by Pound to Fenollosa's *Chinese Written Character* (for ref. see below), p. 21n; and see also Stan Smith, *Inviolable Voice; History and Twentieth-Century Poetry* (Dublin, 1982), p. 116. High-grade up-to-date stupidity in response to this poem is exemplified in e.g. J.T. Barbarese, 'Ezra Pound's Imagist Aesthetics: *Lustra* to *Mauberley*', in *The Columbia History of American Poetry*, ed. Jay Parini (New York, 1993), pp. 306-10, which elegant discussion prints the poem as prose and, having observed that the first line was originally stopped with a colon, prints instead a full-stop (p. 307). For Pound's account of this poem's origin see *Fortnightly Review* (1 September, 1914), pp. 465, 467; his commentary is reprinted in K.K. Ruthven, *A Guide to Ezra Pound's 'Personae' (1926)* (Berkeley & Los Angeles, 1969), pp. 152-3. A slightly altered version appears in Pound's *Gaudier Brzeska; A Memoir* (London, 1916; reprinted, Hessle, Yorkshire, 1960), pp. 86-9: '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' (p. 89). The full *Fortnightly Review* essay ('Vorticism') is reprinted in Zinnes, pp. 199-209. See also Sanehide Kodama, *American Poetry and Japanese Culture* (Hamden, Conn., 1984), pp. 59-62. Insofar as the Metro poem crystallises to an orientalisising flower arrangement, compare Norman Bryson's comment: 'Still life's potential for isolating a purely aesthetic space is undoubtedly one of the factors which made the genre so central in the development of modernism' (*Looking at the Overlooked; Four Essays on Still Life* [London, 1990], p. 81). For critique of latent romantic sentiment here, compare William W. Bevis: 'The two lines are not true fragments; the hiatus contains an ineffable link; the equation is expressive' (*Mind of Winter; Wallace Stevens, Meditation, and Literature* [Pittsburg, 1988], p. 203)--and ponder also what would be the truth of a 'true' fragment. For some flip aftermath see Marjorie Perloff, 'Ataraxia in Vortex State', in her *21st-Century Modernism; The 'New' Poetics* (Malden, Mass., 2002), 190-200.

Concerning the 'juxtaposition' of glimpsed images here, consider first that they are domain-specific, neither one could ever be seen from any possible viewpoint implied by the other; and second that the impressionism of Pound's components (though not of the whole) does not (unsurprisingly) accord either with the seasonal aspect of the Japanese *hokkhu*, nor with the long traditions of Chinese flower-painting and -poetry; see, e.g., Sung Po-jen's neo-Confucian *Mei-hua hsi-shen-p'u* or 'Guide to Capturing a Plum Blossom' of 1238, many times reprinted and reproduced with facsimile woodblocks and translation of the lyric epigrams with running commentary as *Guide to Capturing a Plum*

Blossom by Red Pine (San Francisco, 1995). For Pound, a dissociated *rus in urbe* form of *chinoiserie* is recruited to serve a fundamentally new purpose. The Japanese precedent for such image-connection is also active in Sergei Eisenstein, 'Beyond the Shot' (1929; also translated elsewhere as 'The Cinematographic Principle and the Ideogram' and 'Off-Frame'), in S.M. Eisenstein, *Selected Works, I: Writings, 1922-34*, ed. and trans. Richard Taylor (London, 1988), pp. 138-50, see also pp. 13-15.

6. **April**

Three spirits came to me
 And drew me apart
 To where the olive boughs
 Lay stripped upon the ground:

Pale carnage beneath bright mist.

