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"Patterns of silver on bronze" – An Intertextual Matrix of Imagist Poems

The Modernist intellectual revolution in the humanities and sciences resulted in a specific democratization of themes and areas of artistic investigation. It elevated some of them – e.g., found objects (*objets trouvés*), ready-mades, *écriture automatique* – to the position of high art and dismissed the sanctioned forms (mostly didactic and mimetic) as exhausted and unproductive techniques to be avoided by serious artists. This is why, as Daniel J. Singal aptly points out, Modernist artists struggled to find "whatever provisional order human beings can attain" in a world that must be reassembled again according to a new modern worldview, which

> begins with the premise of an unpredictable universe where nothing is ever stable, and where accordingly human beings must be satisfied with knowledge that is partial and transient at best. Nor is it possible in this situation to devise a fixed and absolute system of morality; moral values must remain in flux, adapting continuously to changing historical circumstances. To create those values and garner whatever knowledge is available, individuals must repeatedly subject themselves – both directly, and vicariously through art – to the trials of experience. (Singal 15)

This democratic parity of themes, represented spatially in poems by means of diverse areas or planes, is in keeping with modern art's universalism and its immanent tendency toward syncretic representation. In contrast to Victorian conceptions of art which saw its roots in the Judaeo-Christian tradition, modern artists are more liberal in accepting primitive, folk, and unconventional forms of artistic activity. Moreover, they would view such artefacts as equally "beautiful" and accomplished as Venus de Milo or *The Odyssey*. Thus, modern artists avoid a formulation of a unified canon of beauty in the vein of the classical ideal of harmony and proportion to be followed by all artists. Instead, they believe that art is manifested through a diversity of styles and techniques, none of which is privileged or better in the way in which it represents reality.

1. Photography and Cinema

In general, Modernist art endeavors to represent, by whatever means are considered the most effective, the atomized world of coordinate spaces which are synthetically amalgamated into a new assemblage of forms. Among other factors, technological de-

velopment triggered such changes. One such phenomenon was the camera, which, according to Jarvis, was the culminating invention of the nineteenth century:

> from the late 1820s and through the 1830s Niepce, Daguerre and Fox Talbot all developed methods to record images permanently, and from 1839 the camera burst into the public domain, at once capturing the popular imagination…. [It] represented a democratisation of the gaze, a potential for recording and intensifying the significance of everyday occasions through encapsulating the little ceremonies that constitute the framework of family memories, linking public drama and personal experience. (Jarvis 281-84)

When discussed in the context of Imagist poetry, the photograph, this "mirror with memory," as Oliver Wendell Holmes called it (Ewen 24), accounts not only for the democratization of the gaze but also for its apparent realism of representation. There is a clear link between the sharp focus of photographic representation with most of the details meticulously delineated and some of the major postulates of the Imagist manifesto from *Some Imagist Poets 1915* (*SIP 1915*):

> we believe that poetry should render particulars exactly and not deal in vague generalities however magnificent and sonorous…
> to produce poetry that is hard and clear, never blurred and indefinite…
> most of us believe that concentration is of the very essence of poetry… (3)

Hence, Imagist poems become – at least in theory – concentrated amalgams of crystallized components of the "here and now," which in turn become a Baudrillardean simulacrum of reality. Imagist poems often include realistic close-ups of elements of nature represented in a "hard and clear" way, as, for instance, in H.D.'s "Priapus" from Pound's anthology *Des Imagistes* (*DI*):

> The fallen hazel-nuts,
> Stripped late their green sheaths,
> The grapes, red-purple,
> Their berries
> Dripping with wine,
> Pomegranates already broken,
> And shrunken fig,
> And quince untouched.
>
> (lines 22-29; *DI* 24-25)

The modern city with its bustling life is represented in a similar way, as in John Gould Fletcher's "Bus-Top" episode of "London Excursion":

Black shapes bending
Taxicabs crush in the crowd.
The tops are each a shining square
Shuttles that steadily press through woolly fabric…

(lines 1-4; *SIP 1915*, 21)

The influence of the camera and the new optics it introduced opened the eyes of Modernist artists to a radically new way of seeing the surrounding world. Its far-reaching impact can also be noticed in the creative potential of experimentation it offered with the speed of aperture, depth of focus, or zooming techniques. Some Imagist poems demonstrate, more or less consciously, such photographic vision/optics in the way they frame the represented world. Those are quick snapshot poems which just catch a glimpse of the world in a realistic, overtly transparent way:

Is it a dragonfly or a maple leaf
That settles softly down upon the water?

