

IMAGISM

Imagism in modern poetry has strong roots in early influence of American poet Edgar Allan Poe whose poem TO HELEN is excellent example.

At its most concentrated level, Imagism will present an image and let this image carry the poem, as in Chinese and Japanese poetry; the poet will refrain from drawing any implications from the image, or stating any declarative or abstract "meaning". Specific image detail will do the work of an abstract generality.

In French SYMBOLISM the detail images are suggested but not always stated or even named directly.

1857 - Charles Baudelaire: LES FLEURS DU MAL (La Beauté). Baudelaire later paid tribute to Edgar Allan Poe.

Arthur Rimbaud: LE BATEAU IVRE, L'ILLUMINATIONS, &c
Paul Verlaine: FEMMES/HOMMES, CHANSON D'AUTOMNE, IL PLEURE, &c
Stéphane Mallarmé: L'APRÈS-MIDI D'UN FAUNE, &c

Others who influence Symbolist movement include Victor Hugo, 20th century French poets Paul Claudel, Paul Valéry, René Char, Paul Éluard; other modern poets: Rilke, Crane, Stevens, Yeats, William Carlos Williams, Marianne Moore.

1912 - Ezra Pound first refers to IMAGISM in RIPOSTES, his definition of IMAGISM still the most inclusive: "That which presents an intellectual and emotional complex in an instant of time."
Example: his own poem from LUSTRA, IN A STATION OF THE METRO:

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

1914 - Pound brings out DES IMAGISTS: AN ANTHOLOGY - those loosely associated with movement are Amy Lowell, F. S. Flint, H. D.

For all the history of grief
An empty doorway and a maple leaf.

Archibald MacLeish: Ars Poetica

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Tsuyu-no-yo wa tsuyu-no-yo
nagara
sari nagara

Issa

