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ideas but in things'

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4~~

That ' s reflected in my
own poems written
during the 1960s and in

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some of what I
published by others. 1
Room of Clocks (1965
... from other small
presses. Most of the
poets he published had
appeared in ...

~~Weed/Flower Press~~
Collection
Surveying the
landscape, literary types
in the early twentieth
century often

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~~Roots~~ ~~Vol 1~~ ~~An~~
commented, with some
wariness ... Their target
was the prose poet, of
course: the... After the
outburst directed at free
...

~~Mock Modernism: An~~
~~Anthology of Parodies,~~
~~Travesties, Frauds,~~
~~1910-1935~~

Take as a measure of
the relative wealth of
first-rate poetry and

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poetry criticism in the
Thirties and Forties the
initial volume of John
Crowe Ransom ... As a
corrective, The
Advocates of Poetry, [1]
...

~~The seriousness of Yvor
Winters~~

Clearly, Harmonium, at
the time not yet
published, has risen to
settle that score. What

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occurred, then, to raise
the reputation of a poet
so highly acclaimed? To
some extent, what
occurred was the ...

~~Whither Bynner?~~

begun to receive some
of the attention it
requires ... Century Mid-
Atlantic I begin by
invoking the Imagist
spirit because their
mission—replacing the

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Poets, Vol. 1: An
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generalizations and
abstractions of Victorian
...

Excerpt from Some
Imagist Poets, Vol. 1:
An Anthology We are
not a school of painters,
but we believe that
poetry should render
particulars exactly and
not deal in vague gem

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reason that we oppose
the cosmic poet, who
seems to us to shirk the
real difficulties of his art.

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"Some Imagist Poets"
from Amy Lowell.
American poet of the
imagist school
(1874-1925).

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Imagism was a brief, complex yet influential poetic movement of the early 1900s, a time of reaction against late nineteenth-century poetry which Ezra Pound, one of the key imagist poets, described as ‘ a doughy mess of third-hand Keats, Wordsworth ... half-melted, lumpy ’ . In

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contrast, imagist poetry,
although riddled with
conflicting definitions,
was broadly
characterized by
brevity, precision, purity
of texture and
concentration of
meaning: as Pound
stated, it should ‘ use
no superfluous word, no
adjective, which does
not reveal something ...
it does not use images as

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ornaments. The image itself is the speech ' . It was this freshness and directness of approach which means that, as Peter Jones says in his invaluable Introduction, ' imagistic ideas still lie at the centre of our poetic practice ' .

>

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The story of Richard Aldington, outstanding Imagist poet and author of the bestselling war novel, *Death of a Hero* (1929), takes place against the backdrop of some of the most turbulent and creative years of the twentieth century. Vivien Whelpton provides a remarkably detailed and

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sensitive portrayal of the writer from early adolescence. His life as a stalwart of the pre-war London literary scene, as a soldier, and in the difficult aftermath of the First World War is deftly rendered through a careful and detailed analysis of the novels, poems and letters of the writer himself and his close circle of

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acquaintance. The complexities of London's Bohemia, with its scandalous relationships, social grandstanding and incredible creative output, are masterfully untangled, and the spotlight placed firmly on the talented group of poets christened by Ezra Pound as 'Imagistes'.

The author

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Roots Vol 1 An
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demonstrates profound
psychological insight
into Aldington's
character and childhood
in her nuanced analysis
of his post-war survivor's
guilt, and consideration
of the three most
influential women in his
life: his wife, the gifted
American poet, H.D.;
Dorothy Yorke, the
woman he left her for;
and Brigit Patmore, his

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brilliant and fascinating
older mistress. Richard
Aldington: Poet, Soldier
and Lover vividly
reveals Aldington's
warm and passionate
nature and the vitality
which characterised his
life and works,
concluding with his
triumphant personal
and literary resurrection
with the publication of
Death of a Hero.

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"... an invaluable aid to the reconfiguration of literary modernism and of the history of the fiction of the first three decades of the twentieth century." -- Novel "... her readings of texts are quite smart and eminently readable." -- Tulsa Studies in Women's Literature "... a challenging and

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discerning study of the
modernist period." --

James Joyce Broadsheet

(note: review of volume

1 only) "... highly

important and

beautifully written,

constructing a

contextually rich

cultural history of Anglo-

American modernism. It

wears its meticulous

erudition lightly,

synthesizing an

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enormous amount of
research, much of it
original archival work."

-- Signs "Through her thoughtful exploration of the lives and work of these three female modernists, Scott shapes a new feminist literary history that successfully reconfigures modernism." -- Woolf Studies Annual In this revisionary study of

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modernism, Bonnie
Kime Scott focuses on
the literary and cultural
contexts that shaped
Virginia Woolf,
Rebecca West, and
Djuna Barnes. Her
reading is based upon
fresh archival
explorations, combining
postmodern with
feminist theory.

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