"BOTH MÉTIERS":

YEATS, POUND, MOORE, AND MODERNIST CRITICISM IN VERSE

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ABSTRACT

Built upon work addressing the "poet-critic" in modernism (Kindley, 2017) and guided by work associated with the New Formalism, this thesis explores the development of critical exchanges in verse within modernist communities, theorizing how Ezra Pound, W.B. Yeats, and Marianne Moore engaged in critical conversations with one another by way of formal allusion— especially sound and rhythm—generating commentary on one another's poetry and poetics. My thesis traces the expansion of this modernist conversation-in-poetry, beginning with Pound's commentary through poetic form as critique of early Yeats's nationalist poetics. The second chapter explores the development of Pound's criticism during the Stone Cottage years on standards for poetry, together with Yeats's later responses to Pound's lines of thought in *A Vision*. Chapter three addresses Moore, whose use of form comments on critical, editorial, and poetic ideals in conversation with both Pound and Yeats.

ABSTRAIT

Construite à partir d'ouvrages adressant le « poet-critic » dans le modernisme (Kindley, 2017) et guidée par des ouvrages associés au néo-formalisme, cette thèse explore le développement d'échanges critiques formulés en vers au sein de communautés modernistes. Elle théorise comment Ezra Pound, W.B. Yeats, et Marianne Moore dialoguaient entre eux en employant l'allusion formelle—spécifiquement le son et le rythme—dans leurs œuvres pour ainsi générer des commentaires critiques sur la poésie et la poétique de chacun(e). Ma thèse suit l'expansion de cette conversation critique logée à même la poésie de ces poètes, en commençant d'abord avec Pound et ses commentaires conçus en forme poétique comme critique des premières poétiques nationaliste de Yeats. Le deuxième chapitre explore le développement des vues critiques de Pound sur les standards de la poésie durant les années de Stone Cottage, conjointement avec les réponses subséquentes de Yeats au raisonnement de Pound noté dans son œuvre, *A Vision*. Le troisième chapitre examine Moore, dont l'usage de forme commente sur les idéaux critiques, éditoriaux, et poétiques en conversation avec Pound et Yeats.

ACKNOWLEDGEMENTS

I feel reluctant to frame the many thanks I owe to many individuals by the subject of my project. Yet the link is unavoidable, and I will – blatantly – attest that my interest in modernist communities stems from the appreciation I have of my own community that is scattered across the globe. The people who take part in my community, all poets and critics in their own right, have made this project possible. Thank you, Professor Miranda Hickman, for serving as my greatest critic. Thank you for your unwavering enthusiasm, and for consistently having your (virtual) office door open. I hope, someday, to repay you by turning to your dance tune.

Many others are part of the community which allowed for the writing of this thesis in more subtle measures. Thank you, grandpa, my dearest poet, for supporting me in this adventure from afar; our Sunday conversations kept me going.

Mom, thank you for forcing me to read that first book and never letting go since. Thank you for listening, and for reading every single essay I have written. This thesis is quite long, though, you are not obligated to read it thoroughly.

Dad, this thesis has taught me that one need not understand a language to feel a poem; I hope you will fathom your significance in this project regardless. Thank you for giving me the courage to find a new community and for petting Joey while I was gone.

Nadav and Ran, my twin brothers who are also my twin pillars, I am sorry for not having been there for the past two years. I look up to both of you every day. You have taught me what a community truly is and have therefore bettered me.

INTRODUCING "THEIR PUBLIC MEETINGS"[1]

> "You will observe that pure form has its value"
>> (Ezra Pound, "Homage to Sextus Propertius" X)

> "the experimental investigation of the perception of rhythm has grown so extensive and, at the same time, so indefinite in scope that the writing of an introduction which shall be adequate to the general problem is now altogether out of the question"
>> (qtd. in Golston 2)

"The problem for the modern poet," wrote W.H. Auden in 1939, "is how to find or form a genuine community" (Auden xix; *Stone Cottage* 10). Indeed, many other modernist poets "would have agreed" with Auden (*Stone Cottage* 10). Amongst those poets is William Butler Yeats, who "pauses in his autobiography" to reminisce about the Rhymers' Club, his "ideal of an artistic community" which operated in the final decade of the nineteenth century (ix). Perhaps the "chief influence" on American and British poetry in the twentieth century, Ezra Pound, too, by 1908 had already "journeyed to England in search of an artistic" and intellectual community (*Stone Cottage* 267; Kappel 127; Goodwin xv). Pound both formed and took part in many literary communities in America, England, and France believing, throughout, that modernism was "a collaborative affair" (*Stone Cottage* 266-67; Badenhausen 9, 62; Goodwin 32). Pound's advocacy of literary circles reflected his desire to end "the isolation of American poetry [and that] of individual American poets," such as Marianne Moore (Goodwin 32; Badenhausen 70). This thesis explores the creation of such poetic communities not only socially, but within and by way of the poetics of Yeats, Pound, and Moore, tracing their integration of commentary into

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[1] Yeats, W.B. "The Three Monuments." l. 1.

poetry by theorizing how echoes of rhyme, rhythm, and sound construct a web of responses that in turn contributes to the creation of a community of poet-critics, within and through poetry.

Of course, communities of poets existed long before modernism. Literary circles, for instance, were "a significant feature of Renaissance literary culture" as well, an era which Pound especially admired (Summers 1; Pound, *Letters* 90). These communities were "essential material conditions for the production of literature" in the Renaissance, an "era in which patronage relations were crucial and in which manuscripts were frequently circulated among coteries of sympathetic readers" (Summers 1). Renaissance writers, too, were often "members of multiple, sometimes overlapping, coteries and communities, or during the course of their careers, they move[d] from one circle to another" (2). The culture of literary circles later developed into the model of movements during the Romantic era. "No one," according Renato Poggioli, "would dare call [romanticism] a school" or a circle (*Avant-Garde* 18). Both the "actors and the spectators of these manifestations felt them to be movements, not schools" as the viewpoints they maintained transcended "beyond the limits of art" (18).[2]

Resembling the functions of Renaissance literary circles and establishing themselves as a movement, much as the Romantics have done, the modernist poetic communities were dynamic and crucial to the production of poetry ("The Autumn of Ideas" 657). Modernist poets moved between several literary circles throughout their careers; many of them taking part in the communities of "Bloomsbury, Paris in the twenties" and "even the group of writers that gathered around Conrad and James in Rye" (*Stone Cottage* x). Hoping to converse and build a collective

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[2] Although Poggioli asserts that the Romantic era marked the transition from literary circles to literary movements, other critics still refer to the model of circles or coteries during the Romantic era. For more on the Romantic literary circles see Behrendt, *British Women-Poets and the Romantic Writing Community*, and Fulford, *Romantic Poetry and Literary Coteries: The Dialect of the Tribe.*

vision of poetry, Pound served as a sort of patron, "a village explainer," for his poetic communities, having "baptized" T.S. Eliot, amongst others, "into the modernist movement" (Badenhausen 9; *Alice B. Toklas* 246; *Poet-Critics* 1). Moore, herself an influential participant in building such modernist poetic communities, confirmed Pound's influence by asserting that "in encouraging young writers [he] has 'never made a mistake'" (*Cultures of Modernism* 4; Goodwin 58).

Many poets in these intellectual and poetic communities participated not only as poets, but as critics and editors as well ("The Once and Future Texts" 171; *Poet-Critics* 3). They collaborated not only in the writing or reading of poetry, but also in the active criticism of one another, promoting a process of writing in which "the voices of hostile auditors" could "shriek, scold, mock, or, worst of all, ignore" the poetry that is written (Badenhausen 6). Against the background of criticism, which "for the modernists, was a crucial way of publicizing their work, refining their aesthetics, and interacting with their contemporaries," the composition of poetry became its explanation as well: Pound, Moore, and Yeats all became "passionate explainers" (*Poet-Critics* 2).[3] The communities of modernist poetry were thus inhabited by "poet-critics," and as Evan Kindley suggests, although they "were not the first poet-critics, [...] they were the first to establish a particular archetype that still pertains nearly a hundred years later" (3).

Though Kindley is right to note the significance of the distinction between the modernist poet-critics and "the poet-critic in general," he focuses on the effects of their profession as poets in their critical writing, rather than vice versa (4). Having "set themselves as poet-critics," writes Kindley, "so many poets [...] could now set themselves up as administrators and advisers at a time when such figures of authority and expertise were sorely needed" as modernism

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[3] The terms "composition" and "explanation" are borrowed from Gertrude Stein's "Composition as Explanation".

increasingly became "a matter of academic administration, government policy, and philanthropic concern" (7). Focusing on the financial and professional aspect of the poet-critic, Kindley emphasizes that "the hyphenated form poet-critic expressed an addition, a further development: it indicated a poet with the capacity not only to write poems but to reflect on them, to write about them, and to teach them" (9). The modernist poet-critics served, then, to teach audiences about new ways and standards with which to value and assess new, innovative, experimental work.

Ultimately, Kindley relegates modernist poets to the work of "administrators," narrating how the "poet-critics shifted from explaining themselves and their work to the inhabitants of one 'village' (patrons) to doing so to the inhabitants of another (administrators)," a life that "has made it harder to conceive of an autonomous poetic culture that exists apart from the architectonic supports of bureaucratic institutions" (11, 15).[4] The nature of Kindley's project allows him to overlook the work of the poet-critics within their very own village (poets), fundamentally turning Kindley's project from one about poets who are critics, to one about critic-poets.

Goodwin, more overtly than Kindley, asserts the disconnect between modernist poets' development as critics and their development as poets, claiming, for example, that "Pound's own development […] as a critic […] by no means runs parallel to his development as a poet" (31).

Much as Goodwin does, Kindley also bypasses the work in poetry of the poet-critic, suggesting that "the importance of this era is not that it produced a new kind of literary figure – 'the poet- critic' – but that it found a new kind of work for this figure to perform" (4). Seeking to extend Kindley's research, and opposing Goodwin's statement, this thesis will demonstrate that

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[4] For more on the interchanges of modernism with consumerism see Rainey, *Institutions of Modernism: Literary Elites and Public Culture.*

Pound's, Yeats's, and Moore's development as critics was concomitant with their development

as poets, but that their criticism was pursued and carried out through their poetry. Focusing on

the role of the poet-critic in modernism, then, this thesis traces the way criticism was assimilated

into poetry, creating a conversation among, and a community of, poet-critics. Kindley's Steinian

"composition as explanation" thus receives a profound and literal meaning: the very composition

of poetry becomes its explanation, as well as its critique (*Poet-Critics* 2; "Composition as

Explanation").

 Since Yeats, Pound, and Moore were all poet-critics, as well as participants in the

modernist moment – itself concerned with reevaluating the scope of poetry – their work as

commentators was assimilated into their craft as poets ("The Once and Future Texts" 162). This

thesis, therefore, searches for commentary, criticism, and conversation among the three poets

within their poetry, and finds this interplay in the mode of allusion.

 Though allusion is often defined as a form of intertextuality wherein a literary work,

intentionally or unintentionally, echoes another work, the term's definitions vary and, as Allan

H. Pasco notes, "very little attention has been paid to the way it works" (Pasco 8; Bush 709;

Machacek 523). Critics often liken allusion to something else, be it a metaphor, metalepsis,

enthymeme, play or plagiarism (Machacek 523; Pasco 8). William Irwin, who highlights, along

with other critics, the lack of critical attention to the mode of allusion, introduces a substantial

question: "How different would twentieth-century poetry be without ubiquitous allusion?" (Irwin

287; Pasco 8; Bush 709; Machacek 523). Pasco hints at an answer, claiming that

"communication is impossible without […] allusion" (7). These two critics consider the function

of allusion in a contemporaneous moment. In light of the range of definitions and significances

associated with the term, which allow for continued debate, this thesis concentrates on another

function of allusion: within the modernist moment, not only does formal allusion serve as communication, but it serves importantly as a form of poetic commentary within a community of poets.

Allusion is largely perceived as an instrument for modernists to "reach back into literary history, and to remind the reader of the interconnection of the past and the present" (Whitworth 83). Modernist writers often redefined allusion to focus on their present moment as well. When allusion functions within the modernist milieu, it often becomes a device that enables intellectual conversations through poetry and within a poetic community. Theorizing allusion, Julia Kristeva begins "with an understanding of a text as a 'mosaic of quotations whereby every text is the absorption and transformation of another text'" (qtd. in Pasco 3). By alluding to one another's texts and transforming them, whether thematically or formally, modernist poets commented on one another's poetics. Badenhausen, too, situates allusion within a collaborative framework, yet theorizes it only as one-sided commentary, rather than an ongoing conversation (8). Bush claims that "allusions in modernist writing are often designed to tell us more about the voice that sounds them than about the literary texts they invoke" (709). Extending this point, this thesis would offer that the use of allusion emphasizes not only the "the voice that sounds them" but also its commentary—what that voice says about, and how it converses with, the texts invoked.

Assuming a critical conversation by way of allusion in a moment that was frequently concerned with innovation and renovation of "formal technique," this thesis unpacks the conversation and commentary of these poets through the formal aspect of allusion: allusions in, and to, rhyme, rhythm, and form ("The Once and Future Texts" 162).[5] Criticizing the work of

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[5] Although substantial work on allusion has been pursued, the formal features of the mode are often ignored. Nevertheless, few critics attend to it in sustained, theorized ways. I.A. Richards notes the formal aspect of Percy Shelley's allusion to Milton in *Hellas*, as "the rhythm, tune and handling […] become suddenly uncharacteristic of

"his own clique," Pound focused "on problems with rhythm" (Golston 60). Yeats, too, in 1902,

termed rhythm "the principal part of the art" of poetry" (3). It was "the first half of the twentieth

century," then, that "witnessed a profound interest in the subject of rhythm" which was

introduced by the modernists (2). Considering the dominance of the modernists' interest in

rhythm, John Middleton Murry opts to define "modernism itself as at root an archeology of

rhythm" (Golston 50):

> Modernism is not the capricious outburst of intellectual dipsomania. It penetrates beneath
>
> the outward surface of the world, and disengages the rhythms that lie at the heart of
>
> things, rhythms strange to the eye, unaccustomed to the ear, primitive harmonies of the
>
> world that is and lives (Murry 12; Golston 51).

During the modernist moment, then, rhythm becomes both a way of conversing in poetry, and a

metaphor for the movement's ideal of poetry as well as communal endeavors.

Yet rhythm "traditionally 'goes into' poetry not as its subject but as its *form*" (Golston

70). Built upon work in New Formalism and serving as another exploration of formal allusion,

this thesis highlights how the modernists' preoccupation with intellectualism – theorizing their

standards for poetry – gives way to their work as critics and serves their focus on the form of

poetry which highlights their use of formal allusion. Quoting Rooney, Marjorie Levinson in

"What Is New Formalism?" (2007) elaborates and asserts that the return to formalism marks the

"reassertion of the critical (and self-critical) agency" of poetry (560). Levinson asserts, too, that

> the central work of the movement as a whole is rededication, a word I choose because
>
> new formalism seeks not only to reinstate the problematic of form so as to recover the

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Shelley" (200-01). M.J. Collins, too, turns to the formal allusion in E.E. Cummings' use of the Spenserian couplet
("Formal Allusion in Modern Poetry").

values forgotten, rejected, or vulgarized as the direct or indirect consequence of new

historicism's dominance but also to generate commitment to and community around the

idea of form (561).

Since modernists often alluded to their contemporaries, and reviewed and revised their works,

they constituted a community of writers which resembles the "commitment to […] community

around the idea of form" and poetic practice (Levinson 561; Mahaffey 103). The use of formal

allusion in modernism becomes "productive rather than reflective" because it promotes

commentary and creates conversation, thus building a community within poetry, rather than

merely reflecting a preexisting community through a passive echo of another writer's idea

(Levinson 563; Pasco 8). The conversations that modernist poets developed through formal

allusion form an integral part of their discussions and preoccupations regarding the objectives of

poetry, and between Yeats, Pound, and Moore, these conversations in form often became

quarrels and exchanges about the aesthetics of modernist poetry.

Thus, this thesis addresses a still comparatively underrepresented function of allusion,

contributing to the understanding of poetry in the modernist era. Following Matthew Arnold's

observation that "the creation of a modern poet […] implies a great critical effort behind it," my

focus on formal allusion seeks to reconcile the work of the critic with the work of the poet (5).

Therefore, this project sheds light on the way that modernist poets conversed with their peers and

created not only a community of poets but a poetry of community. Formal allusion – enacted

through repetition in rhythm, rhyme, and form – highlights the ways in which allusion was

mobilized by the modernist poetic community as a means of conversing about poetry, through

poetry. This kind of poetry includes commentary, becoming a craft of poetic criticism and

transforming Pound, Yeats, and Moore into poet-critics who operate as critics by way of poetics.

By calling attention to the rhythm, rhyme, and form of poetry as a foundational component of allusion that promotes conversations about the theory and importance of poetry, this thesis demonstrates how the often under-researched and underestimated formal aspects of the modernist corpus, too, contribute to the driving force of their poetry, criticism, and collaborative effort.

"THE MEASURE OF HER FLYING FEET / MADE IRELAND'S HEART BEGIN TO BEAT":

EZRA POUND'S FORMAL ALLUSIONS TO W.B. YEATS'S NATIONALIST VERSE[6]

> "In my most secret spirit grew
> A whirling and a wandering fire:
> I stood: keen stars above me shone, Around me shone keen eyes of men: I laughed […]"
> ("The Madness of King Goll" l. 27-31)

> "Behold me shrivelled, and your mock of mocks; And yet I mock you by the mighty fires
> That burnt me to this ash."
> ("Piere Vidal Old" l. 62-64)

In 1901 William Butler Yeats wrote a letter expressing that his advantage as a poet is "having a very fierce nation to write for" (Yeats, *Letters* 126; Vendler 151). Seeking to participate in the modernist project, which was preoccupied with ideas of form, and in the Irish nationalist project, Yeats integrated Ireland in his poetry not only in theme, but also in his rhythms and rhymes that bore "ideological significance" and were fixed in his "national identity" (*Poet-Critics* 12; Golston 3, 4, 14-5). Yeats then proceeded rapidly to gain fame as Ireland's nationalist poet (Golston 46; *Poetic Remaking* 57; Witt 57; *Stone Cottage* 10). Ezra Pound's earliest volume of poetry was "saturated with the influence," and "filled with echoes" of Yeats, whom Pound "longed to meet" (*Stone Cottage* 10; Faherty 99; Murphy 231). In spite of Pound's appreciation for Yeats's nationalist early poetry, from which he "had learned to write his own poems," Pound established his reputation as "the well-known expatriate," or "the garrulous American badboy of Modernist letters," who attacked "modern regionalists" like Yeats (*Stone*

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[6] Yeats, W.B. "To Ireland in the Coming Times." l. 11-2.