(Lowell, "Autumn Haze"; Jones 90)

Upon the maple leaves
The dew shines red,
But on the lotus blossom
It has the pale transparence of tears.

(Lowell, "Circumstance"; Jones 89)

The petals fall in the fountain,
The orange-coloured rose-leaves,
Their ochre clings to the stone.

(Pound, "Ts'ai Chi'h"; *DI* 46)

Likewise, some poems play visually with spatial planes, shifting focus from the specific in the foreground to the panoramic in the background. This technique is used in Fletcher's "Blackberry-Harvest," written for *Some Imagist Poets 1917*:

Purple-blue globes amid the brambles,
Tangled with scarlet hips of roses,
And the hazy, lazy autumn
Drifting out with the drifting leaves;
Down the hill the slow movements of browsing cattle,
Up the hill the shrill laughter of children
Fighting their way through the tangle
Towards the drooping spoil.

(lines 11-18; *SIP 1917*, 44)

Finally, zooming and close-ups are commonly found in Amy Lowell, whose poems often concentrate on a tiny, specific detail in the much vaster space which surrounds it. "Illusion" exemplifies such interplay of planes in which a tiny beetle with spotted wings is juxtaposed with a huge statue of Buddha in the background. Similarly, a miniaturized world of Ming porcelain is contrasted with a distant view of the huge Fujiyama mountain in the brilliant oriental lyric "One of the 'Hundred Views of Fuji' by Hokusai":

Being thirsty,
I filled a cup with water,
And, behold! Fuji-yama lay upon the water
Like a dropped leaf!

(*SIP 1917*, 84)

In his "Revolution in the Visual Arts," Cyril Barrett alerts us to other and more complex experimental photographic techniques used by the early artists (218-40), such as "the extraordinary series of humans and animals in motion, and birds in flight by Muybridge and Marey in the 1870s and 1880s [which] may have, if only subconsciously, suggested the cubist use of facetting to show various viewpoints of a figure simultaneously" (236). Even more relevant to the Imagist technique of representation is the method used by Marey, called *chronophotograph*, which Barrett describes in contrast to Muybridge's *facetting* method:

Whereas Muybridge showed the successive phases of a moving object as separate pictures, Marey superimposed the phases in a single multiple image, which gives not only the phases of a movement, but the impressions of movement. (236)

What we see in these pictures is, after all, inspired by an impulse similar to the Imagist intention to "present an intellectual and emotional *complex* in an instant of time" (Zach 234) or the concept of the "visual chord" as a fusion of two variant images into a unified whole. By and large, the Imagist technique is a manifestation of what Bradbury and McFarlane designate curtly as "superintegration," that is, the overlapping and final superimposition of several images:

> the defining thing in the Modernist mode is not so much that things fall *apart* but that they fall *together*; the true end result of Modernism is not disintegration but (as it were) superintegration. (Singal 13)

Photographs range from short static representations to polymorphic, dynamic compounds resembling the sister genre of cinema: "a magic-lantern show of optical illusions, rapidly changing size and blending into one another" (Buck-Morss 81). George Roeder sees the impact of the camera lens on the perception of modern artists as "liberating as well as alienating" (65). In an ongoing process of analyzing and synthesizing the surrounding reality, things are "broken into parts then reassembled in a manner shaped by human choice" (65). He concludes that