Ezra Pound, first printed in *Poetry* (Chicago), III, 2 (November 1913) and *New Freewoman*, I, 12 (1 December, 1913), reprinted in *Lustra* (London, September 1916), then in *CSP* (p. 101), *Pers* (pp. 92-3); *Poems and Translations*, ed. Sieburth, p. 271. All printings after the first (except *Pers*) lose the blank line; but not until *Lustra* did the poem acquire an epigraph from Ovid, obliquely implicating the dismemberment of Pentheus: *Nympharum membra disjecta* ('the scattered limbs of the nymphs', supposedly derived from *Metamorphoses* III.723-4). For 'pale', compare 'milk-white girls' in 'Heather' (March 1914; *CSP*, p. 119, *Pers*, p. 112, *Poems and Translations*, ed. Sieburth, p. 287), and Canto XXV: 'green shoot now, and the wood / white under new cortex'; on which also see Kevin Oderman, *Ezra Pound and the Erotic Medium* (Durham, N.C., 1986), pp. 17-8, 77-8; the image returns in Canto LXXXIII. See also J.G. Frazer, *The Golden Bough* (abridged edition, London, 1922), pp. 498-9, 516. Marty Roth comments: 'Frazer sexualizes anthropology, or, rather, allows the implicit sexual motive of anthropology to emerge'--see 'Sir James Frazer's *The Golden Bough*; A Reading Lesson' in Marc Manganaro (ed.), *Modernist Anthropology; From Fieldwork to Text* (Princeton, 1990), p. 77; and compare Roth's account of the drive to detach modern anthropology from its too-literary precursors: 'As a science, anthropology gave itself to a scandalous version of the metaphysics of presence: the unmediated observation and delineation of the cultural other. Ethnography has always allied itself with speech--getting it directly from native informants--and, even in its recent self-reflexive phase, the problem set for it is to defy or circumvent the ethnocentrism of writing more successfully, to transcribe more adequately the scene of plenitude that actually exists at the anthropological site' (p. 75; see also Clifford Geertz, 'Being There; Anthropology and the Scene of Writing', in his *Works and Lives; The Anthropologist as Author* [Stanford, Cal., 1988], esp. pp. 8-9). 'Actually' is a word which readers of Pound could teach Marty Roth to ponder with closer attention.

The term 'carnage' in Pound's poem, a bleached surrogation for sexual violence, has a strong history; compare Hazlitt's 1816 lecture on Shakespeare's

Coriolanus: 'The principle of poetry is a very anti-levelling principle. It aims at effect, it exists by contrast. It admits of no medium. It is every thing by excess. It rises above the ordinary standards of sufferings and crimes. It presents a dazzling appearance. . . . It has its altars and its victims, sacrifices, human sacrifices. . . . --"Carnage is its daughter".' This gruesome phrase which Hazlitt quotes here is from Wordsworth's triumphalist and then newly-published 'Ode. The Morning of the Day Appointed for a General Thanksgiving. January 18, 1816', that part of the poem later titled 'Ode. 1815' and subsequently much altered; in the *Poetical Works* of 1836 (p. 270), calling on 'the God of peace and love', the still included relevant lines assert: 'But thy most awful instrument / In working out a pure intent, / Is Man--arrayed for mutual slaughter,-- / Yea, Carnage is thy daughter!'; see *Shorter Poems, 1807-1820*, ed. Carl H. Ketcham (Ithaca, 1989), pp. 177-200 (reading texts), 434 (1836 facsimile), 14-16 (mealy-mouthed discussion). Wordsworth had written far more bitterly in the 1805 *Prelude* of the great terror of 1794 in France (1,376 people were guillotined in Paris in the 50 days leading to the fall of Robespierre on 27th July): 'Domestic carnage now filled the year / With feastdays' (X.329-30), as if this by some vile parody were a childish sport of gleeful destruction (37-45); but Hazlitt and his contemporaries had of course not seen this text. Byron quotes Wordsworth's usage with similar sarcasm in *Don Juan*, VIII.9, and adds the note 'This is perhaps as pretty a pedigree for Murder as ever was found ...' [*Complete Poetical Works*, ed. Jerome J. McGann, V (Oxford, 1988), pp. 367, 732, with which compare this of Castlereagh in the 'Dedication' (1819), 'And thus for wider carnage taught to pant' (l. 91), op. cit., p. 6], and also *Bride of Abydos* (quoting Tacitus), II.20, *Works*, ed McGann, III, p. 137; consider also the extreme ferocity of Blake's *Vala*, Night the Seventh[b], Page 96 [*Writings*, ed. G.E. Bentley, Jr. (2 vols, Oxford, 1978), II, p. 1208; Stevenson ed. (1989), p. 387], a text also unknown to Blake's contemporaries (first published mention, 1863). The Hazlitt passage is quoted (with further ellipses) in Jerome J. McGann, *Towards a Literature of Knowledge* (Oxford, 1989), Chap. 4: 'The *Cantos* of Ezra Pound, the Truth in Contradiction', p. 98; compare also Leigh Hunt's 'Postscript; Containing some Remarks on War and Military Statesmen' appended to his *Captain Sword and Captain Pen* (London, 1835), pp. 59-66, and Simon Bainbridge, *Napoleon and English Romanticism* (Cambridge, 1995), "'Poetry", "Power" and the "Imagination"' (pp. 197-207; 'carnage', p. 198). Hazlitt's intricate ambivalence towards Napoleon has typological echoes in Pound's admiration for wayward champion-figures like Sigismundo Malatesta.