Cottage 10; *Modernist Poetics of History* 12; *Poetic Remaking* 8; Murphy 231). Pound's

farewells to America, England and France, and his "polyglot searches" for the poetic traditions

of Provence, Italy and China, would become Pound's grand poetic tour which signaled his

cosmopolitan responses to Yeats's poetry (*Poetic Remaking* 8; Badenhausen 35, 80). Pound's

first volume signifies, too, the beginning of his international poetic interest. While Pound alludes

to Yeats's poetry in theme, he also alludes to, reverses, and corrects Yeats's Irish forms, thus

implicitly critiquing Yeats's nationalist poetics and encouraging him to participate in the

cosmopolitan, modernist poetic community.

Outside of his poetic life, Yeats proved be an Irish nationalist, and was perceived as "a

dominating figure in both the Irish Revival and European modernism" (Allt 90; "The Irish

Revival" 1). Noting the distinction between the Irish and the English early on, Yeats recounts

that when reading "of some English victory," he "did not believe that [he] read of [his] own

people" (O'Connor 67; *Reveries* 37). In his early years, too, Yeats learned "the idealistic passion

of an Irish patriot" which was planted in him by "the romantic Fenian hero, John O'Leary" (Allt

90; *A Colder Eye* 97). These experiences formed Yeats's "exilic and Anglo-Irish identity"

(O'Connor 67). Linking literature with Irishness, and influenced by O'Leary, in 1892 Yeats

founded "the National Literary Society in Dublin" where the inaugural lecture, given by Douglas

Hyde, established that the Irish revival "would be achieved in culture" ("The Irish Revival" 2).

Then, Yeats was involved in the Abbey theatre, where he "sought to incarnate an ideal,

mythic theatre […], written in verse with subject from Irish mythology" (2). Though some of the

theater's playwrights disagreed, the theater's lawyers agreed that the theater shall "restrict itself"

to "plays in the Irish or English language, written by Irish writers on Irish subjects and selected

by the Irish National Theatre Society" (*A Colder Eye* 25). Yeats retained his interest in Irish

theater by talking "about the Irish Dramatic Movement," while barely alluding to "the civil war or the war of independence in his Nobel speech" (Heaney). Like nobody else, Yeats understood how his work towards Irishness was intimately linked to his dramatic and cultural endeavours, as well as to his poetry, as poetry needed to be "true to the impact of external reality" (Heaney).

Yeats's 1889 poem "The Madness of King Goll" established Yeats's poetry as Irish composition. Eventually becoming a part of Yeats's earliest volume *Crossways*, the poem was edited by Yeats multiple times and was published in three different versions between 1887 and 1895, tracing Yeats's evolving understanding of the facts and historical sources of his poem (Kinahan 189, 191). Yeats appended a note to the first publication of the poem in the English journal *Leisure Hour*, which informed readers that Goll, the poem's speaker, "lived in Ireland about the third century" and that the primary source of the poem was Eugene O'Curry's *Lectures on the Manuscript Materials of Ancient Irish History* (Kinahan 189; Faherty 101). Highlighting O'Curry's book as "unarranged and uninterpreted history," Yeats emphasized that the poem was anchored in the true history of Ireland (Kinahan 189). Like the later volume, *In the Seven Woods*, in which Yeats wishes to emphasize the factuality of the Irish poems, Yeats highlighted the background of "The Madness of King Goll" as Irish history, rather than fiction, while demonstrating the Irish hero's power by lifting "him out of Irish legend and into the realm of solar mythology" (191).

But Yeats's poetry is not Irish solely because of its production and resources. While Yeats was always perceived as the nationalist poet of Ireland, this aspect of his work is largely viewed as thematic (Golston 46; *Poetic Remaking* 57). This analysis of Yeats's Irish poetry demonstrates the formal aspects of Yeats's Irish**,** and modernist, poetics, to which little attention has been paid. When "W.B. Yeats was forming his first style, English stylists were determining

what he could say with it" (*A Colder Eye* 51). Written in English, as "Gaelic is [Yeats's] national language; but it is not [his] mother tongue," Yeats's poetry was bound to English styles (Golston 163; *Essays and Introductions* 520). Irish themes notably govern and inflect Yeats's poetry in spite of the language constraints (O'Connor 66). The English Yeats uses, then, becomes "haunted" both by "the Gaelic Provenance of Irish folklore" and by the English tradition that bore Yeats (O'Connor 66; *A Colder Eye* 51). The poetics – the rhythms and rhymes – of Yeats's poetry, too, control and exhibit the Irish nationalist spirit by changing and negating the established traditions of English poetry (Golston 163). Yeats's poetics are chiefly influenced by his attempt to create an Irish form, albeit it being merely through resistance to the history of English poetics (Golston 149; North 26; Vendler 148). This attention to Yeats's nationalist forms – expressed in his flexible metrics and rhythms and in his rhymes – reveals how significant Irishness was to Yeats's poetic oeuvre, a quality which Ezra Pound would later encourage Yeats to abandon in order to be associated with modernist poetics.

Through "The Madness of King Goll," Yeats focuses Irish form as relying on a variation to the English formal tradition as well, this time, I suggest, drawing explicit attention to the poem's own form. In its fifth stanza the poem accentuates its own rhythm by having the speaker recount following "a tramping of tremendous feet," and comparing the sound of feet to the sound of an "old tympan" ("The Madness of King Goll" l. 54-5). Whereas the sound of feet is associated with humanity, the tympan is not. Inhumanity, though, is not presented as negative in the poem. The inhuman, which is associated with the woods and the space beyond the city – with the magic of Ireland, also stands in contrast with "feet," or metrical verse (*A Colder Eye* 51). The majority of lines in the poem are written in iambic tetrameter:

And **now** | I **wan** | der in | the **woods**

When **sum** | mer **gluts** | the **gold** | en bees,

Or **in** | au**tumn** | nal **so** | li**tudes**

A**rise** | the **leo** | pard-**co** | loured **trees**; ("The Madness of King Goll" l. 37-40).

However, the refrain, which is perceived as signifying madness, while also symbolizing the woods and therefore Ireland, is stretched beyond the pentameter: "*They* **will** | *not* **hush**, | *the* **leaves** | *a-***flu** | *tter* **round** | *me, the* | **beech leaves** | **old**" ("The Madness of King Goll" l. 6, l. 12). Though the line is predominantly iambic, the tetrameter of the other lines is doubled, constituting an iambic octameter with a truncated final foot. The poem keeps returning to the truncated refrain which implies a constant return to magical Ireland, a country beyond the real and beyond the pentameter (*A Colder Eye* 51).

Unlike "The Madness of King Goll," which is anchored in Irish history, Yeats's "The Lake Isle of Innisfree," published in the 1893 volume *The Rose*, is anchored in geography as it explicitly mentions as Irish location. Yet, it is perceived as "implicitly patriotic" because of its rhythm which modifies the English rhythmic tradition, much as "The Madness of King Goll" does (North 22-3). The poem is written in Celtic measures that follow "the six-beat iambic of [Yeats's] English friend Ernest Dowson" (Golston 174; North 26; *A Colder Eye* 53). However, Yeats stretches each line, adding an extra syllable (North 26; *A Colder Eye* 53). According to Kenner's scansion, the first line of the poem scans as predominantly iambic but begins with a dactyl which creates six feet, five of a duple meter and one of a triple meter: "**I** will a | **rise** and | **go now**, | and **go** | to **In** | nis**free**" (*A Colder Eye* 52). However, another option for scansion can highlight how Yeats's iambic poem becomes twice removed from the English tradition of iambic pentameter as it extends not only the iambic pentameter, but also Dowson's hexameter so to constitute an equally iambic and trochaic heptameter with a truncated final foot: "I **will** | a**rise** |

and **go** | **now**, and | **go** to | **In**nis | **free**" ("The Lake Isle of Innisfree" l. 1). Yeats states that "The

Lake Isle of Innisfree" is full of the rhythms of his "own music" which, because of the number of

trochees and iambs, bring England and Ireland to equality in terms of meter (*Autobiographies*

153). Yeats "had begun to loosen rhythm as an escape from rhetoric" and common forms

(*Autobiographies* 94; North 26). This "escape from rhetoric through the loosening of common

rhythms" becomes, in this poem, "a geographical escape" in which a "prosodic variation

acquires political significance" (North 26). Yeats does so by defining his freedom from English

rhythms, by extension defining what Irish rhythms are, too.

Much as the previous poems, Yeats's 1903 *In the Seven Woods,* too, is profoundly and

purposefully associated with Irishness because its production is fixed in Irish history and

materials, as well as in Irish locations (Holdeman 28). Both the collection and its opening poem

take their title from "something in the real world, the Seven Woods of Coole," the Galway estate

where Yeats "composed many of the volume's poems" (57). In titling the volume after a real

location, Yeats encourages a sense of trust that the volume will introduce poetry associated with

Irish history. First drafted "on sheets of blue Coole Park stationery," the poems in the volume are

physically and intrinsically linked to Ireland, being written in the seven woods, but also on the

seven woods' paper (57). The collection's subtitle, moreover, reinforces its Irishness by asserting

that the poems are "Chiefly of the Irish Heroic Age" (57-8). By anchoring his poems in real

locations, Yeats fortifies the factuality of the tales that the poems narrate, giving the volume a

sense of history.

The Irishness of Yeats's poetry is signaled not only by its titles and traces of its creative

process – writing which often took place on Irish land and on Irish paper – but by its physical

production and distribution as well. The press which published Yeats's *In the Seven Woods* was a

nationalistic project. The Dun Emer Press, which was run by Yeats's sisters, issued prospectuses

in 1903 which highlighted the industry's intention to employ "Irish hands," using only Irish

materials. The Press also announced that "everything as far as possible, is Irish" (Greaves 29;

Holdeman 51). Therefore, printed on the final page of *In the Seven Woods* is the colophon:

> Here ends In The Seven Woods, written by William
>
> Butler Yeats, printed, *upon paper made in Ireland*,
>
> And published by Elizabeth Corbet Yeats at the
>
> Dun Emer Press, in the house of Evelyn
>
> Gleeson at Dundrum *in the country of*
>
> *Dublin, Ireland* […] (48; emphasis mine).

Both Yeats and the Dun Emer Press emphasize the connection of the printing process to Ireland

by repeatedly mentioning the name of the country. This move "most clearly communicated Irish

nationalism" in relation to *In the Seven Woods* and the poems within it (48).

Yeats's poems are likewise Irish and nationalist in theme, as registered by various

scholars. "In the Seven Woods" conjures the sentiment of Irish nationalism in its subject matter

by introducing elements of Irish realism, symbolism, history, and myth (O'Connor 66, 69;

Essays and Introductions 173; Greaves 38). The poem "begins with a particularized speaker

reporting specific experiences from a specific location, alluding to specific historical events"

which are linked, in Yeats's mind, to the "Irish legends" that "move among known woods"

(Holdeman 58; *Essays and Introductions* 187; O'Connor 69-70). Yeats, at the time, was

concerned with the idea of personal utterance as a symbolist strategy that appeals to the Irish

peasant and creates a living, personal yet national, poetry (Greaves 28). The first-person speaker

assimilates readers into the mental space of Irish people on Irish land for the duration of the

poem, and therefore produces unity (38). Comparable to the manner in which Yeats generated

the entire volume as historical fact, is Yeats's choice to date the singular poem "August, 1902"

("In the Seven Woods"; Holdeman 58). By "revealing even the specific time" in which the poem

is spoken in history, Yeats compares images in the poem, such as the "lime-tree flowers" that

"actually flower in August at Coole," to historical time (Holdeman 61). This move "testifies to

the poet's concern for accurate details," which anchors readers in Irish contexts (61). Having

established the poem as embedded in Irish history, Yeats introduces the "Great Archer," a

mythical figure who is now a part of the poem's historically accurate world ("In the Seven

Woods" l. 12). Jupiter, the "Great Archer," serves to associate Ireland with myth, and to save

Ireland as the poem focuses on the image of "Pairc-na-lee" brings him back to a particular and

real Irish location (l. 14). The poem's signals, thus, suggest that Ireland as a real location is

intimately linked with mythical Ireland, so that the readers' experience of both realism and myth

is engrained in historical, accurate Ireland, which is the main intention of the poet.

The address to a female figure in the last quatrain of "In the Seven Woods" represents the

poet's commitment to Ireland and reinforces Yeats's nationalism, associating Yeats's poem with

the Irish poetic tradition of the aisling: the imagining of Ireland as a woman. Daniel Corkery

writes that "the vision the poet sees, […] is always the spirit of Ireland as a majestic and radiant

maiden" (Boland 143-4). Although the poem was written in Lady Gregory's establishment, other

elements in the poem illuminate how the poem serves as allegiance to Ireland rather than to a

particular person. While the address to "her wild heart" can signify allegiance to Lady Gregory,

Ireland and the Irish were commonly represented as female, especially with relation to their

perception as "the epitome of creativity" ("In the Seven Woods" l. 11; Holdeman 58;

Mahaffey104). The "fusion of national and feminine," and "the interpretation of one by the

other," are inevitable within the Irish tradition of the aisling lyric (Boland 143, 144). This device is so common amongst Irish poets that it may seem like there is no other way to present Ireland in poetry (Vendler 105; Boland 143, 144). The introduction of Ireland's political status as a land dominated by England in the second quatrain through the reference to "Tara," an "ancient seat of Irish kings," further validates the poem's preoccupation with the idea of Ireland as a woman ("In the Seven Woods" l. 6; *Norton Anthology* 147). More than exemplifying loyalty to a specific female, then, Yeats's early symbolist poetry exemplifies alliance to a "female nation," which, considering the other Irish elements in "In the Seven Woods" and the tradition of the aisling, is Ireland (Mahaffey 104; Holdeman 58).

However, Yeats's poetry is not only Irish in theme; Yeats's formal work, I offer, also signifies Irishness. Yeats defines the form of "In the Seven Woods" as Irish, again by altering an English form so as to free him from the English tradition. The poem is a sonnet, originally an Italian form that became closely "associated with the essential English tradition" (Vendler 147). Yet, in my reading, Yeats manages to turn the sonnet Irish (147). Being central to the English tradition, the sonnet "compelled from Yeats both his literary allegiance and his nationalist disobedience," locating Yeats in the paradoxical state of belonging to a literary tradition that dominates his nation (147). While "Yeats's choice of form reveals his [English] influences," the manner in which Yeats develops the form demonstrates "his independence" (Callaghan 155). By unrhyming "In the Seven Woods," Yeats turns the sonnet un-English and emphasizes the tension between his experience with the English poetic tradition and his identity (Vendler 147). The unrhymed sonnet, along with the ballad, persisted throughout Yeats's poetic career, becoming a recognizable form (249). The unrhymed sonnet marks Yeats's paradox of being loyal both to Ireland and to his earlier romantic verse (Holdeman 58; Vendler 249). The paradox of the

unrhymed sonnet reflects the Irish-English quarrel that also appears in the parabolic structure of

the poem: in the "contrast between the pastoral pigeons and bees of the Seven Woods and the

poet's political bitterness" and "the English vandalizing of Tara" (Vendler 249). By breaking the

sonnet's traditional rhyme scheme while preserving the sonnet structure, Yeats subverts the

English poetic tradition and begins creating a sonnet that is Irish (Vendler 147).

Although the sonnet's status as unrhymed liberates Yeats's "In the Seven Woods" from

England, the one sporadic rhyme also paradoxically reinforces Yeats's freedom from the English

poetic forms. Many English poets have long advocated against "the troublesome and modern

bondage of rhyming" (Milton 55), associating it with "prison chains" (*Sound Intentions* 4).

Rhyme imposes and implies a fundamental constraint (Hollander 117). Yeats rhymes "the

unavailing outcries and the old bitterness" in the fourth line with "Tara uprooted, and new

commonness" in the sixth ("In the Seven Woods" l. 4, 6). The feeling of bitterness becomes

sonically associated with the Irish reign being displaced, and with the English reign over Ireland.

The importance of this rhyme goes further than its juxtaposition of the content of these two lines

since the limitation of rhyme can be seen as engendering, paradoxically, "a kind of freedom"

(Hollander 118). By employing the rhyming pair, Yeats reinforces his freedom as he takes the

power to decide which lines need rhyme. The function of the sporadic rhyme that Yeats employs

is twofold: first, within an unrhymed poem it formally traps the Irish under English rule. Second,

it signifies Yeats's freedom as he is able to unrhyme a sonnet yet use rhyme sporadically and

liberally.

"In the Seven Woods," along with other early poems, diverges from Yeats's English style

and marks Yeats's desertion of "feet or syllables" (Goodwin 80). This experiment exemplifies

the "flexible, dramatic style Yeats had recently begun to evolve" and would influence and

govern "the structures of Yeats's later poetic books" in the way they continued to express

nationalist form (Goodwin 75; Holdeman 58, 62). While Yeats weakened his intentional

Irishness when spending time with expatriate Ezra Pound, Yeats's later poetry, as he leaves

Pound's influence behind, returns again to a poetics of Irishness (*Modernist Poetics of History*

12).

"The Second Coming" published in 1921 in *Michael Roberts and the Dancer*, which is

known for its Romantic echoes, is yet another one of Yeats's experiments with freeing himself

from the English tradition. While George Bornstein argues that "'The Second Coming' is

romantic in more than form" since "it is shot through with Blakean and Shelleyan echoes in

theme and diction," his implicit suggestion that it is romantic in form as well is disputable

(*Poetic Remaking* 64). Abounding in Romantic imagery, Percy Bysshe Shelley's "Ozymandias"

and William Blake's *Book of Urizen* lurk behind Yeats's poem (*Poetic Remaking* 64-5).