> [t]he camera and other devices which chopped the flow of experience into previously invisible segments, the train and other forms of transportation which parcelled out reality in quick glimpses, and the proclivity for breaking tasks into elemental parts characteristic of contemporary methods of production from meat packing through computerised data processing all opened up new artistic possibilities. (69)

An example of a longer, sequential Imagist poem which appears to reflect similar optics based on grouping fragmented frames which are cut and spliced together in random order can be found in Fletcher's "London Excursion":

> Roses – pavements –
> I will take all this city way with me –
> People – uproar – the pavement jostling and flickering –
> Women with incredible eyelids:
> Dandies in spats:
> Hard-faced throng discussing me –
>
> ("Transposition" lines 21-26; *SIP 1915*, 22)

The greatest contribution of the cinema, then called the moving pictures, are the revolutionary methods of representing spatio-temporal relationships in narrative arts. As Hutnikiewicz elucidates, space in the movies is dynamic, changeable, and infinite, and is created, as it were, in front of the viewer's eyes, whereas the space of the other arts, theater included, is static, unchangeable, homogenous, and contemporaneous (50-52). In a similar way, time in cinema is plastic and may be slowed, stopped, reversed, or even flashed forward in anticipation of the events to come. More importantly, in contradistinction to empirical time with its linear, progressive, uninterrupted flow, cinematic time in its highly subjective organization may undergo all forms of transformation, such as the "freeze frame," the juxtaposition of different yet temporally parallel incidents, relativity, and inconsistencies in the perception of time by different characters.

Yet, in the opinion of both critics and practitioners of cinema, what makes cinema a sophisticated artistic form of communication is montage.[1] As Lotman notes, montage in movies follows similar rules to the composition of photograph frames, where diverse objects interact in such a way that their mutual interrelations carry more meaning than the sum total of the separate objects put together (126-27). The formation of new meanings, both through a montage of two different pictures on the screen and through a change of different states in the same frame or picture, should be viewed not as a static utterance but as a dynamic narrative text (Lotman 127). As early as 1902 Henri Bergson noticed a correspondence between cinematic narration and human perception. Both of them organize the flux of changeable reality into a collection of isolated yet arranged pictures (Płażewski 127). An example of such spatio-temporal experimentation is Fletcher's "Bus" episode of "London Excursion," where space is formed in the lights of the bus:

> Soft-curling tendrils,
> Swim backwards from our image:
> We are a red bulk,
> Projecting the angular city, in shadows, at our feet.
> Black coarse-squared shapes,
> Hump and growl and assemble.
> It is the city that takes us to itself,
> Vast thunder riding down strange skies.
>
> (lines 7-14; *SIP 1915*, 19)

[1] On the role of montage in cinema, see Lotman 106-35; Płażewski 149-97; Spottiswoode 201; Reisz; Eisenstein 307.

Apart from demonstrating intertextual proclivity, the emphasis placed upon the technique of montage illustrates the general tendency in modernist arts to give priority to the manner of presentation over its context or "moral" import. Imagists share this approach, declaring that "Imagism refers to the *manner* of presentation, not to the subject" (*SIP 1916*, v). Also, they regard their creative technique of organizing poetic texts as their greatest contribution to the development of modern art: "It is not what Imagists write about which makes them hard of comprehension; it is the way they write it" (*SIP 1916*, viii). In a similar fashion, early cinematic artists viewed montage as a specific arrangement of film material by means of an organized composition of separate picture frames in a certain sequence of temporal or cause-and-effect episodes grouped in a coherent and patterned manner. Thus, it is only natural that segmentation, parataxis, superimposition and variegated mosaic perceptions of reality are the common property of modernist art, irrespective of discipline or the material used by the artist. All Modernists see their primary role in performing unrestrained experiments which artistically render fluctuating reality and expose the way it is perceived by the individual mind.