7. **Fan-Piece, for her Imperial Lord**

O fan of white silk,
 clear as frost on the grass-blade,
 You also are laid aside.

Ezra Pound, from *Lustra* (London, September 1916); first printed in *Glebe*, I, 5 (February 1914); condensed from a 10-line English translation (given in Ruthven, *Guide*, pp. 68-9) of a Chinese poem by H.A. Giles, *A History of*

Chinese Literature (London, 1901), p. 101; this work was introduced to Pound by Allen Upward, just before Pound's knowledge of Fenollosa's work; see Carpenter, *Serious Character*, p. 218. Text: CSP, p. 118, *Pers*, p. 111, *Poems and Translations*, ed. Sieburth, p. 286 (title prints 'Her'). For Pound's understanding of the indirect method see his note to Li Bai's 'The Jewel Stairs' Grievance', originally in *Cathay* (London, April 1915), reprinted in CSP, p. 142, *Pers*, p. 136, but not Sieburth; and compare Bryson: 'The regime of the stereotype is one of *systematic euphemisation*' (*Vision and Painting*, p. 158)--note how, in Pound's title, the term 'piece' assigns what follows to an exotic but recognisable *genre*. The Chinese original is ascribed to Lady Pan (*chieh-yü*), fl. 48-6 BC, a high-ranking concubine of Emperor Ch'eng who fell from imperial favour; compare again Bryson: 'In the fate of objects around the body is read the body's own creatural frailty and imminent demise' (*Looking at the Overlooked*, p. 145; compare Pound's 'also', here). The poem was also translated by Amy Lowell; for modern versions see Arthur Cooper (trans.), *Li Po and Tu Fu* (Penguin Classics; Harmondsworth, 1973), pp. 112-3, and also Anne Birrell (trans.), *New Songs from a Jade Terrace* (Penguin Classics; Harmondsworth, 1986), p. 43. For Li Bai's original of 'The Jewel Stairs' Grievance' see Greg Whincup (sel. and trans.), *The Heart of Chinese Poetry* (New York, 1987), pp. 105-6 (simple but useful), and Wai-lim Yip (ed. and trans.), *Chinese Poetry; An Anthology of Major Modes and Genres* (Durham, N.C., 1997), p. 278.

Bryson's comment above also underlines a tacit link between the aesthetic choices of imperial power as a zone for nostalgia, and its uncontested control of a commodity version of woman's sexuality. The muted delicacy of perception and stylistic nuance here maybe concedes a diminishment which it then elegantly laments. For a larger political context compare Kevin Passmore: 'In the 1890s feminists became increasingly vociferous in their demands for access to the professions, and in the following decade turned their attention to the vote in some countries. Right-wing popular associations were in the forefront of the inevitable male backlash. . . . The emergence of feminism brought out the implicit misogyny of popular radicalism' (*Fascism; A Very Short Introduction* [Oxford, 2002], pp. 40-1).

8. O fair white silk, fresh from the weaver's loom,
 Clear as the frost, bright as the winter snow --
 See! friendship fashions out of thee a fan,
 Round as the round moon shines in heaven above,
 At home, abroad, a close companion thou,
 Stirring at every move the grateful gale.
 And yet I fear, ah me! that autumn chills,
 Cooling the dying summer's torrid rage,
 Will see thee laid neglected on the shelf,
 All thought of bygone days, like them bygone.