However, Yeats, who "favored localism," "bemoaned the richness lost to Shelley and Blake by

inadequate mythologies and sought to correct romanticism by fastening it to the Irish

countryside" (*Poetic Remaking* 7). Yeats "corrected" Shelley formally, as well. The lines in the

poem often vary from iambic pentameter, and the rhymes are sporadic, so that the poem never

reaches a known closed form. Vendler suggests a reading of the poem as an attempt at a sonnet

that is unraveled – the first octave is followed by two attempts of writing an octave which add up

to fourteen lines (173). Though the only indication of the poem's attempt at being a sonnet is its

echo of "Ozymandias," Vendler's argument that the poem is steering away from an English

tradition "in an almost 'Irish' way" "yet survive[s]" (Vendler 173; Shelley l. 7).

The changes and challenges to the sonnet and the iambic pentameter that Yeats

demonstrates are linked to aspects of Irish nationalism in Yeats's poetry because they represent

liberty, but also since they unveil, together with the aisling tradition, what Vendler calls Yeats's "wild style" (Vendler 151). The rearrangement of poems in the 1908 *Collected Works* emphasizes the relation between three poems that establish Yeats's conception of wilderness in Ireland and in his style, which is otherwise difficult to detect in the 1903 *In the Seven Woods*. In the 1908 edition, "The Harp of Aegnus," yet another unrhymed Irish sonnet which Vendler asserts to be Yeats's first, is linked to "In the Seven Woods" not only because of its structure, but through the 1903 poem "Baile and Aillinn," in which the story of Edain and Aengus repeats (Vendler 156). The arrangement of poems highlights how the introduction of "Quiet" in both poems is similar (Greaves 45; Vendler 396). Both poems present Quiet as having a "wild heart" (Greaves 45). Yeats's fascination with "wild" and "wilderness" exemplifies in these poems Yeats's "wild style" that recalls the "Irish Pegasus who was to be let loose" from "The Fascination of What is Difficult," and matches Yeats's "fierce nation," as well as "the old Irish poets [who] wove life into life thereby giving to the wildest & strangest romance" (Vendler 151; Greaves 45; Yeats, *Letters* 92). Yeats's fascination with wilderness occupies his forms as well. Yeats's habit of breaking the sonnet form in rhyme, and breaking the meter of other poems, contributes to his "wild style" and "magical controls," which link content and form to make his poetics Irish (Vendler 149).[7]

    Yeats makes his poems formally Irish by breaking free, even if in seemingly insignificant ways, from the English poetic tradition of metrical verse and closed forms (Vendler 173). This freedom goes beyond poetic freedom to signify Irish freedom. In their rhythms and rhymes, thesepoems celebrate "the concept of negative freedom" by being Irish insofar as they can "open

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[7] For example, Vendler discusses how in "High Talk," Yeats's last sonnet which is spoken by "a persona named Malachi," is written in lines of fifteen syllables "because Malachi has fifteen-foot stilts" (149-50).

a tiny hole in the English fabric" (North 26). Negative freedom as theorized by Isaiah Berlin, is

"simply the area within which a man can do what he wants" (7). In this sense, Yeats merely

defies the English traditional forms so to create an Irish form defined by this negation, thus

synecdochally establishing the freedom of Ireland from England. Since, according to Berlin,

being free from oppression is "not being interfered with by others," by poetically engaging with

Yeats's liberation from English poetics, Pound later critiques Yeats's Irish poetics (Berlin 8).

The importance of form, as well as content, as vehicles for nationalist poetics reinforce Yeats's

identity as a nationalist poet who, as he wrote of himself, ideologically resists "international art"

(Golston 158).

      Yeats's nationalist poetics prompted Pound, a poet who celebrates "the whole people," to

engage in critique and adjustment of Yeats's poetic and nationalist ideals through the allusive

form of Pound's own poetry (Golston 158; North 4). Pound, who viewed his nation of origin as a

"problem" and "a 'virus, the bacillus of the land in my blood'," was in the habit of criticizing

other poets, more contemporary than Yeats, for their nationalism. For instance, Pound

condemned his fellow poet T.S. Eliot for being plagued by the "disease of Americanism," and

clarified his opinions in poetry while editing Eliot's *The Waste Land* by eliminating several

American elements and allusions from the poem (Badenhausen 23, 35). Having formed such an

opinion of his nation, Pound escaped it and moved to England, where, in 1909, he met Yeats

(*Stone Cottage* 12, 267). Being on the "other side of the Atlantic," Pound was "able to read

Whitman" for the first time, calling Whitman "America's poet" ("What I feel about Walt

Whitman" 191). Although Pound admits to "using [Whitman's] rhythms," he also asserts that he

reads Whitman's poetry "with acute pain" and proceeds to disassociate himself from Whitman

(191, 192). But even the move to England did not solve Pound's struggles with what he perceived as the disease of Americanism.

Pound found the nationalist disease to be English as well. Even an American poet in England, Eliot, was blamed by Pound with anchoring his poem *The Waste Land* in British elements, such as allusions to Chaucer, Shakespeare, and Tennyson (Badenhausen 81). Pound later claimed to "'have not the slightest interest in England,' for Englishmen don't keep their word, the country will not have a hand in shaping future civilizations, and all its readers want are outdated poetry and imitations" (80). Disappointed in the "British literary marketplace," and refusing to participate in the English imitation culture that he faulted Eliot with, Pound "signaled his goodbye to England in 1920 with *Hugh Selwyn Mauberley*" (Badenhausen 35, 80). The reasons behind Pound's decision to leave England and America reveal the intrinsic link he marks between poetry and nationality, and later between poetry and nationalism. In accordance with his poetry, which included poetic traditions of "Italian poets like Dante, classical ones like Homer or Ovid, and Chinese ones like Li Po," Pound became more cosmopolitan, moving to, and leaving, places like England, America, Paris, and Italy (*Poetic Remaking* 8). Though Pound's poetry eventually became international in themes, syntax and form, he began by observing Yeats's nationalist forms and seeking to make them international.

Pound's "La Fraisne" and "Piere Vidal Old" formally and thematically allude to several of Yeats's nationalist poems which have been considered above. In the "Note Precedent to 'La Fraisne'" Pound "informs the reader that the poem was heavily written under Yeats's influence, with the 'mood' of his Celtic Twilight stories thoroughly in mind" (Faherty 99, 100; *Eminent Domain* 58; "A Vision of Ezra Pound" 253; *Stone Cottage* 11). While Pound was affected by Celtic elements such as myth, history, tone, and imagery that Yeats employed, he distanced his

poetics from the nationalist dimension of Yeats's work. By engaging with Yeats's myths and narratives used in "The Madness of King Goll" and "In the Seven Woods," Pound thematically alludes to these specific poems. Doing so allows Pound to deconstruct Yeats's forms and narratives by way of forms. Although Pound asserted that this poem is written in a Celtic mood, seemingly cooperating with Yeats on writing nationalist Irish poetry, Pound's poems result in a subversion of the Irish and a turn to a more cosmopolitan kind of poetry.

Pound extracts the Irishness from Yeats's poetry through translation and transposition. Like Yeats's "The Madness of King Goll," "La Fraisne" offers the narrative of a speaker who "once lived [a] terribly regal [life], quite the opposite of [his] present condition" (Faherty 100). This forms a thematic allusion. However, Yeats's speaker is King Goll – a fundamentally Irish speaker – whereas Pound's speaker is not. As Pound notes in the Note Precedent, his speaker is not a "Celtic King but […] the troubadour Bisclavret – whose story is not unlike that of Piere Vidal, 'the fool par excellence of all Provence'" (Faherty 101; "Piere Vidal" 30). Pound's chosen title for the poem, too, presents a paradox: "La Fraisne," old Provençal for ash, seemingly captures the Celtic nature of Pound's allusion to Yeats's poetry since the ash tree is a Celtic element for Yeats (*Eminent Domain* 58; *Essays and Introductions* 175). However, Pound translates the ash tree into another language, and by doing so he revises the Irishness of Yeats's image. By translating the Irish ash tree into Old Occitan, Pound transplants the poem into another location and another time, making this Irish motif extinct as the language was no longer spoken when Pound and Yeats were writing (Mahaffey 104). This revises Pound's explicit acknowledgment of the Irish influence on his poem as he consciously displaces the Irish speaker and turns him Provençal.

Pound continues to transform Yeats's Irish elements into international ones through geographical translation. Having already translated and transplanted Yeats's King Goll into a Provençal troubadour and changed the location of the poem from the Seven Woods by Coole to Provence, Pound proceeds to specify the alterations of the locale of his poem. While Yeats's poem settles with the isolated image of "A cloudy quiver over Pairc-na-lee" that is the result of the actions the Irish "Great Archer" takes to save Ireland, Pound's speaker, too, concludes the opening sonnet but begins the love story in the rest of the poem "By the still pool of Mar-nan-otha," where he finds his bride ("In the Seven Woods l. 12-14; "La Fraisne" l. 13-14). The "double hyphenated" "Mar-nan-otha" deliberately sounds Celtic as Yeats's use of "Clooth-na-Bare" in "Red Hanrahan's Song about Ireland," or "Pairc-na-lee" in "In the Seven Woods" (Faherty 101). Yet, unlike Yeats's "Pairc-na-lee" which is an existing Irish location, Pound's "Mar-nan-otha" is an imaginary place. By contrasting the quivering cloud in Ireland with a "still pool" in an imaginary land, Pound dislocates Yeats's Irish poem not only to France but to anywhere else, turning it, if not international, at least not Irish or devoted to one nation.

Pound's "Piere Vidal Old" is similar to "La Fraisne" and echoes Yeats's "The Madness of King Goll." Although "Piere Vidal" does not depict the narrative of a hero, it is indeed, like "La Fraisne," a narrative about a person who went mad for love. Pound's narrative and its central figure in "Piere Vidal" mirrors Yeats's in "King Goll," but whereas Yeats anchors his poem as historical fact, Pound highlights his poem's fictional aspect (McDougal 46). As Pound explains in his introduction to the poem, Piere is "the fool *par excellence* of all Provence," and the poem recounts his tale of "how he ran mad, as a wolf, because of his love for Loba of Penautier" ("Piere Vidal Old" l. 30). Competing with King Goll, who has befriended a "grey wolf," Piere Vidal becomes "as strong" as "the king wolf" causing even "the grey pack" to fear him ("The

Madness of King Goll" l. 45; Faherty 101; "Piere Vidal Old" l. 8, 13). By rewriting King Goll

and establishing a French hero, who is better than King Goll and his grey wolf, in the poem,

Pound juxtaposes the two poems, seemingly conquering Ireland and the magical Irish woods.

However, the thematic transformation of Yeats's Irish nationalism in Pound's poetry does

not suffice. Importantly, in my reading, Pound also formally and rhythmically alludes to Yeats's

poems – "The Madness of King Goll" and "In the Seven Woods" – by developing "La Fraisne"

as a free-versed sonnet form. "La Fraisne," too, formally takes after Yeats's "In the Seven

Woods" and transforms again the changes Yeats had first performed on the sonnet form to make

it Irish. Beginning with three rhyming quatrains (rhymed XAAX), "La Fraisne" resembles a

Shakespearean sonnet that goes against Yeats's unrhymed form and presses it beyond Irishness,

forcing it back into the English tradition. The structure is reinforced by the theme of the poem.

Being a melting pot of Yeats's two poems, "La Fraisne" borrows its depictions of madness from

"The Madness of King Goll" and derives its love address from "In the Seven Woods." While the

woman in "In the Seven Woods" represents Ireland, Pound exchanges the Irish aisling for a true

woman, "a bride," who had passed away ("La Fraisne" l. 14, 24). This literalization of the image

of the woman as representing Ireland to a woman who stands for the classic love interest reverses

the Irish theme of Yeats's poem. With the metaphorical meaning of Ireland as a woman

removed, Pound establishes his own poem as a sonnet in subject and form. Later, Pound allows

for the theme of madness from "King Goll" to inform not only the poem's content, but its form.

The madness first enters the form through the abandonment of consistent stanzas, and then

through the abandonment of lines and words by introducing "the most important dots in English

poetry" to break the sentence structure (*Eminent Domain* 59):

Once there was a woman . . .

. . . but I forget . . . she was . .

. . . I hope she will not come again.

. . . I do not remember . . . . .

I think she hurt me once, but . .

That was very long ago.

I do not like to remember things any more ("La Fraisne" l. 42-8).

By doing so, Pound deconstructs the sonnet structure that persists for three quatrains, creating the experience of the speaker driven mad by love for an actual woman. This might be said to create a "bewildered" sonnet which aligns with Yeats's "wild style" as Pound's speaker, like Yeats's, settles in the woods (Hickman).

Although Pound's speaker in "La Fraisne," like Yeats's in "In the Seven Woods," escapes the sonnet to the "ash wood" – an Irish escape – Pound's poem criticizes the Irish elements from Yeats's poem by using them and formally molding them to his poem's needs ("La Fraisne" l. 9). While the speaker of "In the Seven Woods" has "put away / The unavailing outcries" of Ireland and has forgot about "Tara uprooted" and the "crying about the streets," of Ireland, Pound uses the same diction to describe something different ("In the Seven Woods" l. 3-7; *Eminent Domain* 59). Pound's speaker has "put aside this folly" of old age and of grief and seeks to "forget" his love ("La Fraisne" l. 3-4, 7, 24, 28, 43). Although eventually Pound's *Cantos* will be "a development of Yeats's desire to steep his poetry in the traditions of the past," Pound's earlier poems, like "La Fraisne," are governed by ideas of forgetting (*Modernist Poetics*

of History 22). "I do not like to remember things any more," writes Pound's speaker so to undermine Yeats's wish to remember the Irish past in writing "The Madness of King Goll" ("La Fraisne" l. 48). The imagery of the will to forget is initiated in the third line of both poems, spanning from the penultimate line of the first quatrain to that of the second. However, while Yeats's speaker flees to the woods to find peace, allowing the sonnet to conclude, Pound's speaker is unsuccessful in escaping "all folly and all grief" ("La Fraisne l. 24). This attempt at escape begins in the third line with "I have put aside this folly and the cold" and repeats four more times throughout the sonnet, leaving the sonnet unconcluded (l. 3, 7, 24, 28). Pound constantly repeats the attempts at escape, past the sonnet length, at which point the sonnet form becomes mad, and turns into a long, free-versed, sporadic-rhymed poem.

Whereas Yeats's "The Madness of King Goll" presents six twelve-line stanzas, the last line of each being a refrain, Pound manages to sustain his quatrain structure for three stanzas only. After these three stanzas the structure falls apart, becoming several strophes interwoven with refrains. Pound's refrain, too, creates a dialogue with Yeats's poetics by alluding to Yeats's own refrain (*Eminent Domain* 58). The refrain in "La Fraisne" repeats Yeats's thematically, semantically, and formally as it includes Irish pastoral elements – Pound's "Naught but the wind that flutters in the leaves" echoes Yeats's "*They will not hush, the leaves a-flutter round me, the beech leaves old*" ("La Fraisne l. 19; "The Madness of King Goll l. 12). Yet the form of Pound's refrain quarrels with, undermines, and corrects Yeats's Irish refrain as Pound changes its number of metrical feet. It is Pound's refrain that returns, against his free-versed poem and Yeats's modified iambic octameter in his refrain ("*They **will** | not **hush,** | the **leaves** | a-**flu** | tter **round** | me, the | **beech leaves** | old*") to the traditional pentameter ("**Naught** but | the **wind** | that **flu** |tters

in | <u>the **leaves**</u>").[8] Although not fully iambic, Pound takes Yeats's iambic octameter and shortens

it to fit the conventional five feet. By thematically alluding to Yeats's rather free-versed refrain

and turning it back to iambic pentameter, Pound reinforces the English literary tradition from

which Yeats wished to escape, upon Yeats's Irish verse, correcting its form. This, together with

the elaboration of the sonnet, deconstructs Yeats's form in "The Madness of King Goll," since

Pound imitates the poem thematically but withdraws its Irish structure, encouraging Yeats to

participate in the cosmopolitan modernist conversation.

In "La Fraisne" Pound completely reverses the rhythm and form of Yeats's "The

Madness of King Goll." The stanzas in "King Goll," as previously demonstrated, are of a

consistent number of lines. The majority of the poem's lines also present the metrical regularity

of iambic tetrameter. "La Fraisne" presents the opposite structure. After attempting to build a

sonnet for three quatrains, much as Yeats did in "In the Seven Woods" as well as in "The

Madness of King Goll" by producing several twelve-lined sonnets, Pound "unravels" the three

consistent stanzas in the poem and proceeds with strophes that consist of free-verse lines

(Vendler 147). Transforming the narrative of "King Goll" to a form that lacks metrical and

stanzaic structure, Pound undermines Yeats's organized Irish tetrameter, which was influenced

by Jonathan Swift and found useful for Yeats's politics (214). Much as Pound composes a

Yeatsian refrain in the English iambic pentameter, he also reconstructs a Yeatsian closed-form

poem that expresses, at least to Yeats, an Irish form, in free verse.

Formally completing "La Fraisne," "Piere Vidal Old" also completes Pound's critique of

Yeats's "wild style[d]" sonnet form, as Pound aims for a "wild style" of his own (Vendler 151).

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[8] Though this is not a perfect iambic line, the meter of the line is based upon the type of the majority of feet. Out of five feet (separated by "|"), the three that are underlined are iambic.

"Piere Vidal Old" is constructed of ten six-lined stanzas and an eleventh longer strophe that resembles the final deconstructed strophe of "La Fraisne" in its use of dots. Each stanza is rhymed XAXAXA, echoing the extended ballad form used in a poem by another Irish writer, Oscar Wilde's "The Ballad of Reading Gaol." Also written as multiple sestets, each stanza recalls the final part of a Petrarchan Italian sonnet, which in the final strophe falls apart. By echoing Wilde, "Piere Vidal Old" establishes itself as formally Irish, while simultaneously referring back to the Petrarchan sonnet tradition that began in Italy. Creating a dialogue between two poetic traditions, Pound encourages a cosmopolitan poetics that moves between Irish and Italian forms.