2. Painting

Besides photography and cinema, Imagist poetry displays an intertextual relationship to painting, the most diversified of Modernist arts. Like photographers and movie directors, painters were "insatiable" in the range of artistically exploitable themes. As Roeder notices, such democratization of vision

> combined with the voracious appetite for experience which engendered and was engendered by Modernism, and the breakdown of older hierarchies of knowledge, social order, and artistic production, this visual quest undermined existing distinctions between things considered deserving, and those considered undeserving, of an artist's attention. (72)

Yet even a cursory perusal of such Modernist paintings as Matisse's *The Piano Lesson,* Picasso's *Guitar*, or Kandinsky's *Lyrical* shows that Modernist painters were curiously analytical in their investigations, decomposing reality into partible units which allowed closer and more penetrating observations. Again, Roeder's synthesis of Modernist aesthetics may shed more light here:

> Segmented modes of viewing joined with developments internal to painting to foster art that focused on one or a few of the various elements, such as line, colour, form, volume, texture, materiality, subject matter, and concept which were brought together

or modulated in a less radical way in traditional paintings. Cubist paintings, in addition to facetting depicted objects, often muted colour in order to emphasise form. Synchromist painting, by contrast, constructed all other elements from colour. Modernist paintings which have narrative usually tell parts of uncompleted stories… (69)

The revolutionary movements in painting of the late nineteenth and early twentieth centuries demonstrate that visual artists and Imagist poets shared certain interests and techniques. Impressionism planted the first seeds of change and experimentation. The Imagists' strong reliance on sensory perception can be traced back to the Impressionist fascination with the senses as specific transmitters of raw impressions of the world. Fletcher's "The Blue Symphony" with its "sensory" title amalgamates the senses to produce a total image:

O old pagodas of my soul, how you glittered across green trees!
Blue and cool:
Blue, tremulously,
Blow faint puffs of smoke
Across sombre pools.
The damp green smell of rotted wood;
And a heron that cries from out the water.

(lines 13-19; *SIP 1915*, 16)

The four senses of sight, smell, touch, and hearing are amplified by a clever use of the unison of vowels and diphthongs within lines and consonantal repetitions in anaphoric iterations of plosives. Similarly, F. S. Flint's "Trees" renders the speaker's internal moods ("the things that are within me now") by means of images of "rough and sandy" elms, poplars that are "smooth to the fingers," oaks with "their bitter mast," hawthorns "white and odorous with blossom," and "the hum of bees."

To a certain extent, the dynamic, heterogeneous structure of many Imagist poems has its roots in the Impressionist view of art as a process, reflected in paintings by a vehement interplay of pulsating dots of color reflexes, spilt dyes, and values. Such Imagist techniques of representation as juxtaposition, synaesthesia, or parataxis, whose goal is primarily to amalgamate different sensations, partly derive from Impressionist experiments with coloration. Moreover, Impressionist painting was composed of segmented units whose arrangement, often arbitrary, draws the viewer's attention to the cognitive processes in the human mind. This cognitive propensity was also a key motif of many

Imagist poems. Finally, despite their strong claims to objectivity, many Imagist poems resemble Impressionist paintings in that they are subjective expressions of the poet's individual vision of reality, like Richard Aldington's "Images":

The blue smoke leaps
Like swirling clouds of birds vanishing.
So my love leaps towards you
Vanishes and is renewed.

("Images 2"; Jones 54)

A rose-yellow moon in a pale sky
When the sunset is faint vermilion
On the mist among the tree-boughs
Are you to me.

("Images 3"; Jones 55)

Similarly, some of Amy Lowell's shorter lyrics are impressionistic poems in which reality is viewed in a totally subjective and painterly fashion:

Upon the maple leaves
The dew shines red,
But on the lotus blossom
It has the pale transparence of tears.

("Circumstance"; Jones 89)

All day I have watched the purple vine leaves
Fall into the water.
And now in the moonlight they still fall,
But each leaf is fringed with silver.