H.A. Giles, *A History of Chinese Literature* (London, 1901), p. 101; compare his translation of 'Liu Ch'e' (*History*, p. 100) by Emperor Wu of the Han Dynasty

(156-87 B.C.) with Pound's condensed and understated version, first published alongside the 'Fan-Piece' and also collected in *Lustra* (1916), text in *Poems and Translations*, ed. Sieburth, p. 286; and see Pound's excited comment in his essay 'The Renaissance', published in February 1915: 'Undoubtedly pure color is to be found in Chinese poetry, when we begin to know enough about it; indeed, a shadow of this perfection is already at hand in translations. Liu Ch'e, Chu Yuan, Chia I, and the great *vers libre* writers before the Petrarchan age of Li Po, are a treasury to which the next century may look for as great a stimulus as the renaissance had from the Greeks' (*Literary Essays*, p. 218; there wrongly dated as 1914). By these distillations of bright luminous images from Giles's clumsy jog-trot Pound invents a proto-Chinese poetic imagism which has a long run of influence in the West, even as it was in fact untrue to actual Chinese practice which elevates metonymy over metaphor more or less consistently throughout its development; see Theo Hermans, *The Structure of Modernist Poetry* (London & Canberra, 1982), pp. 106-11, J.H. Prynne, 'China Figures', in Anne Birrell (trans.), *New Songs from a Jade Terrace* (Harmondsworth 1986), pp. 363-392, and also Zhaoming Qian, *Orientalism and Modernism; The Legacy of China in Pound and Williams* (Durham, N.C., 1995), pp. 39-43.

9. Metaphor, the revealer of nature, is the very substance of poetry. The known interprets the obscure, the universe is alive with myth. The beauty and freedom of the observed world furnish a model, and life is pregnant with art. It is a mistake to suppose, with some philosophers of aesthetics, that art and poetry aim to deal with the general and the abstract. This misconception has been foisted upon us by mediaeval logic. Art and poetry deal with the concrete of nature, not with rows of separate 'particulars,' for such rows do not exist. Poetry is finer than prose because it gives us more concrete truth in the same compass of words. Metaphor, its chief device, is at once the substance of nature and of language. Poetry only does consciously what the primitive races did unconsciously. The chief work of literary men in dealing with language, and of poets especially, lies in feeling back along the ancient lines of advance. He must do this so that he may keep his words enriched by all their subtle undertones of meaning. The original metaphors stand as a kind of luminous background, giving color and vitality, forcing them closer to the concreteness of natural processes. . . . I have alleged all this because it enables me to show clearly why I believe that the Chinese written language has not only absorbed the poetic substance of nature and built with it a second work of metaphor, but has, through its very pictorial visibility, been able to retain its original creative poetry with far more vigor and vividness than any phonetic tongue.

Ernest Fenollosa, from *The Chinese Written Character as a Medium for Poetry*, ed. Ezra Pound (City Lights reprint, San Francisco, [1964]), pp. 23-4. The

essay was first printed in *The Little Review*, VI: No.5 (September 1919), No.6 (October 1919), No.7 (November 1919), No.8 (December 1919), then reprinted in *Instigations of Ezra Pound, Together with An Essay on the Chinese Written Character by Ernest Fenollosa* (New York, 1920), then first separately as *The Chinese Written Character as a Medium for Poetry, by Ernest Fenollosa; An Ars Poetica, with a Foreword and Notes by Ezra Pound* (London, 1936); thereafter it was added to the back of Confucius, *The Unwobbling Pivot & The Great Digest*, trans Ezra Pound (Bombay [Calcutta printed], 1949) and thence reprinted by offset in the Square \$ Series (Washington, D.C., [1951]). For the background and chronology of this project see Carpenter, *Life*, pp. 214-24. To the above passage Pound adds a note of reference to his *Fortnightly Review* 'Vorticism' essay, and, further: 'The poet, in dealing with his own time, must see to it that language does not petrify on his hands, He must prepare for new advances along the lines of true metaphor, that is interpretative metaphor, or image, as diametrically opposed to untrue, or ornamental, metaphor' (p. 23).