However, Yeats's own ballads are rarely written in the common meter (Vendler 138). Instead, he opts to write them in dimeter or tetrameter so to distance his ballads from the English tradition (138). Considering that the ballad was one of the "two formats […] that stayed steadily with [Yeats] all his life," when Pound chooses to compose an extended ballad, which is inspired by Yeatsian themes, in iambic pentameter, he thus takes away Yeats's Irishness in form (Vendler 147; *Poetic Remaking* 68). Similar to Pound's strategy in "La Fraisne," his poem "Piere Vidal Old" hints at Yeats's Irish themes and forms. However, this time Pound's poem also hints at, and corrects, a larger Irish formal scope – the ballad – indicating Pound's quarrel as not only focused on Yeats's nationalism, but on Irish nationalism in general. Pound alludes here to two Irish poets and transposes their poetry to different cultures, revising their forms to the English iambic pentameter and to the Italian sonnet tradition. Pound, thus, internationalizes Yeats's themes and forms by transforming them into a polyglot, or international, poetics.

Although Pound evokes Yeats's distinctly Irish poems both thematically and formally, his use of formal allusions to Yeats's rhythm, meter, form, and rhyme, diverges from the poems'

Irishness and, while appreciating Yeats's abilities to create the Celtic Twilight, criticizes Yeats's poetics for their "nationalist agendas" (Golston 46). Believing that "there is no fine literature without nationality" and wishing to stand up for Ireland, Yeats strove to create poetry that is Irish not only in themes, but in forms (*Poetic Remaking* 7). He did so by extending and changing the forms, rhythms, and rhymes that he had inherited from the poetic tradition that, at least through language, he was a part of. Thus, Yeats created Irish forms that suggest freedom from the English tradition and go beyond it into the mythical Irish world. Pound transforms Yeats's poetry into poetry that belongs to the English and the Provençal traditions by bending Yeats's lines so that they are "dented by the irreversible impact of the foreign" in an attempt to welcome him into the modernist movement (Saussy 122). By alluding to Yeats's poetry in terms of nationalism, and attempting to cosmopolitanize it, Pound began a sort of "collaboration and commentary in regard to nationalism in poetry with Irish poet William Butler Yeats" (Badenhausen 70). Yeats, who preferred to write locally, was among the poets critiqued by Pound because of their attachment to a nationalistic poetics (*Poetic Remaking* 7). Pound, here, began with Yeats a conversation about the nationalist aspect of poetry, through poetry. Later, Yeats began being influenced by Pound as well, but eventually "moved away from Pound's influence in the latter part of his life" to return "to the inversions that Pound had once persuaded him to avoid" (Goodwin 53). The conversation Pound began here, then, will continue and evolve with Yeats's poetry, and its focus on form will in fact develop to become a profound conversation through, and about, the form of modernist poetry.

"OR IS IT MY TONGUE THAT WRONGS YOU?":[9]

EZRA POUND AND W.B. YEATS'S COLLABORATION AND CRITICISM IN/ON POETIC FORM

"I would make verse in your fashion […]"
(Ezra Pound, "Homage to Sextus Propertius" XII)

Starting with his earliest published poems, Pound initiated a dialogue with Yeats's work, focusing on its nationalism, by formally and thematically alluding to Yeats's earlier verse ("A Vision of Ezra Pound" 253). In 1910, "Pound quoted [Yeats's] 'No Second Troy' in a letter to a friend in Paris, adding that [it suggested for him] 'the spirit of the new things as I saw them in London'" (*Stone Cottage* 17). Pound proceeds to declare himself and Yeats as part of the same movement, "with *aims* very nearly identical," and reads Yeats as having created "new air" on his own, stating that "there had been no 'influence'" on Pound's part such that they had arrived independently at the same modernist poetics before they collaborated (17). Thereafter, the two poets began to develop a bidirectional poetic, as well as a personal, relationship (Rees 575). Pound met Yeats in 1909 and was invited to attend Yeats's "Monday Evenings – London's most exclusive society of poets" (*Stone Cottage* 12). They later formed a smaller artistic partnership — "The Order of the Brothers Minor"— which included only themselves (x). This community was intimate and intense; Pound and Yeats spent "months at a time" together in a Sussex cottage during three winters from 1913 to 1916 (*Stone Cottage* x, xi, 10; Murphy 231). During these winters they began "influencing" each other directly: Pound became interested in Yeats's occult studies, while Yeats's sense of modernism evolved as he encountered Pound's work in Imagism

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[9] Pound, Ezra. "Homage to Sextus Propertius." p. 229.

and Vorticism (*Stone Cottage* xi-xii). Yet their attention to each other's work was more than

collaborative: throughout the 1910s, Pound and Yeats continued to comment on one another's

poetry by way of their poetics, especially through their rhythms, extending what began as

Pound's critique of Yeats's nationalism within Pound's own poetry into a dialogue between the

two poets.

However, by the time Pound left Stone Cottage, the poets no longer regarded their poetry

as "part of the same movement"; and it was not until their joint vacation in Pound's residence in

Rapallo, Italy, in 1928, that they would again spend a significant amount of time in each other's

company – Pound's company, for Yeats, "was a huge part of Rapallo's appeal" and indicated the

need for poetic community (*Stone Cottage* xi; Goodwin 53; Arrington 270; "A Vision of Ezra

Pound" 257). By that time, their ideas of what aspects of poetry rendered it "modernist" were

more distinct, and although both addressed "the issue of rhythm throughout [their] career[s],"

there were also "important differences" between the two (Golston 146). Yet as Paul suggests,

"despite differences between the two poets on matters of politics, poetics, and even the

relationships between this world and the next, their work was mutually influential" ("A Vision of

Ezra Pound" 253). In Rapallo, both poets were working on larger projects: Pound was writing

the *Cantos* while Yeats was rewriting his *Vision,* attaching his "A Packet for Ezra Pound" as its

introduction, indicating the importance of their colloquy to his work on the project.[10] Through

allusions to Pound in *A Vision*, Yeats offers a critique of Pound's use of the avant-garde idiom

and the poetics of historiography in the *Cantos.* Yet the two projects are ultimately very similar

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[10] In an endnote to her "A Vision of Ezra Pound," Catherine E. Paul specifies that "by the time this material was compiled into *A Vision B,* Pound had also published *A Draft of XXX Cantos* (1930), *Eleven New Cantos, XXXI-XLI* (1934), and *The Fifth Decad of Cantos* (1937). […] Since Yeats says in *A Vision B* that "there are now forty-nine," we much imagine that if he was not mistaken, he was basing this number on a conversation with Pound about poems written and/or forthcoming (267).

and attest to Yeats's and Pound's mutual influence, despite their distrust of each other's work at the time, as though those very projects might lead them to betray the poetic ideals they earlier shared and created collaboratively. Pound and Yeats thus pursued a bidirectional literary conversation about poetics and criticism and expanded it by formally and thematically alluding to each other's poetry within their poetics. Accordingly, they developed from their initial identities as poets and critics, to what I would call, adapting Kindley's term, and revising its definition which refers to poets writing criticism about poetry, "poet-critics": poets who converse about poetry by way of poetry (*Poet-Critics* 9).[11]

The time together at Stone Cottage was pivotal for both poets.[12] Pound, who admired the early Yeats, but critiqued the Irish nationalism he found informing Yeats's poetry, deemed Yeats, though twenty years his elder, "still adaptable" (*Eminent Domain* 62, 63).[13] It was at Stone Cottage that Pound began editing Yeats's work, and the two began working on Japanese Noh plays together (*Eminent Domain* 63, 64; *Stone Cottage* 198). Through editing Yeats's poetry, as Ellmann suggests, Pound worked to modernize Yeats (*Eminent Domain* 64). Pound's editorial suggestions, however, were not initially welcomed: When Pound, for instance, modified Yeats's "Fallen Majesty," deleting part of the final line and changing Yeats's "always erratic" punctuation, Yeats protested and sought to restore the removed "as it were," "for rhythm's sake," foreshadowing his later response to Pound within his own poetry (*Eminent Domain* 64-5; *Poetic Remaking* 62). Through editing and critiquing Yeats's poems, Pound became a chief influence on Yeats, helping to usher in Yeats's second period (Goodwin 15, 75).

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[11] For an exploration of the idea of the poet-critic from a cultural perspective see Kindley, *Poet-Critics and the Administration of Culture.*

[12] For a complete account of Pound's and Yeats's time together in Stone Cottage see Longenbach, *Stone Cottage: Pound, Yeats, and Modernism.*

[13] Pound's assessment of Yeats's adaptability contradicted the verdict of James Joyce who, in 1902, found "Yeats too old to be helped" (*Eminent Domain* 57).

Yet the initial reason behind Pound's changes to Yeats's "Fallen Majesty" was also rhythmic. Yeats's original line consists of thirteen syllables, scanning approximately iambic: "Once **walked** a **thing** that **seemed** as it **were** a **bur**ning **cloud**" (*Eminent Domain* 64). The most notable function of the line is the simile: the "thing" that walked is compared to a "burning cloud." However, Yeats's original line includes two mechanisms for creating a simile, "seemed" and "as it were" (*Eminent Domain* 64). The double similaic device disrupts the line's rhythmic flow as it creates semantic redundancy. By removing the superfluous "as it were," Pound simplifies the flow of the line, allowing it to rest only when arriving at the end of the line. Pound also removes the repetition, in keeping with the principle articulated in the context of his work on Imagism that poets should use "absolutely no word that does not contribute to the presentation," so to create "poetry that is hard and clear, never blurred nor indefinite" (*Pavannes* 95; *Some Imagist Poets* vii).

Accordingly, Pound reorganizes Yeats's line, turning "once walked a thing" to "a thing once walked" (*Eminent Domain* 64; "Fallen Majesty" l. 8). This change, too, represents Pound's ideal that poetry should follow the natural order of syntax. By 1910, Yeats had acknowledged in a letter to Thomas McDonagh that "one should never use inversion to get one out of a difficulty but only if at all when it gives one some new emphasis or some new cadence," justifying his inversion in "Fallen Majesty" by his turn away from the iambic (Yeats, *Letters* 1326). Albeit having recognized the "new note" in Yeats's poetry in 1910, it was only in "The Later Yeats" (1914) that Pound asserted that Yeats "has driven out the inversion and written with prose directness" (66). Scanning Pound's version of the line, it appears that Yeats's iambs are now perfected: "Where**on** a **thing** once **walked** that **seemed** a **burn**ing **cloud**" ("Fallen Majesty" l.

8). Pound's editorial work, then, reflects the poetic ideals which he brings to bear upon Yeats's

lyrics.

       In 1913, Yeats wrote to Lady Gregory that Pound "helps me to get back to the definite

and concrete, away from modern abstractions" (Yeats, *Letters* 2053). Yeats proceeded to admit

that "to talk over a poem with [Pound] is like getting [Lady Gregory] to put a sentence into

dialect. All becomes clear and natural" (Goodwin xv). This kind of counsel from Pound, who

took note of Yeats's "new lyrics" as early as in 1910, encouraged Yeats to focus on the formal

aspects of his poetry, attending to the image and stripping "English poetry of its perdamnable

rhetoric," as Pound said of Yeats earlier, in 1911, and allowing Yeats to move "in the direction

of Pound's principles" (Goodwin 82, 94; *Pavannes* 107; *Stone Cottage* 17). There is, indeed, "a

considerable resemblance between Yeats's practice [in the second period] and Pound's theory as

expressed in, for instance, the Imagist Manifesto and 'A Few Don'ts'" (Goodwin 81; "The Later

Yeats" 65; Rees 580). Throughout 1911, Pound continued to praise Yeats's transformation,

applauding him for boiling "away all that is not poetic" according to the Imagist movement

(Goodwin 82; *Pavannes* 107). By the final poem of Yeats's 1914 volume *Responsibilities*, Pound

"remarked that Yeats had at last become" not only "a classic in his own lifetime," but also "a

modern poet" (*Eminent Domain* 67; Goodwin 82; *Pavannes* 107).[14]

       Yeats's *Responsibilities* (1914), perhaps the volume most immediately influenced by

Pound, highlights its attention to formal matters, not only in individual poems, but also in the

volume's structure (*Stone Cottage* 254). The volume opens with the poem "Introductory

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[14] Becoming "a modern poet" was high praise in Pound's mind, and he later complimented T.S. Eliot in a 1914 letter to Harriet Monroe, pronouncing that "I was jolly well right about Eliot. He has sent in the best poem I have yet had or seen from an American. PRAY GOD IT BE NOT A SINGLE AND UNIQUE SUCCESS […]. He is the only American I know of who has made what I can call adequate preparation for writing. He has actually trained himself and modernized himself on his own. The rest of the promising young have done one or the other but never both (most of the swine have done neither). […] remember the date (1914) on the calendar" (Pound, *Letters* 40).

Rhymes," and, coming full circle, ends with a poem titled "Closing *Rhyme*" (emphasis mine).

Both poems were written "during the winter of 1913/1914," when Pound and Yeats were in

Sussex (Goodwin 90, 91). In these poems, Yeats takes Pound's advice, which reiterates that "a

rhyme must have in it some slight element of surprise if it is to give pleasure" (*Pavannes* 100).[15]

Both poems, then, begin with a consistent rhyme scheme which collapses as the poems develop.

"Introductory Rhymes" begins with a simple ABC rhyme scheme:

*Pardon, old fathers, if you still **remain.***	A
*Somewhere in ear-shot for the story's **end,***	B
*Old Dublin merchant 'free of the ten and **four'***	C
*Or trading out of Galway into **Spain;***	A
*Old country scholar, Robert Emmet's **friend'***	B
*A hundred-year-old memory to the **poor;*** (l. 1-6).	C

However, the rhyme scheme repeats only twice, before missing the A rhyme and introducing

another rhyme instead: "*Merchant and scholar who have left me **blood***" (l. 7). The ABC rhyme

scheme does not repeat again in the remaining sixteen lines of the poem.

Yeats's final poem of the volume also uses a rhyme scheme that engages an "element of

surprise" (*Pavannes* 100). "Closing Rhyme" opens with two quatrains, rhyming ABAB CDCD:

*While I, from that reed-throated **whisperer***	A
*Who comes at need, although not now as **once***	B
*A clear articulation in the **air,***	A

---

[15] In 1909, Yeats complained about his "Fascination of What's Difficult," expressing that "it spoils spontaneity and pleasure and it wastes time. Repeat the line ending 'difficult' three times, and rhyme on bolt, exult, colt, jolt" (*Memoirs* 229). As Yeats removed the triple repetition of the line ending "difficult" in the version of the poem published in *The Green Helmet and Other Poems,* it is evident that he, too, saw rhyme to be ineffective if too repetitive prior to engaging with Pound ("The Fascination of What's Difficult").

*But inwardly, surmise **companions***	B
*Beyond the fling of the dull ass's **hoof,***	C
*--Ben Jonson's phrase – and find when June is **come***	D
*At Kyle-na-no under that ancient **roof***	B
*A sterner conscience and a friendlier **home,*** (l. 1-8).	D

In this poem, too, the rhyme scheme is altered, for the following six lines repeat the B rhyme

twice: as a slant rhyme in "wrongs" and "things" (l. 9, 13). The poem, indeed, is governed by the

slant rhymes that appear in the B and D rhymes. The first slant repetition of the B rhyme

separates the two quatrains from the rest of the poem, and the second one parts a third quatrain:

*Those undreamt accidents that have made **me***	E
*--Seeing that Fame has perished this long **while,***	F
*Being but a part of ancient **ceremony** –*	E
*Notorious, till all my priceless **things***	B?
*Are but a post the passing dogs **defile.*** (l. 10-4).	F

"Things" splits "me," "while," and "ceremony," which rhyme EFE, from "defile" which rhymes

with "while" to complete the quatrain. Although variation in a sonnet's sestet is common, it is

nonetheless a closed form that generally adheres to a specific rhyme scheme, and therefore

Yeats's variation in the rhyme scheme creates an effect of surprise.

By the end of their shared time in Stone Cottage, however, Yeats and Pound were no

longer working under quite the same poetic horizon (*Stone Cottage* xi; Goodwin 53). No longer

entirely aligned in aesthetic aspirations, Yeats "moved away from Pound's influence [to] return

to the inversions that Pound had once persuaded him to avoid" (*Stone Cottage* xi; Goodwin 53).

By 1916, Yeats expressed that Pound's "new work" – referring to the *Cantos* – gave Yeats "'no

asylum for his affections'" (*Eminent Domain* 73). By 1920**,** Pound returned the favor,

pronouncing his belief "that Yeats was 'faded'," though Pound, he said, had "never managed to

shake off a certain attraction of [Yeats's] early styles" (*Eminent Domain* 71; Goodwin 53). In his

Cantos, Pound returned to critique and revise Yeats's poems of *Responsibilities* (1914)*,* long

after the volume was published.

       For instance, Pound alluded to Yeats's "The Peacock" in his *Cantos*, rendering it

differently, and, just as he had with "Fallen Majesty," extracting what is, in his opinion, the

essence of the poem. According to Goodwin, Yeats's "The Peacock" was first written together

with "The Witch," in May 1912, and first published with "A Coat" in May 1914 (89). Yeats,

however, first mentions the poem in a letter to Lady Gregory, sent on November 24th, 1913,

from Stone Cottage, noting that he "wrote a little scrap of verse the day before yesterday," and

proceeding to quote the poem (Yeats, *Letters* 2303). The first "scrap of verse," which eventually

would become "The Peacock," was first written only in November of 1913 – months after the

timing that Goodwin points out. The version of the poem quoted in the letter is only slightly

different from the published version: Yeats's draft has "who" in the second line, instead of

"that." The third line is end-stopped, rather than ending with a question mark and "the Pride of

his Eye" is capitalized – a choice that Yeats notes in the letter as an "error" about which he is not

sure (Yeats, *Letters* 2303). The fourth line is also unfinished, nor is the punctuation of the poem

in general.