("Autumn"; *SIP 1917*, 82)

Impressionism demonstrated an almost organic attachment to urban civilization. Not only did the city provide exciting and stimulating subject matter for Impressionist painters, but they also looked at it from the point of view of the civilized modern man

(Hutnikiewicz 55). Imagist poems often choose similar themes and a similar viewpoint, as, e.g., in Fletcher's "The Unquiet Street" with its images of "omnibuses with red tail-lamps, taxicabs with shiny eyes [which] rumble, shunning its ugliness" (*SIP 1916*, 42) or Richard Aldington's "Whitechapel" resounding with "noise, iron, smoke; / iron, iron, iron."

Imagist intertextual affinities also involve the European vogue for oriental cultures and the art of the Far East, especially that of Japan and China. Dynamic political and economic changes at the end of the nineteenth century along with the belief that Mediterranean aesthetic models had been depleted led artists to a fresh interest in primitive or distant cultures and their new, untried patterns of representation. This fascination with clarity of presentation, specific randomness of design, and purity of color and line characteristic of, e.g., the color wood-engravings of Hokusai, Hiroshige, or Utamaro can already be observed in some Impressionist paintings. Its fullest manifestation, however, can be found in the works of the Postimpressionists: Gaugin, Matisse, and Van Gogh (Rzepińska 400-08). As a matter of fact, Gaugin and Matisse are among the painters mentioned in the "Preface" to *Some Imagist Poets 1916* as forefathers of Imagism:

> The only reason that Imagism has seemed so anarchaic [sic!] and strange to English and American reviewers is that their minds do not easily and quickly suggest the steps by which modern art has arrived at its present position. Its immediate prototype cannot be found in English or American literature, we must turn to Europe for it. With Debussy and Stravinsky in music, and Gaugin and Matisse in painting, it should have been evident to every one that art was entering upon an era of change. (qtd. in Jones 137)

Although probably more complex in its causes, Pound's famed fascination with Chinese and Japanese art and literature may also be viewed in the light of the modernist interest in distant cultures. Moreover, T. E. Hulme, the undeclared theorist of Imagism, pointed out in his influential lecture "Modern Art" that "as forms follow needs… modern Western man may use 'formulae' derived from archaic civilisations to express his changed sensibility and needs" (Zach 238).

All these early stimuli might have been quite important for the Imagists, yet the real revolution in representing reality came with the emergence of the Cubists. Dissatisfied with the traditional optics which showed a coherent reality, represented mimetically by means of a perspective based upon the optimum point of view, the Cubists originated an aesthetics of deformation whose coherence is determined by multiple coordinate perspectives and where mimesis is replaced with geometrical representation by means of cubic, prismatic, or cylindrical objects and planes. A central theoretical problem for the Cubists and Imagists alike was the choice of an artistically satisfying method of express-

ing the universality of a singular, instantaneous situation, state, or incident. Both Cubists and Imagists solved it by similar methods, breaking up the objects or situations into separate, irregular fragments and reassembling them again according to the artist's individual viewpoint. Painterly Cubism aimed at a totality of representation resulting from the multiplication of planes and fragments of objects, which mutually interpenetrated and overlapped to create a compound interfused picture. Imagism also disintegrates a previously coherent reality and, having distinguished separate planes, singles out fragments of them and arranges them paratactically into a new visual/intellectual compound. This Imagist technique draws on the Cubist doctrine of "merging object, observer, and world within a kind of observational geometry," like the geometry in which we see the strollers in "The Boulevard" by Gino Severini, "united by the pervasive rhythms of its triangular construction" (Butler 140-41). A poetic example is Aldington's "Whitechapel" with its mosaic of disparate images, all related more or less directly to the idea of the emptiness and monotony of modern existence:

Noise;
Iron hoofs, iron wheels, iron din
Of drays and trams and feet passing;
…….
Soot; mud;
A nation maddened with labour;
Interminable collision of energies –
Iron beating upon iron;
Smoke whirling upwards,
Speechless, impotent.