Fenollosa initially insists that, despite being 'written in visible hieroglyphics', Chinese poetry is 'a *time art*' (p. 6), 'based upon a vivid shorthand picture of the operations of nature' (p. 8); this allows him to emphasise transitive, verbal energies. But his account of the pictorial immediacy of the written glyph suggests instantaneous perception, of forms in positional or spatial ordering: 'Thus a word, instead of growing gradually poorer and poorer as with us, becomes richer and still more rich from age to age, almost consciously luminous. Its uses in national philosophy and history, in biography and in poetry, throw about it a nimbus of meanings. These centre about the graphic symbol. The memory can hold them and use them. The very soil of Chinese life seems entangled in the roots of its speech' (p. 25). For a brief outline of Pound's adoption and use of these ideas see Scott Johnson, 'The "Tools" of the Ideogramic Method,' *Paideuma*, 10 (1981), 525-32. For those still curious: Arthur Cooper, *The Creation of the Chinese Script* (China Society Occasional Papers, 20; London, 1978); Ming Xie, *Ezra Pound and the Appropriation of Chinese Poetry; 'Cathay', Translation, and Imagism* (New York, 1999), Chap. 2: 'Ideogram and the Idea of Poetry'; more generally, Zhaoming Qian, *Orientalism and Modernism; The Legacy of China in Pound and Williams* (Durham, N.C., 1995); more technically, A.C. Graham, *Disputers of the Tao; Philosophical Argument in Ancient China* (La Salle, Ill., 1989), Appendix 2: 'The Relation of Chinese Thought to the Chinese Language' (pp. 389-428).

It has been doubted whether the ideogramic method is fully active in the early Cantos; see Ronald Bush, *The Genesis of Ezra Pound's Cantos* (Princeton, 1976), pp. 10-17 and chap. IV; see also Sherry (for ref. see below), pp. 61-6. Sherry's critique of 'spatial form' and its destruction of historical time is summarised (with further refs) on pp. 145-6 and in note 9 (pp. 215-6); see also Frank Kermode, 'The Modern Apocalypse', in his *The Sense of an Ending* (New York, 1967), pp. 93-124. 'Time is the evil. Evil' (Canto XXX); 'Time is not, Time is the evil, beloved / . . . as against the half-light of the window / . . . a dream passing over the face in the half-light' (Canto LXXIV, the first Pisan Canto); 'We give ourselves meaning by inventing critical time' (Kermode, op. cit., p. 164). The implied argument here is opened up by Hamilton, *Ezra*

Pound and the Symbolist Inheritance: 'The central drama of the Cantos is not the historical conflict between good and evil men, but a tension between the immediate presence of the sign-as-signature and the absence inscribed in language with the passing of time. In other words, there is an unbridgeable chasm between a language system that includes its own mode of dispersion and an exegetical desire to impose a fixed and imperiously univocal signification, between Pound's doctrine of signatures and his ideogramic method, on the one hand, and his critical project of translation, commentary, and exegesis on the other' (p. 152).

That argument in turn can lead on to Jameson's dictum: 'the perfected poetic apparatus of high modernism represses History just as successfully as the perfected narrative apparatus of high realism did the random heterogeneity of the as yet uncentered subject' (*The Political Unconscious: Narrative as a Socially Symbolic Act* [Ithaca, N.Y., 1981], p. 280; see also Lawrence S. Rainey, *Ezra Pound and the Monument of Culture; Text, History, and the Malatesta Cantos* [Chicago and London, 1991], pp. 219-21). Even the methods of discontinuous textual assemblage, energised by omitted linkage and (maybe) thus mobilising acts of participative reader-intelligence, can be redescribed as imposing an inverted, scriptorial imperium: 'The patchwork of Pound's montage system, where every cut conceals the suppression of evidence, is applied *de haut en bas* to all discussion about art history or political life in general. Taste has become a loyalty test' (Andrew Duncan, *The Failure of Conservatism in Modern British Poetry* [Great Wilbraham, Cambs, 2003], p. 297; compare pp. 86-7 and for *haut*, see p. 307). There is reason, in the context of the political ideologies of the twentieth century, to be alertly suspicious of excisions from the fabric of historical connection; and yet *discussion* may not be a correct or even workable category for the functionalities of poetic discourse. Furthermore, no readers of Pound should too easily accept 'unbridgeable', or make themselves too comfortable with this capital H; for critique see Andrew Hewitt, *Fascist Modernism; Aesthetics, Politics, and the Avant-Garde* (Stanford, Cal., 1993), pp. 30-47.