       On the same day, Yeats sent out a letter to Olivia Shakespear featuring another version of

"The Peacock" much closer to its published final version. The Olivia Shakespear version of the

poem includes the same first two sentences as the poem's first draft, but also presents an

uncapitalized third line ending with a question mark that is identical to the third line in the final

version. The fourth line, "The wind beaten, stone-gray," has also developed from its draft

version, and, aside from a hyphenated "wind-beaten" in the poem's final version, is final and

identical. Yeats also hyphenates "Three-Rock" in the fourth line, and changes the sixth line,

which in the early draft is identical to the line in the final version, to "Live <her o> he or die"

(Yeats, *Letters* 2304*)*. In this letter Yeats also expresses that the poem "is companion to 'toil &

grow rich'," which will later become "The Witch" (2304).

      The next "version" of "The Peacock" is Pound's, in a response to Yeats's poem. In Canto

LXXXIII Pound "nostalgically" describes "life at Stone Cottage" and recounts how "Uncle

William" was "downstairs composing" his poem "The Peacock" (*Eminent Domain* 69; "Canto

LXXXIII" l. 15794-6). Pound then alludes to Yeats's poem, and rewrites it according to his own

poetic principles (*Stone Cottage* 56):

          […] a great Peeeeacock

    in the proide ov his oiye

     had made a great peeeeeeecock in the …

  made a great peacock

    in the proide of his oyyee

  proide ov his oy-ee

  as indeed he had, and perdurable

  a great peacock aere perennius ("Canto LXXXIII" l. 15796-803).

Rather than repeating Yeats's poem, Pound playfully deconstructs it. Whereas Yeats narrates

"The Peacock," in Pound's rendition the Peacock is presented as an image. Pound transforms the

language of Yeats's poem "into pure sound and personality, so that readers get less a sense of the poem's meaning, than of Yeats's voice, his writing process, his presence as a roommate" ("A Vision of Ezra Pound" 267). Yeats's "a great peacock," then, becomes "a great Peeeeacock" and then "a great peeeeeeecock" ("The Peacock" l. 2; "Canto LXXXIII" l. 15796, 15798). The peacock, in Pound's version, makes the sound of a peacock within the written word, capturing, too, the "noise in the chimney / as it were the wind in the chimney / but was in reality uncle William / downstairs composing" ("Canto LXXXIII" l. 15792-5).[16] By enacting the peacock in the poem, Pound criticizes Yeats's poetics as "descriptive" because the poem's "rhythm-structure" is not "strong enough to affect" Yeats's words (*Pavannes* 99, 100).

While not being "descriptive," Pound's rendition of the poem performs a narration by Yeats. For Pound, "The Peacock" reflected "Yeats's aristocratic pride" (*Eminent Domain* 70). Finding Yeats's pride an amusing foible, Pound opted to mock Yeats's Irish accent in his own version of "The Peacock" (70). Yeats's "the pride of his eye" transforms into "the proide ov his oiye," oyyee" and, finally, "oy-ee" ("The Peacock" l. 3, 11; "Canto LXXXIII" l. 15797, 15800, 15801). This imitation of Yeats's accent through the sound of the poem happens precisely in the lines concerned with pride. Pound, therefore, mocks Yeats's pride, also by juxtaposing Yeats's accent in "oyy*ee*" and then "oy-*ee*" to the peacock's voice in "p*eeeeeee*cock" ("Canto LXXXIII" l. 15800-1, 15798; emphasis mine). Yeats's "oyee" is also replicated in the pronunciation of "peacock" as "paycock." This marks again Yeats's accent as it is borrowed from Sean O'Casey's play *Juno and the Paycock,* "first produced in the Abbey Theatre, Dublin, on March the 3rd, 1924," and seen by Yeats on four days later, on March 7th (O'Casey vii; Kelly 232). Yeats's

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[16] The rhythmic emphasis in Pound's depiction of Yeats's poem may reflect Yeats's habit to chant while composing his poetry, as Yeats's habit also influence the rhythms of Pound's Noh translations (*Stone Cottage* 46-7).

persona, for Pound, becomes the peacock. Through the peacock, and through the function of sound in the poem, Pound mocks Yeats, and critiques Yeats's poetic practices of describing the images in his poem, rather than capturing them rhythmically, much as Pound does in a parodic version of Yeats's poem "Under Ben Bulben" which was "written in a Wabash version of Irish dialect" (*Eminent Domain* 82). Pound, then, literalized Yeats's simile of putting "a sentence into dialect" by putting Yeats's poem, and Yeats himself, into dialect.

Pound's reiterations of Yeats's "The Peacock" and "The Witch" in the *Pisan Cantos* are far from arbitrary. Both "The Peacock" and "The Witch" were published in *Responsibilities:* Yeats's volume that was most influenced by Pound (*Stone Cottage* 254). In Pound's "own copy of *Responsibilities*," too,

> he had made a note [on "The Witch"] which revealed that Yeats originally wrote a much
>
> grittier poem: Pound crossed out the words 'a foul witch' from the third line and wrote in
>
> the margin, 'emended by W.B.Y to 'some stale bitch' & then castrated by the greasy
>
> Macmillan. E.P. 1917 (56-7).

Having already commented on Yeats's poem, Pound alludes to it and changes it again, suggesting to Yeats his own aesthetic preferences for modifying the poem. By further criticizing a poem on which he had already commented, Pound highlights his influence on Yeats, as well as their collaborative process.

Similarly, Yeats's 1919 *The Wild Swans at Coole* was affected by Pound's Imagism but is not viewed as directly influenced by Pound (Goodwin 95). Yeats's poem "The Balloon of the Mind" is the most imagistic in the volume, and has been compared to Pound's poems "April" and "The Bath Tub," from Pound's 1916 *Lustra* (Goodwin 94). Yeats had already influenced the production of Pound's volume, *Lustra* (*Stone Cottage* 254). Yet he enhanced his influence on

Pound by imitating and alluding to Pound in the poetry from *The Wild Swans at Coole,* Yeats's

own Pound-influenced volume. Goodwin admits that although "The Balloon of the Mind"

"seems to invite comparison in structure" with Pound's poems mentioned above, this does not

indicate that Pound had any influence on this volume (Goodwin 94-5). Yet though the poems'

similar structure may remain insignificant as an indicator of Pound's potential influence on

Yeats, it also importantly illustrates the potential for Yeats's reply in form to Pound.

Though Yeats follows Pound's caveats for Imagism, he creates a structure that gives the

effect of reversing Pound's "April" and "The Bath Tub" in his "The Balloon of the Mind."

According to Richard Cureton's theory of "grouping," "rhythmic groups" in poems "contain one

strong unit and up to six optional weak units" (Cureton 182, 183). Pound's "April," for instance,

can be separated into "two groups, following the contours of the two conjuncts of its compound

sentence" (Cureton 202). The parting of the groups, here, is according to the punctuation – the

colon in the fourth line – which also aligns with the two parts of the metaphor that constructs the

poem:

> Three spirits came to me
>
> And drew me apart
>
> To where the olive boughs   W
>
> Lay stripped upon the ground:
>
> Pale carnage beneath bright mist ("April").   S

According to Cureton, the final line of the poem, which is also the vehicle of the metaphor, is the

strong unit, as it contains the dominant part of the poem both syntactically and semantically.

Since it is already a small unit, there is no need to further part the weak unit. Pound's "The Bath

Tub" presents a more complex structure of two metaphorical levels: the first, a simile, then

becomes the tenor to the vehicle – the strong unit – that ends the poem: "O my much praised but-not-altogether-satisfactory lady" (l. 4). Both poems, then, present a "rising" rhythm, and in Cureton's reading, can be reduced to the vehicle of the metaphor only (Cureton 183).

Yeats's "The Balloon of the Mind" reverses the location of the strong unit. Yeats does not present a metaphor, and though he uses similar punctuation to Pound's "April," the strong unit of the poem falls in its first line, rather than the last, and it precedes, rather than follows, the colon:

> Hands, do what you're bid: S
>
> Bring the balloon of the mind
>
> That bellies and drags in the wind   W
>
> Into its narrow shed ("The Balloon of the Mind").

Like Keats's "Bright Star," which Cureton analyzes, Yeats's poem is a "syntactic scaffolding of […] one sentence," so that the lines that follow the first simply expand the information given in the first line (Cureton 234). Yeats's poem thus presents a "falling" rhythm, which reverses Pound's rising rhythm (183). Although Yeats reverses the rhythmic structure of the poem, it remains similar enough to serve as an example of Pound's influence on Yeats's poetry. Yeats's follows the structure visually – it being Yeats's "most imagistic poem" – but reverses it rhythmically (Goodwin 94). Although *The Wild Swans at Coole* is largely influenced by Pound, "The Balloon of the Mind" exemplifies how the volume diverges from Pound's example.

More than a decade after the "Stone Cottage" era, in 1928, Pound and Yeats sought each other out again and crossed paths for a "sustained period," poetically and personally, once more, in Italy (Arrington 270). Pound and Yeats spent their stay in Italy working on seemingly separate projects: Pound's *Cantos* and Yeats's *A Packet for Ezra Pound* and *A Vision,* while also talking

and arguing "about many things – including poetry, politics, […] modern music, and Wyndham Lewis's theories of modernism" ("A Vision of Ezra Pound" 257).[17] In 1920, Yeats memorably "told Pound […] that he tried to suspend judgment about the *Cantos*" (*Eminent Domain* 74). Likewise, Pound "had long been skeptical about Yeats's investment in occult experimentation, calling the project of *A Vision* 'very very very bughouse'" ("Compiling A Packet" 30). Accordingly, even as they are critical of one another's conception of rhythm, free verse and rhyme, Pound and Yeats consistently allude to each other's works-in-progress and earlier works.

Yeats's *A Packet for Ezra Pound,* a collection of essays with poetry scattered throughout, that eventually becomes the introduction to *A Vision*, was originally published in 1929 by Cuala Press and composed separately "as an apologia written by one contemporary poet to another," attesting to the considerable extent to which Yeats regarded his collaborative exchange with Pound as important to the development of his creative work (Murphy 228; Chapman 218; "Compiling A Packet for Ezra Pound" 29; Arrington 271). In Yeats's *A Vision,* and particularly in its introduction "A Packet for Ezra Pound," Pound remains "an important presence – a figure needing description, resistance, incorporation, collaboration" ("A Vision of Ezra Pound" 253). In *A Packet for Ezra Pound* Yeats characterizes Pound as "a mirror" to him (Arrington 271). Pound is "both 'the opposite of all [Yeats has] attempted' and the reflection" – Yeats would attempt in *A Vision* a project similar to the *Cantos*, but in prose, rather than in verse (271).

This indicates that *A Packet for Ezra Pound* is not only a defense of Pound, but, since Pound's work also serves as "the opposite of" Yeats's, a critique of Pound's *Cantos* – a "kategoria" (Ryan 255). Pound's *Cantos* reflect disagreements with Yeats "about the virtue of

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[17] When referring *A Packet for Ezra Pound* as the introduction to *A Vision,* the title will appear in quotation marks, as opposed to in italics.

clarity, the relationships between style and form, the interaction of personality and history, and how exactly one is to represent myth" through allusion to, and engagement with, Yeats's earlier verse, as previously demonstrated in Pound's edition of "The Peacock" ("Compiling A Packet for Ezra Pound" 38; "A Vision of Ezra Pound" 267). *A Packet for Ezra Pound* begins with Yeats's opinion on Pound's *Cantos* (*A Packet for Ezra Pound* 1-2). At the time, only twenty-seven cantos were published (2). While Yeats recounts finding in the *Cantos* "some scene of distinguished beauty," he also critiques Pound's lack of order (2). Originally defending Pound, Yeats takes a step back, reminding himself that "it is almost impossible to understand the art of a generation younger than one's own" (4). Yeats hopes to be mistaken about his opinion on the *Cantos* and wishes to avoid "judging verse" in his *Packet for Ezra Pound* (4).

However, Yeats closes the generational separation, or at least the poetic distinction, between Pound and himself in juxtaposing the two in terms of poetics: "I too [am a] a revolutionist," writes Yeats, representing himself on equal footing with Pound. Hugh Kenner asserts that "vortices have analogous structures; events, relationships, recur in history" (*The Pound Era* 376). Referring to Pound's *Cantos*, Kenner explains that "a poem *about* history, taking note of recurrences, could go on endlessly," establishing Yeats's *A Packet,* initially, as a critique of Pound's depictions of history (376). Both poets, Pound in his *Cantos* and Yeats in *A Vision*, "wrote dialogues with the dead and poetic responses to war, [and] concerned themselves with the artist's relationship to the spirits of his ancestors" ("A Vision of Ezra Pound" 253). In *A Vision,* Yeats "points forward […] to the ever-recurring historical gyres" (Golston 163). This suggests that there may be similarities between Yeats's gyres and Pound's conception of the "vortex" as rendering the energy of history, in prose and in poetry respectively, and that both

poets' respective projects attempt at a formal encapsulation of history ("A Vision of Ezra Pound"

253; *A Colder Eye* 92; Sherry 146).

      A Packet for Ezra Pound alludes to several of Pound's, and Yeats's, earlier poems,

indicative of the conversation in poetry the two have sustained over the years. By the seventh

page, Yeats transitions from his philosophical explorations to poetry, suggesting the importance

of Pound's poetry, and his own dialogue with Pound on matters of poetry, to the philosophical

thought he would seek to develop through *A Vision*. Pound's *Personae*, published in 1926, of

course, comes up immediately. Reading Pound's collection, Yeats is obliged to state that

> one is a harder judge of a friend's work than of a stranger's because one knows his
>
> powers so well that his faults seem perversity, or we do not know his powers and think he
>
> should go our way and not his, and then all in a moment we see his work as a whole and
>
> judge as with the eyes of a stranger (*A Packet for Ezra Pound* 7).

With comments of this nature, Yeats hints that Pound's poetics are not going his way. Yeats thus

implicitly prepares readers to view all discussion of Pound's poems in the context of this vein of

judgment, and *A Packet for Ezra Pound* as an effort to critique Pound's ideas about poetry.

      Yeats then discusses Pound's thoughts about poetic form as appearing both in his poetry

and in his criticism. Specifically, Yeats mentions Pound's abilities to manipulate meter,

applauding the way Pound "is not trying to create forms because he believes, like so many of his

contemporaries, that old forms are dead. […] Again and again he breaks the metrical form which

the work seemed to require" (8). Yeats here alludes to Pound's critical writing, which Yeats

especially followed during the Stone Cottage era. In "A Retrospect" Pound urged poets "to

compose in the sequence of the musical phrase, not in the sequence of a metronome" (*Pavannes*

95). In refusing to follow "the sequence of a metronome," Pound "breaks the pentameter:" the "metrical form" (*Pavannes* 95; *A Packet for Ezra Pound* 8; *Canto* LXXXI l. 15378).

It is not surprising, then, that the first poem Yeats alludes to is Pound's "Homage to Sextus Propertius" (*A Packet for Ezra Pound* 8). Although Yeats's reference to "Propertius" is in regard to Pound's use of the persona of Wordsworth, and therefore to his use of anachronism, one must not disregard the critical attention to the subject of rhythm, and criticism of poetry, present in the poem and in Yeats's response (8). Pound's use of Wordsworth highlights the poem's examination of poetry, as Pound, in 1918, encouraged other poets to "read as much of Wordsworth as does not seem too unutterably dull" (*Pavannes* 100). In the first strophe of "Propertius," Pound refers to the tension between meter and rhythm:

> I who come first from the clear font
>
> Bringing the Grecian orgies into Italy,
>
> > And the dance into Italy.
>
> Who hath taught you so subtle a measure,
>
> > In what hall have you heard it;
>
> What foot beat out your time-bar,
>
> > what water has mellowed your whistles? ("Homage to Sextus Propertius" l. 4-6).

This strophe considers the relationship between rhythm and meter by regularly juxtaposing the "dance," which signifies rhythm, to "measure[s]," feet, and the "time-bar," all images of consistent metrics. In a relevant passage in "The Serious Artist" (1913) Pound transitions from the art of dance to that of poetry, suggesting the process as one in which

> You begin with the yeowl and the bark, and you develop into the dance and into music,
>
> and into music with words, and finally into words with music, and finally into words with

a vague adumbration of music, words suggesting of music, words measured, or words in

a rhythm that preserves some accurate trait of the emotive impression […] (*Pavannes*

233).

In "Propertius," too, the dance becomes measure. A visual art becomes art that one can hear and

listen to. This transformation is finalized as Pound asks, "What foot beat out your time-bar"

("Homage to Sextus Propertius" l. 6). The word "foot" applies both to the movements of dance-

rhythm, and to the metrical movements of poetic feet. By evoking the poem in *A Packet for Ezra*

Pound, Yeats brings into view this discussion about the use of rhythm in poetry, according to

Pound, implying his own response.

After referencing "Homage to Sextus Propertius," in the 1929 *A Packet for Ezra Pound*

Yeats interweaves Pound's "Ité," to end his "Rapallo" chapter. "Ité" was "first published in

Poetry in November 1913" ("A Vision of Ezra Pound" 262). Later, it was published again in

Pound's *Lustra*, a volume that was influenced by Yeats ("A Vision of Ezra Pound" 262; *Stone*

Cottage 252, 254). Paul asserts that "by closing the essay with the entirety of Pound's short

poem 'Ité, […] Yeats lets Pound's verse speak for itself'" ("A Vision of Ezra Pound" 262). This

way, Yeats "balance[s] out his critique of *The Cantos*" and connects his works with the poetry of

Pound" (262-3). However, as Paul does not observe, Yeats does not include "Ité" in its entirety.

Yeats excludes its final line: "And take your wounds from it gladly," leaving the poem and his

first essay open-ended.

By omitting the poem's final line, Yeats manages to create structural closure, by way of

rhyme, for Pound's free-verse, open-ended, poem, thus suggesting his own rejoinder. The

closure of a poem relates to "historical lines" (Herrnstein-Smith 234). That is, in the "study of

poetic closure" one traces "the styles of poem endings from one age to another and consider such

matters as closural traditions, conventions, and revolutions" (234). Free verse "celebrates artistic

liberation" and, therefore, resists closure (84). Pound's original final line does not rhyme with

the other lines of the poem, but his penultimate line, "Seek ever to stand in the hard Sophoclean

light," is a slant rhyme of the poem's second line, "and from the intolerant" ("Ité" 2, 4). By

ending with a line that directs readers back to the beginning of the poem, Yeats emphasizes an

attribute of closed-form poetry – an older style. By removing the final line Yeats closes Pound's

poem, downplaying its free-versed form. The rhyme at the end also provides a fulfilling closure

to the poem, and therefore to Yeats's chapter; rhyme "corresponds to the most typical and

effective source of closure in music, that is, the return to the tonic" (Herrnstein-Smith 46). Yeats

papers over some of the poetic liberties characteristic of Pound's idiom and highlights the topics

which have been at issue in his dialogue with Pound by assimilating the poem to his own sense

of fit rhyme and rhythm. This helps establish *A Packet for Ezra Pound* as both defense and

critique of Pound's use of poetics.