(lines 1-3, 11-16; *SIP 1916*, 8)

Another meeting point of Cubist painting and the Imagist doctrine of poetic composition is the experimental use of collage.[2] This technique originated in Picasso's, Braque's and Juan Gris's artistic experiments dated to 1912 and known as *papier-colles*. In *The Futurist Movement*, Marjorie Perloff quotes what is now a classic text: Gino Severini's letter to Raffaele Carrieri describing both artists' early attempts to render visually a fragment of reality by means of a new, apparently discordant method (45-46). This letter unveils the premises of such intense experimentation, observable in the Imagist tech-

[2] For more discussion on the use of collage in painting and literature, see Janis and Blesh; Meilach and Hoor; Wolfram; Porębski; Nycz.

nique of contrasting planes and juxtaposing the realistic and psychological spheres to capture the momentary essence of a phenomenon or emotion. The Imagist "collage sensitivity" can also be seen in the superimposition technique, which amalgamates two disparate planes. Barrett explains that the authors of *papier-collés*

> could build up a basic abstract composition with the paper, and then *superimpose* the painting of a guitar or bunch of grapes or the inevitable bottle. Coloured paper brought back the element of colour without restricting it to local colour. In other words, you could make a colour composition and then draw in the representational bits as you thought fit. (224)

Most importantly, Cubism is an art based upon the perception of an "omnivorous eye" which is curious to see not so much the objects as such but the patterns they make when arranged into new wholes; the vast world they disclose if used in the way Gleizes and Metzinger postulated in their manifesto of 1912:

> without resorting to allegorical and symbolic literary gimmicks but by means of the operation of lines and colors a painter is able to show in the same picture a Chinese and a French town together with their mountains and oceans, their flora and fauna, the people with their problems, their desires with everything that life has to offer. (Estreicher 540)

This cognitive proclivity is the core of the Modernist movement. Characteristically, Cubism is sceptical of plastic representations of reality and favored parataxis and associative discontinuity. This is mirrored by the nondiscursive presentation of poetic material by modern poets. Poems become dynamically organized structures full of apparently incoherent and equivocal clusters of images. Although not as revolutionary as some Cubist collage poems – e.g., Apollinaire's "Lettre-Océan" (1914) – many Imagist lyrics also arrange their images into a nondiscursive pattern. In F. S. Flint's highly allusive poem "Cones," passionate expectation of the lover's arrival is expressed by the tension between representations of nature and its makeshift imitation in the interior of the room:

> The blue mist of after-rain
> Fills all the trees;
> The sunlight gilds the tops
> Of the poplar spires, far off,
> Behind the houses.

Here a branch sways
And there a sparrow twitters.
The curtain's hem, rose embroidered,
Flutters, and half reveals
A burnt-red chimney pot.
The quiet in the room
Bears patiently
A footfall on the street.

(*SIP 1916*, 56)

The Imagists, who, according to Bergonzi, "were the first poets of the demythologized world, concerned to make poetry from naked, isolated objects, stripped of all outworn mythical accretions" (198), eagerly embraced the collage principle that plain, bare, or "rejected" objects may become art, or that indeed "so much depends upon a red wheel-barrow". Aldington's "Childhood" evokes such scenes with appropriately "hard" imagery:

How dull and greasy and grey and sordid it was!
On wet days – it was always wet –
I used to kneel on a chair
And look at it from the window
The dirty yellow trams
Dragged noisily along
With a clatter of wheels and bells
And a humming of wires overhead.
They threw up the filthy rain-water from the hollow lines
And the water ran back
Full of brownish foam bubbles.