10. 'Art is a stasis. A Painter or a sculptor tries to make something which can stay still without becoming a bore. He tries to make something which will stand being looked at for a long time. Art is good in just so far as it will stand a long and lively inspection. Photography is poor art because it has to put in everything. . . . It cannot pick out the permanently interesting parts of a prospect. . . . The cinema is at the furthest possible remove from all things which could interest one as an "art critic"' (Ezra Pound, 'Art Notes', *The New Age* [26 September 1918]; Zinnes, p. 78).
11. 'We no longer think or need to think in terms of monolinear logic, the sentence structure, subject, predicate, object, etc. We are as capable or almost as capable as the biologist of thinking thoughts that join like spokes in a wheel-hub and that fuse in hyper-

geometric amalgams' (Ezra Pound, 'Epstein, Belgium and Meaning', *The Criterion* [April, 1930]; Zinnes, p. 166).

For a close chronology of early developments in Pound's theory see Theo Hermans, *The Structure of Modernist Poetry* (London, 1982); for some contradictions see M.H. Levenson, *A Genealogy of Modernism* (Cambridge, 1984), Chap. 7; for sceptical brio, see Stan Smith, *The Origins of Modernism; Eliot, Pound, Yeats and the Rhetorics of Renewal* (Hemel Hempstead, 1994). For a compact overview see Pound's *Gaudier Brzeska; A Memoir* (London, 1916; reprinted, Hessle, Yorkshire, 1960), Chap. XI (pp. 81-94); or Harriet Zinnes (ed.), *Ezra Pound and the Visual Arts* (New York, 1980), pp. 5-22, 199-214 etc. For the image in metroland see Andrew Thacker, 'Imagist Travels in Modernist Space', *Textual Practice*, 7 (1993), 224-246, and his *Moving Through Modernity; Space and Geography in Modernism* (Manchester, 2003); more extendedly, Martin A. Kayman, *The Modernism of Ezra Pound* (London, 1986), Chap. 2. For a related though distinct development of dispersed disposition of the image in typographic space as consciously derived from cubist painterly practice, consider the development of Pound's almost-exact contemporary, the French poet Pierre Reverdy (1889-1960), a close friend and confidant of Juan Gris, Braque and Picasso; there are some alertly intelligent translations in bilingual format by Kenneth Rexroth, *Selected Poems [of] Pierre Reverdy* (London, 1973), and good discussion in Andrew Rothwell, *Textual Spaces; The Poetry of Pierre Reverdy* (Amsterdam, 1989), pp. 77-9, 146-50, and esp. Chap. IV: 'The Text as *Nature Morte*' (pp. 107-40). Reverdy's metaphysical idealism, and ultimately religious aesthetic, veers away from the involvement with history which characterises Pound's more ironic pragmatism.

On the possibly implicit politics of the image see R.A. Berman, 'Aestheticization of Politics: Walter Benjamin on Fascism and the Avant-Garde' in his *Modern Culture and Critical Theory* (Madison, Wis., 1989); Vincent Sherry, *Ezra Pound, Wyndham Lewis, and Radical Modernism* (New York, 1993), pp. 46-9. An important precursory discussion of utopian modernist imagery is Walter Benjamin, 'The Work of Art in the Age of Mechanical Production', in his *Illuminations*, trans. Harry Zohn (London, 1973); see further, Susan Buck-Morss, *The Dialectics of Seeing; Walter Benjamin and the Arcades Project* (Cambridge, Mass., 1989), pp. 209-15 and ff; in addition see Peter Brooker, 'The Lesson of Ezra Pound: An Essay in Poetry, Literary Ideology and Politics' in I.A. Bell (ed.), *Ezra Pound: Tactics for Reading* (London, 1982), 9-49. There is a larger (and more bland) overview in Charles Taylor, *Sources of the Self; The Making of the Modern Identity* (Cambridge, 1989), pp. 456-77.

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