Like Pound's reiteration of "The Peacock" in his *Cantos*, Yeats's "Ité" highlights the

power of Yeats's influence on Pound and vice versa. Yeats features a poem by Pound from a

volume influenced by him, much as in alluding to "The Peacock," Pound alludes to a volume he

had influenced (*Stone Cottage* 252, 254). Interestingly, Yeats chooses a poem that presents a line

used by Pound to critique "the work of [Pound's] own clique" (Golston 60). When commenting

on others' work, Pound often focused "on problems with rhythm" (60). In a 1915 letter to Harriet

Monroe, Pound, after criticizing WC Williams, H.D., Eliot, and Amy Lowell, writes:

> Would to God I could see a bit more *Sophoclean severity* in the ambitions of mes amis et
>
> confrères. The general weakness of the writers of the new school is looseness, lack of
>
> rhythmical construction and intensity; secondly, an attempt to 'apply decoration,' to

usewhat ought to be a vortex as a sort of bill poster, or fence-wash (Pound, *Letters* 50;

Golston 60; my emphasis).

In "Ité" Pound instructs his "songs" to "seek ever to stand in the hard *Sophoclean light* / and take

your wounds from it gladly" ("Ité" l. 1, 4; my emphasis). Pound urges his songs to embrace

"Sophoclean light" much as he wishes the poetry of his colleagues had more "Sophoclean

severity." The poem, then, is concerned with Pound's ideas about poetry. By bringing "Itè" into

A Packet for Ezra Pound, and changing it, Yeats thus implicitly comments on Pound's standards

for poetry, as well as on Pound's criticism of their fellow poets.

Yeats concludes the collection of essays with Pound's "The Return," published in *The*

English Review in June 1912, and then in the 1912 volume *Ripostes,* thus retrospecting about the

early days of their association ("Compiling A Packet" 49). Early on, Yeats "complimented" "The

Return," calling it "the most beautiful poem that has been written in the free form, one of the few

in which [Yeats and Pound] find real organic rhythm," their poetic ideal (*Eminent Domain* 68;

Ideas of Good and Evil 254-5). Yeats concludes his letter to Pound in *A Packet* with Pound's

poem, as if apologizing for Pound's *Cantos*, which do not present "organic rhythm" as has "The

Return."

Yet it is "hardly an apology without an implied criticism"; Yeats merely covers the

criticism of the *Cantos* that appeared in the beginning of *A Packet for Ezra Pound* (Adams,

Hazard 31). Yeats wishes to associate himself not with "the Pound of the *Cantos*, but the Pound

of these powerful short poems that are unencumbered by the confusion of the *Cantos*"—since the

Cantos do not demonstrate, according to Yeats, the "Sophoclean light" for which Pound was

searching ("Compiling a Packet for Ezra Pound" 43; "A Vision of Ezra Pound" 263, 265). Yeats

takes issue with Pound, suggesting that Pound had lost his rhythmic touch in his idiom of the

Cantos and diverges unfortunately from his own early poetic ideals in attempting to compose a work of history in this form. "The Return," like "Homage to Sextus Propertius," focuses on rhythm, again bringing about the same images of "movements," "feet," and "pace," establishing again the conversation as concentrated on the topic of rhythm ("The Return" l. 2,3). Although it is not a work of poetry, by alluding to Pound's poems that are preoccupied with the ideas of rhythm, Yeats establishes *A Packet for Ezra Pound* as a work that is attuned to Pound's poetic ideals, and by commenting on Pound through allusions, he suggests his own rejoinders on when and how rhythm should be used in poetry.

  Not only does "The Return" invoke ideas of rhythm through its vocabulary, it brings these ideas into practice in its very rhythm. In "A Few Don'ts," when considering the rhythm of poetry, Pound directs poets to "go to Sappho" for "the gist of the matter" (*Pavannes* 100). In a 1916 letter to Iris Barry Pound again turns to the Greek to appraise "the movement of the words, rhythm" (Pound, *Letters* 91; Adams, Stephen 103). Pound, too, in "The Return," goes to the sapphic stanza, which "exists in th[e] poem as 'a sort of phantasmal presence,' or as a 'musical theme which is . . . developed and elaborated'" (Adams, Stephen 106). Pound's reach to the Sapphic stanza, which Pound considered rhythmic mastery, in "The Return" indicates the poem's emphasis on rhythm by way of its very rhythms. The poem opens by pointing out the "tentative / Movements" ("The Return" l. 1-2). At the same time, the sapphic fragments that "appear in lines 2, 4, 9, 11-14, 16, 18-20," much as the poem, begin as "tentative" movements that "gradually solidify into more recognizable units" (Adams, Stephen 106). The choriambic pattern of the opening phrase: "See, they return," is onomatopoeic, enacting a rhythmic return (Adams, Stephen 106; "The Return" l. 1). The words of the poem, then, enact and explain its rhythms.

The allusion to Pound's "The Return" becomes more important in 1937, when Yeats

returns to *A Packet for Ezra Pound*, publishing it again as an introduction to *A Vision*

("Compiling A Packet" 31). While transforming *A Packet for Ezra Pound* into an introduction,

Yeats removed all other allusions to Pound's poetry; neither the discussion of "Homage to

Sextus Propertius," nor Pound's "Ité," are retained, suggesting his previous response to Pound's

poetic practices is no longer as relevant, as Pound is already in the midst of writing his *Cantos*.

In 1937, Yeats instead focuses on Pound's material that can more immediately serve his own

writing and retains "The Return" at the end of the introduction because "this poem illustrated

[Yeats's] own sense, expressed in *A Vision,* that 'every two thousand and odd years something

happens in the world to make one [side of the balance] sacred, the other secular; one wise, the

other foolish; one fair, the other foul; one divine, the other devilish'" ("Compiling a Packet" 42).

Yeats employs the rhythms of "The Return" to preface his own work in *A Vision*, which captures

a world and a history that returns and repeats "every two thousand and odd years," in much the

same way as do the rhythms of "The Return."

  A Packet for Ezra Pound is already established as concerned with poetry and poetics

because of its allusions to Pound and because its writing took place while Pound and Yeats

"talked and argued about many things – including poetry" (33). It is sensible, then, for Yeats to

choose this work as a replacement of poems such as "The Phases of the Moon," "The Double

Vision of Michael Robartes," and "Michael Robartes and the Dancer," which were initially

meant to serve as an exposition to *A Vision* (Adams, Hazard 30). However, the poems'

unintelligibility failed to "illuminate" the "stories" of *A Vision*, and instead presented the book as

"an expansion from the poems just mentioned, an anatomizing extension of their poetic logic"

(30). In revising *A Packet for Ezra Pound* into an introduction, Yeats removes all direct

references to Pound's poetry, except the final reference to "The Return," suggesting that the poem, which successfully demonstrates patterning and rhythmics, is best used to present the "poetic logic" of Yeats's *A Vision*. Yeats's *A Vision* resembles Pound's *Cantos* as they both assimilate "the processes of historical time to a formal structure" (Sherry 146). Turning *A Packet for Ezra Pound* into the introduction to *A Vision* enables Yeats to "explore his engagement with Pound and consider how this new prefatory material enables readers to re-imagine *A Vision*" ("Compiling A Packet" 30). By opting to attach *A Packet for Ezra Pound*, which comments on Pound's early and later poetics and ends with "The Return," to *A Vision*, Yeats situates his *Vision* to be a response to, and an improvement upon, Pound's *Cantos.*

"A Packet for Ezra Pound," positioned as the introduction to *A Vision*, ultimately becomes Yeats's most sustained critique of Pound. Pound is reduced into abstraction, as he became "something analyzed at a distance" (*Eminent Domain* 74). Pound urged writers to "use no superfluous word, no adjective, which does not reveal something" and "go in fear of abstractions" (*Pavannes* 97). While in *A Packet for Ezra Pound* Yeats supports Pound's ideal of staying away from abstractions: "how much better it would be without that word 'hardy' which slackens speed and adds nothing," in "A Packet for Ezra Pound" the very same passage becomes Yeats's likening of "his system to the abstracted representations of Lewis" (*A Packet for Ezra Pound* 33; "Compiling A Packet" 47). Having previously "acknowledged that Pound 'helps [Yeats] to get […] away from modern abstractions'," now Yeats distances himself from Pound by returning to abstractions, while acknowledging that "Pound will hate such abstractions," thereby placing himself among the younger generation of modernist writers (Goodwin xv; "Compiling A Packet" 47). By dismissing an ideal which he previously found of immense importance, Yeats critiques Pound's poetic habits.

However, by situating *A Vision* after "A Packet for Ezra Pound," Yeats suggests what he

elsewhere calls the "concerns he has about his own *Vision*," in juxtaposition with his concerns

about Pound's *Cantos* (Adams, Hazard 31). At times, Yeats's *A Vision* is as unintelligible as

Pound's *Cantos* ("A Vision of Ezra Pound" 266). Back at Stone Cottage, "Yeats's interest in the

occult helped shape the direction of Pound's work on *The Cantos*" (Badenhausen 70). The

Cantos and *A Vision* are similar in structure as well; as Hazard Adams asserts that "the *Cantos*

are acting as an analogy to *A Vision*" in their arbitrary structure, and "are doing so as opposites to

Yeats's own views of poetry, which, as he says, differ from Pound's" (22, 23). Ultimately, then,

in attempting to critique Pound's *Cantos* in Yeats's "A Packet for Ezra Pound," Yeats reveals the

resemblance of the two works, unintentionally critiquing himself as well.

Regardless of their geographical distance, Pound and Yeats constantly responded to each

other's critiques (*Eminent Domain* 65; Goodwin 105). Having "moved away" from Pound's

poetic ideals after their stay in Stone Cottage, Yeats began replying to Pound's criticism by

alluding to Pound in his own poetics (Goodwin xv, 53, 94). Yeats also refers to several of

Pound's poems in his introduction to *A Vision*, prompting a comparison between the two, and

offering a critique and improvement upon Pound's use of rhythmic patterns of history in his

Cantos. By the same token, Pound alludes to, and critiques, Yeats in his *Cantos.* Eventually,

though, Yeats's and Pound's major projects were informed and shaped by their awareness of

each other's principles at work, creating two projects that are ultimately similar. Both Pound's

and Yeats's poetry suggests not only that their development as critics parallels their

developments as poets, but moreover that it is often within their poetry that they display their

development as critics toward one another. Their commentary on poetry, which appears within

their poetics and is concerned with how rhythms and sounds operate in modernist poetry, is often

created by alluding to the other poet to create conversation that formally comments on, corrects,

or applauds, the other poet's poetic practice (Golston 60).

"IN A VARIETY OF FORMS":

MARIANNE MOORE'S RHYTHMIC AND VISUAL CRITIQUES OF YEATS AND POUND[18]

> "The rinning that you do, Is not so new
> As it is admirable"
> > (Moore, "Ezra Pound," l. 1-3)

> "but the jewel that always
> outshines ordinary jewels, is your praise"
> > (Moore, "To William Butler Yeats on Tagore," l. 5-6)

"Full-fledged poet-critic" Marianne Moore commented directly on Pound's and Yeats's poetry, serving as a significant participant in the modernist community (*Poet-Critics* 37). The "Stone Cottage" exchange between Yeats and Pound, by way of rhyme and rhythm, formed one facet of the larger modernist conversation. Poets such as E.E. Cummings, W.H Auden, and T.S Eliot who, like Pound, was an expatriate and who, like Yeats, used Pound's editing skills, all communicated (*Stone Cottage* 264; Moore, *Letters* 339). Although, according to Longenbach, during Pound's time in Rapallo "he became the member of a secret society of one," Pound was never entirely isolated from the community of intra-poetic poet-critics (*Stone Cottage* 267). Yeats spent time with Pound in Rapallo, and Moore, too, engaged with and commented on Pound's and Yeats's poetry within her poetics (Arrington 70).

While Moore's interests in colonialism, Americanism, and Irishness are part of her poetry, Moore's interest in artistry governs her poetic *oeuvre* (Gregory 53; Sprout 352; Green 430; Berger 135). Moore demonstrates her preoccupation with artistry by exploring both

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[18] Moore, Marianne. "Critics and Connoisseurs." l. 22.

classical and modernist aesthetics and by employing form and prosody with awareness while referring intentionally to the process of writing ("Picking" 688; Olson 100; Green 429; Duval Smith 149). She also explores artistry by addressing other poets and alluding to their work (Bazin 90; Schulze 77). Through her critical conversations with Yeats and Pound within her poetry, Moore develops and replies to Pound's and Yeats's attitudes to poetics, inventing, through conversation-in-form with both poets, a poetics of her own.

Pound's responses to Yeats register his cosmopolitan poetics and intentional transformation and translation of Yeats's Irish poetics. Whereas Yeats was considered the greater poet when Pound first began alluding to Yeats's work during the first decades of the twentieth century, Pound was the one initially advising Moore (Moore, *Letters* 254). However, by the 1930s, when Pound and Moore shared "a preoccupation with nation-building narratives," Moore and Pound "were on a more equal footing" (Green 428; Moore, *Letters* 254). At that point, Moore informed Pound of a "fine nest of southern politico-economic and colonial material in a small library at Fort Monroe," in a letter that critiques the Nazi party (Moore, *Letters* 342).

Although providing such resources for Pound at this time, Moore was critical of his fascist tendencies, writing to T.C. Wilson in a letter on April 15th, 1935, only a short while after her letter to Pound, that "Ezra Pound's abuse of America and American cities has a connection it would seem to me with the psychologists' interpretation of love and hate as not precise opposites […]. I think [his opinions] should be met with […] ignorings" (344). While Pound and Moore corresponded on the subject of America, in their allusions to each other's poetry, neither overtly addressed nationalism or other political matters.

Moore's and Pound's relationship began long before they met in 1939, and their correspondences centered on poetry and poetics ("Picking" 686). After "encountering some work

Moore had submitted for publication in the *Little Review*," Pound began writing to her in

December of 1918, "seeing in her work some similarities to his own" ("Picking" 685). In that

same letter, Pound critiques Moore's "A Graveyard," querying whether she is "quite satisfied

with [its] final cadence and graphic arrangement" and urging her to revise it (Pound, *Letters*

142). Although Moore, in her reply, announces that she had changed the poem accordingly, she

reiterates that she "prefer[s] the original order," agreeing, not without critique, with Pound

(Moore, *Letters* 125). Pound, then, saw promise in Moore's poetry, relaying to her, as of 1919,

that the "definiteness of your delineations is delicious, in all the austerity of that much abused

term. Can't have it lost. Must go on with it, you must," acknowledging her poetic expertise

(Pound, *Letters* 148). Two years later, in a 1921 letter, Pound asked Moore if "there [is] anyone

in America except you, Bill and Mina Loy who can write anything of interest in verse?" (168).

Pound's sense that Moore was inspired by some of his critical views on poetics was accurate, yet

at times, Moore also resisted his views, finding "Pound and his work […] decorous, flirtatious,

and disapproving in equal measure" (*Poet-Critics* 36).

    Moore's initial comments on rhythm and form in poetry were inspired by Pound's work

in early twentieth-century artistic movements – she "followed the work of Pound and Wyndham

Lewis during the 1910s," and her encounter with Imagism and Vorticism would shape her

poetics (Oliver 88). In Ernest Fenollosa's *The Chinese Written Character as a Medium for

Poetry*, which featured an introduction by Pound who arranged for the publication of Fenollosa's

work posthumously, Fenollosa argues that "the Chinese still use abbreviated pictures AS

pictures," asserting that when required "to make a picture of something more complicated [one

needs] to define red[,] [put] together the abbreviated pictures of rose, cherry, iron rust, flamingo"

(Fenollosa xiii, 5; *ABC* 22). Fenollosa, as Pound explains in the *ABC of Reading*, "was telling

how and why a language written in this way simply HAD TO STAY POETIC" (*ABC* 22). The

use of ideograms; the presentation of a visual or conceptual image in words as opposed to its

representation in words, is "the RIGHT WAY" to write, and to study, poetry (23). In this view,

poetry should be studied much as painting is (23).

As a step toward what would become his thought on Imagism, Pound's encounter with

Fenollosa was definitive.[19] Pound returns time and again to Fenollosa's reading of the Chinese

ideogram, as he understands it, which, "by contrast to the method of abstraction, or of defining

things in more and still more general terms," desiderates a poetry which operates as "abbreviated

picture writing" (*ABC* 20; Fenollosa 53).[20] Much as the Chinese ideogram uses "material images

to suggest immaterial relations," and is "built upon substrata of metaphor," poetry uses metaphor

– the revealer of nature – as its "very substance" which allows the "known" to interpret "the

obscure" (Fenollosa 54). Pound, too, was urging poets to "go in fear of abstractions" (*Pavannes*

97). Pound's work on Fenollosa resembles the "three principles" he claims were agreed upon by

Pound, H.D., and Richard Aldington "in the spring or early summer of 1912" (95). Adhering to

"abbreviated picture writing," much as adhering to Imagist principles, requires employing a

"direct treatment of the 'thing'" and "us[e][ing] absolutely no word that does not contribute to

the presentation" (95). According to Pound, the Imagist group had been "'joined' or 'followed'

by numerous people" who "do not show any signs of agreeing with the second specification" –

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[19] Prompted by Pound's "In a Station of the Metro" and "Contemporania," in 1913 Mary Fenollosa gifted Pound late Fenollosa's manuscripts of the Japanese plays and Chinese poetry as they "demanded not an editor but a poet" (*The Pound Era* 197; Stock 148). Hostile toward "academic experts," Mrs. Fenollosa found Pound to be "best fitted to act as literary executor" (Stock 148). Pound, who handled the material "as 'literature' rather than as 'philology'," was inspired by Fenollosa's remains to write his essay "The Tradition" in which he highlighted poetry in relation to syllabics, sound, and rhythm (Stock 149-50).
[20] For how Fenollosa's views on the Chinese written character have often subsequently been discredited see Kenner, *The Pound Era,* pp. 217-18, and Saussy, "Fenollosa Compounded: A Discrimination."

refraining from the use of words that do not "contribute to the presentation" – which is predicated on Pound's understanding, through Fenollosa, of the Chinese ideogram (95).