("Childhood III" lines 22-32; *SIP 1915*, 6)

3. Sculpture

The importance of sculpture and its "spatial sensitivity" for the Imagists became evident when T. E. Hulme published, in 1913, his first articles praising Jacob Epstein and Henri Gaudier-Brzeska. Had it not been for his death in the trenches of World War I, Hulme would probably have produced a book-length study of Epstein's innovative tech-

nique, which he was preparing. Hulme described Imagism as "this new verse [which] resembles sculpture rather than music [as] [i]t builds up a plastic image which it hands over to the reader" (Roberts 269-70). Similarly, the first issue of the Vorticist magazine *BLAST* contained Gaudier-Brzeska's "manifesto celebrating the 'sculptural energy' and 'intensity' of Vorticist art" while the second and final issue was to include Gaudier-Brzeska's essay "The Need for Organic Forms in Sculpture" (Roston 233). Even for Pound Imagism was that "sort of poetry where painting or sculpture seems as it were just coming over into speech" (qtd. in Jones 21).[3] Pound's cryptic definition can best be viewed in the light of Zach's comments about Imagism as "a doctrine of hardness, the commonest, wide-ranging concept in the movement's vocabulary… whose verse becomes hard" (238):

(1) through being concise and paring away all ornamental frills;
(2) when, in remaining close to everyday speech, it conveys some of the harshness of quotidian reality;
(3) when it tends towards concrete objectivity, thus avoiding sentimental effusions;
(4) because, in rendering what purports to be an accurate account of its subject, it approximates the scientist's "hard" methods, his hard observation of detailed facts;
(5) when it "dares to go to the dust-bin for its subjects" (Pound's praise for Fletcher's work);
(6) when it avoids symmetrical, isochronic metres, which are branded soft, monotonous and soporific, and instead traces in its rhythms the "rough" (i.e. irregular) contours of "things." Even the concentration on the image may be interpreted in terms of the desire for a resistant hardness, the image being one of the least "convertible" elements of poetry. (Zach 238)

H.D.'s poetic diptych "The Garden" provides an example of the point at issue. Part I freezes in a hard and clear image of a fossilized rose, its impenetrable beauty concentrated in the natural solidity of its contours:

You are clear,
O rose, cut in rock,
hard as the descent of hail.
I could scrape the colour
from the petal,
like spilt dye from a rock.

[3] The quotation is from Pound's article "Vorticism" published in *Fortnightly Review* (Sept. 1914).

If I could break you
I could break a tree.

If I could stir
I could break a tree,
I could break you.

(*SIP 1915*, 12)

Part II shows a Cubist space made of solidified blocks of thick air, pears and grapes which become hot steel spherical casts, and the wind as the flat, sharp edge of a plough or knife that cuts them into halves:

O wind,
rend open the heat,
cut apart the heat,
rend it sideways.

Fruit can not drop
through this thick air.
fruit can not fall into heat
that presses up and blunts
the point of pears
and rounds the grapes.

Cut the heat,
plough through it,
turning it on either side
of your path.

(*SIP 1915*, 12)

Flint's poem "Houses" shows a correspondence with Braque's Cubist painting *Houses at L'Estaque*. In both works the nondescriptive use of color turns the houses into radically simplified building-block mansions:

No wind;
the trees merge, green with green;
a car whirls by;

footsteps and voices take their pitch
in the key of dusk,
far-off and near, subdued.

Solid and square to the world
the houses stand,
their windows blocked with venetian blinds.

Nothing will move them.

(lines 9-18; *SIP 1915*, 29)

Typical elements of landscape are represented in a sculptorly manner, with great attention paid to their volume, texture and solidity.

In conclusion, all the inter-art stimuli which affect the formation of the intertextual hybrid called the Imagist poem should be viewed as potentially dynamic components. Consequently, the any such field can be activated in the process of reading and the number of such points of interference depends upon the reader's receptiveness. In a sense, these texts operate

> in a state of flux in which meanings and/or perceptions are moving from intertextual-collage (which indicates enmeshment of new text and its intertexts) via the new text to a reader-modified intertextual-collage, and so on, as many times as the reverberation makes sense to any reader…. New texts, intertexts in their various contexts (including any new contexts), and intertextual-collages are alternately and/or sporadically foregrounded, moved to background positions, and/or erased in a reading activity that is incapable of being traced in all its intricacies of motion, intersections, and erasures. (Caney)

Viewed from this perspective, Imagist poems become semantically energized palimpsests of meaning which incorporate alternative readings in their intertextual charge.

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