By 1916, as Fiona Green suggests, Pound's and Fenollosa's "flamingo," the image for the ideogram, "had drifted briefly into Marianne Moore's 'Critics and Connoisseurs'," which registers "her mixed feelings about agonism, aesthetics, and the social practice of criticism" ("Picking" 696; Phillips 77; Green 427-8). Thus, in this poem, though Moore alludes to Pound through the image of the flamingo, she also responds formally. As in Pound, Moore uses the image of the flamingo "to lend color":[21]

> I remember a swan under the willows in Oxford,
>
>   With flamingo-colored, maple-
>
>   Leaflike feet ("Critics and Connoisseurs" l. 10-2).

Moore overtly specifies that her use of "flamingo" is for painting an image of color. However, "flamingo" brings attention to the "feet" of the swan, as well as to the "feet," or the syllabic form, of Moore's poem.

Moore's "flamingo," while presenting a stable image, also refers readers to the past of that same poem by prompting them "to see the syllabic stuff of which [it is] composed" (Green 427). If Alicia Ostriker notes H.D.'s mastery of "the inconspicuous off-rhyme, as well as [of] all sorts of interior sound linkages," Moore demonstrates much the same command over these poetics (340). Much like H.D., Moore produces a "weaving of sounds together to create a unified web within which we are, as it were, impalpably lapped" (340). Ostriker notes H.D.'s weaving of

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[21] Moore had previously used another bird – the peacock – to color her poem "Old Tiger." Yet in Pound's first letter to her he complained about the choice, writing: "And as for 'peacock': is it the best word? It means peacock-green??? Or peacock-blue or p.b. green? Peacock has feet and other colours such as brown in its ensemble???" (Pound, *Letters* 142-3). In her reply, Moore noted that she had revised the original lines, "any / thing peacock is 'divine'," to "anything which cannot be reproduced, is 'divine'," which she would eventually publish (Moore, *Letters* 124; "Old Tiger" l. 36).

"*pur*sue" and "*pur*pose" and "*p*rophecy" and "*p*apyrus" in *The Walls Do Not Fall* (342).

Similarly, Moore's poem, through the repetition of sound in "its middle syllable," "fla*ming*o"

refers back "to the collectibles assembled in [the] first stanza," and "ma*pl*e" to "the '*pl*ate' at its

end" (Green 428):

> […] Certain *Ming*
>
> products, imperial floor-coverings of coach-
>
> wheel yellow, are well enough in their way but I have seen
>
> something
>
> that I like better – a
>
> mere childish attempt to make an imperfectly bal-
>
> lasted animal stand up,
>
> similar determination to make a pup
>
> eat his meat from the *pl*ate ("Critics and Connoisseurs" l. 2-4; my emphasis).

Along with the consonance of the "w" sound in "swan" and "willow" in the second stanza, the

poem produces "a version of willow pattern"; an image, using the "flamingo" not for its color,

but for its sound (Green 428).

In creating the image of the "willow pattern" through reference in syllabics and sounds,

Moore does not simply abide by Imagist poetics associated with Pound. This "formally

experimental" poem expresses Moore's own "principles in capsule form" ("Picking" 697; Martin

29). Duval Smith even suggests that the poem is a poem featuring "knowledge" as it depends

"more than other poems do on the truth of the statements" it makes" (149). Providing more than

Imagist immediacy, "Moore's verse, in making us notice its syllables, brings accidents of

transmission into the service of poetic thought" (Green 428). The theme of "Critics and

Connoisseurs," then, "echoes its form: 'Unconscious fastidiousness' […] describes the

paradoxical nature of Moore's stanza that she was just perfecting at the time she wrote" the poem

(Leavell 167). In my reading, the meticulousness with which Moore worked on this poem thus

yielded not one image, but rather a rhythmical movement in time – in accordance with sound

patterns which resemble Pound's vorticist patterning – that links together several visual and

sonic images ("Vorticism"). Moore's images, I offer, often develop through the visual repetition

of sound and rhythm. Whereas Imagist poetics depict sensory snapshots in words, Moore

literalizes and extends the poetics to create an image that is both visual and rhythmic.

Each stanza of "Critics and Connoisseurs" presents a sonic image. Moore's version of

Imagism becomes a rhythmic part of the poem: her syllabic verse. Each stanza, visually and

syllabically, is similar (Holley 181). Though "Critics and Connoisseurs" allows for slight

variation, every stanza begins with 14 syllables in the first line, 8 in the second, 11/12 in the

third. Oliver even suggests that Moore's "syllabic pattern […] combined with the typographical

arrangement of lines" evokes "Vorticism's geometrical abstractions" in response to Pound's

vorticist "pattern of figures," as well as its "tensional aesthetic" (Oliver 94; "Vorticism").

Transposing Oliver's strategy to reveal the "typographical arrangement of lines" by blackening

Moore's lines in "Ezra Pound" and turning them into an image, to "Critics and Connoisseurs,"

the repeating stanzaic image constructed by the "syllabic pattern" is as follows:

Each stanza presents a distinct, though similar, image. However, since "words […], being

ordered in time, are bound together and recalled into each other's presence by recurrent sounds,"

the "accidents of transmission," which are the repetitions of sound throughout the poem, weave

the separate images together (*The Pound Era* 199). Moore, then, creates both a static visual

image and, out of Pound's ultimate image of the flamingo, a sonic movement in time, which, by

featuring sounds, visually moves readers along the poem.

       Writing that "freedom in art, as in life, is the result of a discipline imposed by ourselves,"

Moore develops a syllabic verse that does not rigorously follow a metrical tradition yet employs

the strict structure Moore imposes on herself ("Humility" 20; Holley 181). Under a similar

perception of freedom, Moore introduces the principle of what she calls "gusto," originally a

Keatsian concept relayed in a letter he wrote to Richard Woodhouse in 1818, rendering the

"poetical Character" as "not itself – it has no self – it is every thing and nothing – It has no

character – it enjoys light and shade; it lives in gusto, be it foul or fair, high or low, rich or poor,

mean or elevated" ("Humility" 20; Keats, *Letters* 386-7). Moore maintained that gusto "thrives

on freedom" ("Humility" 20). Her version of the Imagist poem evokes the gusto which, as

O'Connor observes,

> artists develop […] by trusting their personal taste and predilections, which for Moore
>
> often means being "prepossessed" by the "impassioned explicitness" and "infectious"
>
> compressed ambiguity of those peers who obey her moral injunction to go "right on
>
> doing what idiosyncrasy tells [them] to do; to see the vision and not deny it; to care and
>
> admit that we do" (O'Connor 153).

Though gusto seems to be a quality of the artist, it is ultimately "a property of the verse and a

quality discerned in it by the reader" (154). For Moore, gusto is the singular individuality of a

poem's energy and "form of action," which, in Moore's work, is created through the use of

syllabic constraints and sonic echoes that move energy across the poem (Duval Smith 149).

Gusto, which in Moore's case produces "dynamic geometrical designs," in my reading, might

even be construed as Moore's take on Pound's Vortex – which "is energy" that "creates pattern"

("Vortex" 65; Kenner 239; Oliver 95).

By conjuring a concept that resembles, yet resists, Pound's own criticism and writings on

poetics, "Critics and Connoisseurs" becomes a poem that merges Moore's two personae: the poet

and the critic. It is a poem that is a work of criticism on the poet and the critic, a "fable about

criticism and a meditation on two different ways of doing aesthetics [which are] ways that are

allegorically associated with the critic and the connoisseur" ("Picking" 697). Moore asserts the

ideal of poetry as "a perfect reciprocity between the world and its representation," which, "as she

says of marriage, [is] 'an interesting impossibility'" (Costello 16). The poem "rejects any

prejudice toward the lure of artistic perfection and praises instead the 'great amount of poetry in

unconscious / fastidiousness'," which serves as a sine qua non of both poetry and criticism

(Martin 29). Much like the child in the poem, who attempts 'to make an imperfectly ballasted

animal stand up," the poet is "bound to fail" (Costello 16). Commenting on criticism, the poem

"hints that by combining the 'consciously fastidious' attention to detail of the 'Critic' with the

zest for experience of the 'Connoisseur,' the writer might find a means of harnessing their poetic

imagination," invoking effects of gusto (Stubbs 33). In creating effects of gusto through a poem

that relies on rhythmic and sonic images, Moore refines Imagism so as to emphasize, as Pound

does with Vorticism, the rhythmic energy captured by poetic images. Within one poem, then,

Moore replies to Pound's Imagism and, in a sense, creates her own version of the "Vortex."

Moore clarifies Pound's step from Imagism to Vorticism – from a focus on the image to a focus

on the dynamism of the image – in her poetics that presents visual images built upon Moore's

sonic and rhythmic gusto.

Four years later, already familiar with Moore, Pound returns to his Chinese example of

the flamingo in his 1920 "Mauberley":

Or through dawn-mist

The grey and rose

Of the juridical

Flamingoes; (IV, l. 10-3).

As in Moore's "Critics and Connoisseurs," Pound does not let the flamingo present color,

attaching it to "rose" in the eleventh line. Along with "grey," the strophe comes to represent

color, but the flamingo itself does not evoke it (l. 11). The colored strophe is entangled with

other stanzas through sonic, syllabic, and visual repetition. "Rose" and "Flamingoes" repeat the

final consonant sound in "shores" that appears in the second strophe. In Moore-like patterning,

"Fla*mi*ngoes" returns to the tenth line with "*mi*st," and "*juridi*cal" visually foreshadows the next

strophe's "*disju*nct" (l. 12, 14; my emphasis). Pound's "flamingoes" perform in the poem a role

that is more similar to Moore's method in "Critics and Connoisseurs" than to Pound's own work

with Fenollosa. Moore's "unconscious / fastidiousness" is followed in Pound's poem, free-

versed yet abounding in Moore-like sonic repetition, rendering an allusion to Moore's emphasis

on the sound evoked by the image of the flamingo, rather than its color, creating a rhythmic

image.

Moore refines the formal energy of her poetry in 1934 with "The Frigate Pelican," in

which "Moore's tendency to dramatize her subject in the action and form of her poem is at its

strongest" (Costello 96). Again, Moore brings together the "worlds of art and nature," much as

she does when featuring the flamingo as the focus of a self-referential poem and criticism, which serves as an image that gives "shape and objectivity to an idea" (96). Avoiding presenting the "pelican as a static image," the poem makes it a "living symbol" that is enacted through the "rhythms and sounds of the poem itself" (96). For the first four stanzas Moore employs her syllabic constraint while also deploying effects of rhyme and consonance. In an attempt to break the lines into accentual syllabic metrical units, Moore begins the poem with a dactyl, a stressed syllable followed by two unstressed ones, enacting the poem's "rapidly cruising" towards its end ("The Frigate Pelican" l. 1). The rhythm of the poem, then, serves as a rhythmic image which presents the "structures described in the bird's flight" visually, through the poem's rhythm (Costello 96).

The poem's syllabic structure changes in the fifth and sixth strophes, bringing the poem to rest. The syllable count of the first line in the fifth strophe descends from fifteen to twelve, and the gradual arrest is reinforced by the ellipses in the line as well as by the switch in language: "of vigilance…….. *Festina lente.* Be gay," enacting the "*Festina lente,*" formally, through ellipses (l. 36). The ellipses are not, in this instance, an indication "that material is missing but rather [an indication] that a pause occurs in a continuous discourse" (Kappel 149). The dots are "an integral part of the line" (149). In employing ellipses for arrest, Moore alludes to Pound's rhythms in two ways. She repeats the "effect of what Richard Ellmann calls 'the most important dots in English poetry,' the ellipses in Pound's 1908 poem 'La Fraisne'" (Kappel 149; *Eminent Domain* 59). By alluding to Pound's intentional use of ellipses, Moore adopts Pound's critical view presented in "Mauberley," as the ellipses "are expressive of a 'consciousness disjunct'" (Kappel 149). Moore then alludes not only to Pound's "La Fraisne," but also to "Mauberley," replying to his reply to

her own "Critics and Connoisseurs," and moving from "unconscious / fastidiousness" to "consciousness disjunct."

The ellipses in "The Frigate Pelican" also reproduce Pound's rhythm of "a mind thinking" (Moore, *Letters* 342). In Moore's poem, "the artist, like the frigate pelican, frees herself from ambition and purpose in order to absorb the motion of the world. The immediate analogy of the poet enchanted with frigate pelicans while the world goes about its serious business is deliberately invited" (Costello 99). The movement of the pelican, expressed through the poem's lineation which aids the eye in catching cadences, is then juxtaposed with the poet's mind as "in the early version the frigate pelican provides a vehicle for the poet's eye" (Costello 98; Pound, *Letters* 142). Moore, who was interested in "the problem of depicting a mind thinking" and sought to present it so that "the idea is not separated from the act of experiencing it," might have found the Poundian ellipses as the answer (Moore, *Letters* 342). As the ellipses in Pound's "La Fraisne" often signify a speaker's mind that has gone mad, the ellipses in Moore's poem, which halts the flight of the pelican – the poet's eye – and therefore the mind of the poet, too, signify the deceleration of a mind thinking.

Moore's attempts to represent "a mind thinking" appear in her allusions not only to Pound's form and rhythm, but to his creative process (342). In 1967, Moore overtly writes about poetry, presenting, in the final version of "Poetry," her employment of Poundian Imagism. This final version of the poem includes only three lines out of the original, longer, version. Kappel emphasizes Moore's concern with rhythm and rhyme in her revisions of "Poetry" as he recounts that

> the familiar poem first appeared in the July 1919 issue of *Others*, where it was composed of five carefully contrived, eight-line syllabic stanzas, with rhyme scheme abcddeef.

When the poem next appeared in *Observations* (1924), Moore was immersed in her momentary flirtation during the 1920s with free verse, and the poem was consequently recast into free verse, and radically shortened to thirteen lines (from the original forty). When the poem was next reprinted, in the *Selected Poems* of 1935 it appeared in its original stanzaic form, which some alterations [which include] shortening the stanzas to six lines in overall length. Also, some rewriting had been done here and there that interfered with the rhyme schemes, now rendered sporadic. The version in the 1951 *Collected Poems* was a reprint of the version in *Selected Poems.* Then with the 1967 *Complete Poems* comes the notorious change. There on a page by itself in all its truncated glory is the final version of the poem, three terse lines (Kappel 153-4).

In reducing the poem to only three lines, and by performing "revision by omission," Moore resounds Pound's process of writing and editing "In a Station of the Metro" (Kappel 127; "Omission and Aberration" 21).

Pound recounts a similar process to the one Kappel attaches to the several versions of Moore's "Poetry," in his 1914 account of revising "In a Station of the Metro":

THREE YEARS AGO in Paris I got out of a "metro" train 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 this had meant to me, and I could not find any words that seemed to me worthy, or as lovely as that sudden emotion. And that evening, as I went home along the Rue Raynouard, I was still trying and I found, suddenly, the expression. I do not mean that I found words, but there came an equation… not in speech, but in little splotches of colour. It was just that–a "pattern," or hardly a pattern, if by "pattern" you mean something with a "repeat" in it.

But it was a word, the beginning, for me, of a language in colour.

[…] I wrote a thirty-line poem, and destroyed it because it was what we call work "of second intensity." Six months later I made a poem half that length; a year later I made the following *hokku*-like sentence:–

"The apparition of these faces in the crowd:

Petals, on a wet, black bough."

I dare say it is meaningless unless one has drifted into a certain vein of thought. 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 ("Vorticism").

Explaining Moore's inclination towards patterning her poems, Pound, who comprehends his "In a Station of the Metro" as a painting in language – writing that his "experience in Paris should have gone into paint"– evokes his process of writing as inspired by the vorticist movement with which, by this time, he is involved ("Vorticism"). Pound proceeds to relate the experience to Vorticism, and then to Imagism as well. He asserts his "own branch for vorticism," which implies that "All poetic language is the language of exploration. Since the beginning of bad writing, writers have used images as ornaments. The point of Imagisme is that it does not use images as ornaments. The image is itself the speech. The image is the word beyond formulated language" ("Vorticism").

Both Pound in "In a Station of the Metro," and Moore in "Poetry," preform a similar process to that which Cureton would later term, borrowing from music theory, "reduction" – an analytical tool used to "isolate the contribution of individual levels of grouping to the grouping structure as a whole by repetitively 'factoring out' subordinate elaboration" (Cureton 137).

Cureton asserts the "rhythmic hierarchies" of a poem by way of reduction to reveal their phrasal

and rhythmic centers (137). He describes the process of reduction in poetry as follows:

> Applied to a linguistic grouping, a reduction begins with the test as a whole and
>
> repeatedly rewrites the text so that each rewrite removes all of the 'weak' constituents at
>
> exactly one level of grouping elaboration, beginning with the lowest level and proceeding
>
> to the level of the text as a whole. […] Each rewrite should 'read' as a 'reduced' version
>
> of the original. Each rewrite removes only rhythmically parallel units and leaves all
>
> parallel units; therefore it preserves the levelled form of the original, a remainder that
>
> […] should 'contain' both the semiotic gist and general rhythmic shape of the original
>
> (200-1).

When Pound urged modernist writers to rid of "ornamentation" and feature, according to his

vorticist logic, only the "primary pigment," he unfolded a method according to which he would

later "reduce" his "thirty-line poem" to only two – the semiotic and rhythmic "gist" of the

original – as the rest were "of secondary intensity" ("Vorticism"; Cureton 200-1). Moore, too, in

reducing her poem to merely three lines, along with her "experiments with syllabics," rhythm,

and rhyme which "may have been prompted in part by the vogue among that imagist poets for

syllabically controlled Japanese forms such as the haiku," follows similar principles, replicating

Pound's poetic ideal after years of conversing with him and his poetics (Green 428; Kappel 154).

Yet before revising "Poetry" in what might be construed as a vorticist manner, Moore's

original, and longer version of "Poetry," written in 1919, reflected her attention to another poet's

poetic ideals – those of Yeats. Moore found Yeats's essay "William Blake and his Illustrations"

in his *Ideas of Good and Evil*, and declared it "Celtic" (O'Connor 157). Annotating in "bold red

script" Yeats's opinion that "ideas cannot be given but in their minutely appropriate words, nor can a design be made without its minutely appropriate execution" with the phrase "a too literal realist of imagination," Moore began writing the early version of "Poetry" (*Ideas of Good and Evil* 196; O'Connor 157; "Omission and Aberration" 21; Kappel 127):

> all these phenomena are important. One must make a
>
>   distinction
>
> however: when dragged into prominence by half poets, the result is not
>
>   poetry,
>
> nor till the poets among us can be
>
> "literalists of
>
> The imagination" – above
>
>   Insolence and triviality and can present […] (*Complete Poems* 267).

By using her own annotation on Yeats's commentary on Blake, Moore implicitly endorses Yeats's opinion, especially as she includes Yeats's view within a poem which addresses poetry. Moore suggests, then, that in order to write poetry, all poets should be "literalists of the imagination": poets who can turn the obscure into the concrete. In this poem, too, by alluding to a work of criticism, much as in "Critics and Connoisseurs," Moore practices criticism in verse.

    Moore first met Yeats in December 1932 at the Brooklyn Institute, after Yeats's "'Modern Ireland' lecture," where the two poets "exchanged compliments" (O'Connor 102, 208). In a letter to John Warner Moore, dated December 18, 1932, Moore admits that "Yeats made a very great hit with [her]" and talked about his focus on "The New Ireland" as "he traced the ills of Ireland, the inevitableness of the revolution, and the sentiment which insists on Gaelic for all, and the literary element as part of the political" (Moore, *Letters* 286, 287). Ireland, then,

as a common theme in Yeats's poetry, interested Moore, given her self-identification as an Irish poet who was "profoundly influenced by Yeats, the collective achievement of Irish modernists, and the far-reaching political impact of Irish cultural nationalism" (O'Connor 110; Stubbs 31). Fascinated by "the link between Celtic mythology and modernism […], which had been concretized by the Revival begun by Yeats, Lady Gregory and Edward Martyn in 1896," Moore expressed her interest in Yeats's work as early as in 1915, when she "[had] addressed a poem to Yeats," titled "To William Butler Yeats on Tagore" (Stubbs 30). Prior to that, Moore marked a passage in Yeats's 1907 *Ideas of Good and Evil,* the work to which she would later allude in "Poetry," in which he suggests "how one's roots might have a direct influence upon one's work: 'I could not now write of any other country but Ireland, for my style has been shaped by subjects I have worked on'" (Stubbs 31; *Ideas of Good and Evil* 329). Moore, at least until first meeting Yeats, focused on the Irishness of Yeats's poetry and other works.

During Moore's and Yeats's first encounter with each other, their editorial and critical relationship was at the forefront as well. After his lecture, Yeats thanked Moore for her review of his poetry, which had "truly launched Moore's career as a critic" back in 1918, disclosing "it was the one he cared about most, [and] it was the only one that really dealt with the book" (Goodridge 164; Moore, *Letters* 287). Then, he "made some remark about [Moore's] writing, in the form of a question but in [her] excitement [she] missed it and [she] said something about his brother" (287). On February 15th, 1933, Moore asserts her opinion about the process of writing about Yeats, in a letter to Morton Dauwen Zabel:

> To write even a few lines about Mr. Yeats, one needs, I find, […] to have read *A Vision,* enthralling but long. And in reading the recent *Words for Music Perhaps & Other Poems*

which I haven't received but got in the library rare book-room, with *A Vision*, I saw that

it is more important perhaps than *The Winding Star* and *The Tower* (Moore, *Letters* 294).

Claiming that Yeats's verse, prose, and drama are all intertwined, Moore found it difficult to

write only nine hundred words on the "recent verse" (297). A week later, Moore wrote another

letter, explaining that the length of her review was caused by "having been puzzled by such

phrases as 'the crime of dying and being born' and that thought of an egg perpetually turning

inside out without breaking the shell" (298). Unable to disregard the poems, without knowing

what she was disregarding, Moore "did not feel sound, that is to say, regarding the verse without

defining to myself the prose" (298). After completing the "extra work," on March 2nd, 1933,

Moore writes, in a letter to Ezra Pound, that she finished writing a review of Yeats's *The

Winding Star* for *Poetry* (298, 300).

In her review of Yeats's *The Winding Star*, published in *Poetry* in 1933, Moore attends

especially to Yeats's rhythms as they appear in his poetry and in his prose, as well as to his

poetic practices in prose. Moore describes Yeats as "a poet driven by the moon 'to the edges of

the sea' – as one whose poetry is 'a flight into fairyland from the real world'" ("Words for Music

Perhaps" 294). Yeats's rhythms, especially in his early poems, Moore notes, are those of Shelley,

Blake, and Spencer (294). Associating Yeats's poetry and rhythms with images of the moon and

fairylands, Moore depicts Yeats's gyres: The gyre "represents process" and is the "characteristic

movement or dynamic of the universe" (Koch 94). The gyre energy is achieved through art,

"with art sliding into myth in Yeats's case" (Balinisteanu 25). The gyre in Yeats's poetry is best

represented, then, in *A Vision* – a work that is highly mythical (Golston 163; Tompsett 19).

Moore continues her review, signaling through the discussion of rhythm, prose, and

poetry Yeats's influences on her own poetic practice. "In his prose," writes Moore, Yeats is

"overtaken sometimes by the pursuing wave of his own delicacy; he 'borrows from himself'" ("Words for Music Perhaps" 295). Moore's emphasizes Yeats's rhythms, noting his "harmonies of key and chord mingled […] in the verse," and focuses on Yeats's "elaborately woven yet unconcealed insistent beauty of the prose" in which he borrows from his own work, highlighting the manners in which Moore's poetic practice, too, is influenced by Yeats (296). Moore, like Yeats, combines criticism and poetry to produce poems that are "prose with a sort of heightened consciousness" (Duval Smith 149; "The Past is the Present" l. 7-8). Not simply prose, Moore's poems are often "essays in disguise of verse, arguments or statements which seem continually to be seeking their prose origins," though they are still "indications of her modernist commitment to concision," rather than to free verse (Untermeyer 49; *Poet-Critics* 38; Kappel 133). By articulating essayistic thought in the mode of verse, Moore invokes gusto, or vorticist energy, in critical or prose writing as well.

However, Moore's criticism in poetry is challenged by Yeats's *A Vision*. Yeats's *A Vision* evokes an energy similar to Moore's gusto through the image of the gyres. Yet whereas Moore's gusto is a reflection of the versification of her critical essayistic writing, being primarily invoked through her poetry, Yeats primarily displays the gyres in a work of prose that serves as a critique as well. Both the gyres and the gusto are images of whirling energy. By suggesting that "the *Spirit* is not those changing images" and writing that there is no "intellectual light" in these "changing images," Yeats comments on Moore's use of rhythmic images to create critical prose in her poetry (220).

Moore then integrates her essayistic comments on Yeats's rhythms, as well as Yeats's Irishness, into her poetics. Moore employs a Yeatsian Revivalist sense in some of her poetry on Irish themes, "most notably in the optimism of 'Sojourn in the Whale'," Moore's "first 'Irish'

poem, […] written in indirect response to the 'Easter Rising' in Dublin," much as is Yeats's "Easter, 1916" (Stubbs 28, 30; O'Connor 162). Apostrophizing Ireland, as Yeats does in "To Ireland in the Coming Times" when writing, to Ireland, "While still I may, I write for you," Moore's "Sojourn in the Whale" presents, too, the genre of the Irish aisling since it refers to Ireland as a woman: "compelled by experience, she will turn back" ("Sojourn in the Whale l. 12; O'Connor 152; "To Ireland" l. 33). Moore's poem "examines how the Victorian stereotype of 'the essentially feminine' Celt is experienced by those on the fringe. […] the poet-speaker observes how the colony, which 'ha[s] heard men say: / There is a feminine temperament in direct contrast to ours,' resists domination," similar to the one Yeats evokes in "In the Seven Woods" when describing "the new commonness" (O'Connor 152; "In the Seven Woods" l. 6).

As is typical of Moore, the form of "Sojourn in the Whale" echoes its theme. Through its "elliptical style," echoing Yeats's triple return to "A terrible beauty is born" in his "Easter, 1916," Moore's poem demonstrates "the need for subterfuge under repressive conditions and calls attention to how enigmatic reserve can convey the depths of feeling, eloquence, and power that are thus held back" ("Easter, 1916" l. 16, 40, 80; O'Connor 160). The depths of feeling and resurgence are conveyed through "the rhythmic undertow of water in motion" (O'Connor 162). Moore's rhythm here, too, creates an image as the shortening and elongating of the lines suggest the image of "the flow of the sea" (162):

[REDACTED]

This visual image is then reproduced through the sonic and rhythmic images in the poem. The "progressive shortening of the six sentences," together with the changing line lengths, until "the terse penultimate sentence," reproduces "the motion of waves" in the poem (164). This creates the movement of the sea in time as well, as the time it takes to read the sentences descends and ascends within the final sentence. Moore's verse is "governed by the pull of the sentence," and "the subtle euphony of 'Water in motion is far / from level,' scores the crescendo of resurgence against the overbearing weight of what 'men say'" (164). The poem is also full of small instances of imagistic and sonic playfulness: "upside down" visually constructs a chiasmus in the characters of "u" and "n," and the line "Compelled by experience, she will turn back;" sonically turns back to its beginning with its consonance of "s" and "k" sounds: "swallowed by the opaqueness of one whom the seas" ("Sojourn" l. 3, 12). The poem then, enacts itself visually and sonically.

Moore's "No Swan So Fine" finds its foundation in Yeats's 1927 poem "Sailing to Byzantium," which was written in ottava rima and reprises the impulse toward escape evident in his "The Madness of King Goll." Yeats's form in "Sailing to Byzantium" is governed by "symmetry and antithesis" (Vendler 37). Each stanza in the poem is almost identical, and "the first half is perfectly symmetrical in length with the second; Yeats makes the symmetry impossible to ignore by his use of identical (if reversed) rhymes at the close of each half" (37):

And therefore I have sailed the seas and come

To the holy city of Byzantium

[…] To lords and ladies of Byzantium

Of what is past, or passing, or to come ("Sailing to Byzantium" l. 15-6, l. 31-2).

This form, however, resists its content in that both halves are symmetrical as "each presents an

antithesis – the first its contrast of profane country to holy city, the second its contrast of asexual

eternity to worldly temporality" (Vendler 37). Seeking to transcend, the speaker longs for the

"artifice of eternity" ("Sailing to Byzantium" l. 24). However, the symmetrical structure of the

poem, in that it returns with its final word to a rhyming couplet in its middle, resists eternity and

enforces conclusion.

As Vendler suggests, Moore's 1932 "No Swan So Fine" replies to the form of Yeats's

"Sailing to Byzantium." Moore's poem "captures the allure of [Yeats's] poem's 'artifice of

eternity'" (Martin 31). Yeats's speaker wishes "to escape from the place that 'is no country for

old men," but the speaker's failure is enacted as the poem returns in its conclusion (31).

Expressing "the same lure of escape" while "deftly question[ing] its efficacy," Moore writes a

poem that is, too, governed by "symmetry and antithesis" (Martin 32; Vendler 37). In writing to

identical stanzas, Moore presents two alternatives. The poem, which "purports to be so

accessible and orderly," is "the most outrageous example" of Moore's poetics, "neither

traditionally patterned nor wholly without imposed form" (Martin 28). The strict, yet invented,

closed form, together with Moore's refusal "to resolve" the dilemma of the poem in not offering

a conclusion, capture the eternity Yeats wishes to achieve (32).

Yet Moore employs her "unconscious / fastidiousness" and paradoxical free form in another way that further corrects, through Moore's views on poetics, Yeats's formal depiction of eternity. "No Swan So Fine" has the fourteen lines of a sonnet, "but is otherwise free verse" (Costello 181). The reading of the poem as a sonnet, considering also the slant couplet at its end, brings about another antithesis in the form of the poem, as it seems two identical stanzas, but can be read as three quatrains and a couplet. The transformation of the sonnet into free verse allows Moore to retain her self-imposed strict form, which allows, according to her, for "freedom in art" ("Humility" 20). This freedom that Moore creates turns the sonnet from a closed form to one that is open, creating the sense of eternity in "No Swan So Fine."

While Moore steers away from both Yeats and Pound in matters of the nationalism and cosmopolitanism of poetry, she does join, and takes a stand, in their communal discussion about the ways in which the forms – the rhythms, rhymes, and structures of poetry – can alone create the meaning of a poem. Through thematic and formal conversations with Yeats's and Pound's poetry, Moore creates her own forms of rhythmic and sonic images and expresses her own critical views on the writing and reading of poetry, allowing to trace the unfolding of her critical abilities, within her poems. Moore creates a poetics of criticism that encapsulates ideals such the vortex, gusto, and the gyre. By doing so, Moore responds to Pound and Yeats's formal choices in their poetry and criticism. As Evan Kindley writes, "'ecstasy affords the occasion and expediency determines the form' – could just as easily be drawn from her criticism as her poetry; the two corpora mirror, complement, and inform each other almost perfectly" (*Poet-Critics* 37; "The Past is the Present" l. 8-9). Yet in this reading, her poetry does more than simply mirror the complexity of her criticism: her poems and her poetics, like those of Yeats and Pound, thus become a form of criticism.

"TO THE POINT / FROM WHICH IT HAD STARTED"[22]

"those
Various sounds consistently indistinct, like intermingled echoes"
                    (Marianne Moore, "Those Various Scalpels," l. 1-2)

"these pieces are living in form,
Their moves break and reform the pattern"
                    (Ezra Pound, "The Game of Chess," l. 6-7)

In 1900, William Butler Yeats noted that "all writers, all artists of any kind, in so far as they have had any philosophical or critical power, perhaps just in so far as they have been deliberate artists at all, have had some philosophy, some criticism of their art" (*Good and Evil* 239-40). He then specified that "it has often been […] this criticism, that has evoked the most startling inspiration" for poets (240). A few years afterward, Yeats would become part of a network of collaborations that would transform modernist poetics through critical conversations in poetry, often in form; the poetry of W.B. Yeats, Ezra Pound, and Marianne Moore was inspired by the writing and receiving of commentary from one another; commentary which, by way of formal allusion, informed their poetics.

This thesis initially emerged from the field of New Formalism to map the importance of allusion by way of form as critical conversation in modernism, and found that allusions in form, rhyme, and rhythm interconnect the verse of Yeats, Pound and Moore. Yeats opted to diverge from strict iambic pentameter, and from English forms such as the Shakespearean sonnet, to create an Irish poetics. Transformations in metrical feet occurred, in turn, in Pound's allusions to

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[22] Moore, Marianne. "Critics and Connoisseurs." l. 27-8.

Yeats, often—as I read this— to encourage Yeats to distance himself from his Irish nationalism and become a part of the modernist project. During the "Stone Cottage" era, by which time Yeats had entered the modernist movement, at least according to Pound, Pound's corrections of Yeats's rhythms prompted a response in form from Yeats that developed their conversation in verse. By their time in Rapallo, these poets explicitly critiqued each other's rhythms by way of allusion in form, conversing about the aesthetics of modernist poetics and the rhythmic representation of history in Pound's *Cantos* and Yeats's *A Vision.*

Throughout, other poets were included in the web of formal allusion. Yet allusion, as I initially worked with it, proved to be a topic and term too narrow to encapsulate the manner in which Marianne Moore entered the conversation. Moore conversed with Pound and Yeats about their own rhythms not only by way of the rhythms of her poetry – whereby this project links her conception of the gusto to Pound's vortex and then to Yeats's gyres – but through consciously assimilating her own criticism in prose into her poetics. Moore's discussion in verse also furthered the scope of Yeats's and Pound's previous conversations by way of poetics as she encapsulated in her poetry not only references to poetry, but also to their theoretical prose, which was concerned with modernist principles.

Yet tracing the formal links between these poets did not suffice. This project highlights, too, the importance of historiography – creating a narrative out of historical and poetic material – as to support and reflect the significance of critical conversations in form. Letters written by Pound, Yeats, and Moore, together with their criticism in prose, sketch the personal concerns they expressed about the modernist ideals of poetry that often served as the subject of their exchanges – sometimes quarrels – that have been under exploration throughout this project. Originally a more formalist project, this thesis evolved to encompass historicist research to

deepen the meanings of formal allusion as criticism in poetics. Through the study of both history and form, then, the complex and intricate ways in which these poets communicated shines in a new light: poems that had previously seemed completely distinct, or merely thematically related, are now shown to be bound together in a web of responses-in-form.

This thesis, in many ways, has an open ending. While this project initially sought to elaborate on an under-researched aspect of allusion – allusion in rhyme, rhythm, and form – what it discovered was an area of confusion in definitions of the term – and the need for further theoretical work. Yeats, Pound, and Moore are but case studies in the modernist corpus – a small community of poet-critics that grew out of criticisms in form. Though the modernist era has ended, the communities of poets remain; Mark McGurl points to Ezra Pound's "modernist imperative to 'make it new'" as prompting the institutionalization of poets in the "graduate creative writing program," constituting what he terms as "the program era" of poetry in America (4). With the rise of creative writing programs, attending them in order to professionalize as poets became de rigueur, inevitably creating a new generation of cohorts – or communities – of poets; poets such as Rachel Zucker and Kaveh Akbar exemplify the communities created in MFA programs – Zucker on her *Commonplace* podcast, and Akbar in his *Divedapper* interviews – by interviewing each other, as well as other contemporary poets. This thesis, then, has been an effort to encapsulate "the gist of what" Yeats, Pound, and Moore, meant by their critical conversations in form, yet the "gyres run on," pointing to newer poet-critics who are inheritors of the tradition presented by this project ("Under Ben Bulben" l. 12, 63).

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