DAPHNE IN THE TWENTIETH CENTURY:

THE GROTESQUE IN MODERN POETRY

A Dissertation

by

THOMAS HENRY MARTIN

Submitted to the Office of Graduate Studies of
Texas A&M University
in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

May 2008

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ABSTRACT

Daphne in the Twentieth Century: The Grotesque in Modern Poetry. (May 2008)

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This dissertation seeks to expose the importance of the grotesque in the poetry and writings of Trans-Atlantic poets of the early twentieth century, particularly Ezra Pound, H.D., William Carlos Williams, Mina Loy, Marianne Moore and T.S. Eliot. Prior scholarship on the poets minimizes the effect of the grotesque in favor of the more objective elements found in such movements as Imagism. This text argues that these poets re-established the grotesque in their writing after World War I mainly through Hellenic myths, especially myths concerning the motif of the tree. The myths of Daphne and Apollo, Baucis and Philemon, and others use the tree motif as an example of complete metamorphosis into a new identity. This is an example of what Mikhail Bakhtin entitles grotesque realism, a type of grotesque not acknowledged in art since the French Revolution. Since the revolution, the grotesque involved an image trapped between two established forms of identity, or what Bakhtin refers to as the Romantic grotesque. This grotesque traps the image in stasis and does not provide a dynamic change of identity in the same way as grotesque realism. Therefore, these poets introduce the subversive act of change of identity in Western literature that had been absent for the most part for nearly a century. The modern poets pick up the use of the

complete metamorphosis found in Hellenic myth in order to identify with a constantly changing urban environment that alienated its inhabitants.

The modern city is a form of the grotesque in that it has transformed its environment from a natural state to a manmade state that is constantly in a state of transformation, itself. The modern poets use Hellenic myths and the tree motif to create an identity for themselves that would be as dynamic in transformation as the environment they inhabited.

DEDICATION

To my parents, Warren Martin and Dorothy Gaye Martin for waiting so long

ACKNOWLEDGEMENTS

I would like to thank Dr. Paul Christensen, Dr. Richard Golsan, Dr. Janet McCann for teaching me how to be a scholar and Dr. M. Jimmie Killingsworth, for making sure I kept going up that hill to my goal. I would also like to thank members of the English Department's staff, including Amelia Reid, Barbara Newsom, Martin Anderson, and Paulette Lesher for assisting me when I was completely confused on which direction to go. In addition, I would like to add Ede D. Hilton-Lowe for also helping me out.

I would like to extend my thanks to those who helped me personally as well. First I would like to thank Cathy Schlund-Vials for supporting my dreams and helping me with the subject matter for this dissertation. I would like to thank Daniela Kukrechtova for keeping it International when all else was hopelessly provincial. On the other hand, a shout goes out to Lindsay Illich and Crystal Goodman for keeping it provincial: Lindsay by demonstrating that South Texas is an impairment, not just a state of mind and Crystal by planning to entitle her autobiography "I Eat All I Can and Sell the Rest." Here's to Julie Groesch for helping to make sure that my autobiography will be titled "Between the Black Outs." I would also like to thank Tembi Bergin, Crystal Boson, Maggie Carstarphan, Erin Hollis, Scarlet Kogel, Carmen Johnson, Tracy Jones, Melissa Nichols, Erika Skogebo, Susie Taylor and Shane Trayers. On the guys' side, I would like to thank Larry Bonds, Joe Buenaflour, David Garcia, Collins Illich, Eric Janes, Ryan Malfurs, Paul McCann, Jim McPhail, Roger Reeves and Jesse Tijerina. I would also like to acknowledge the cast of characters at Fitzwilly's who kept me

entertained when I needed it. Finally, thanks to my family for helping with the weight of this dream. Sisyphus would've had more fun if he had a little help. I know I did.

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CHAPTER I

INTRODUCTION: GODS AND MONSTERS

This is a love story. With all of its complexities and academic rhetoric and dusty quotes, this is nothing more than a tragic little love story. The lovers never managed to embrace in the end. They were torn apart by the world they inhabited. In the end they remained apart, drifting to their own little corners of the world that battered them about. Oh, I believe they tried to come together. They desperately tried to remake their angry world. They searched and tore apart and rebuilt everything they thought would help to remake this world, or at least to connect back to it, to be a part of it. They wanted to rid themselves of that feeling of alienation: that feeling of drifting outside of the world they inhabited. That was their passion: to connect, to transform and to connect. They were grasping at completeness, because, alone, they knew they were withering away.

These lovers were poets. At one time they were engaged. But the environment in which they lived became too corrosive for their own personalities as well as for their relationship. One lover followed the other half way around the world in order to maintain the relationship. Unfortunately, the urban environment half way around the world was much the same. Too many obstacles appeared: obstacles that were a part of their own characters. After all, they were affected by their own environment. The two poets were H.D. and Ezra Pound.

As in every love story there were other characters involved as well. And in this

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This thesis follows the style of *PMLA*.

one, the main supporting players were William Carlos Williams and Sigmund Freud. Neither character participated directly in the relationship between H.D. and Ezra Pound. However, they did manage to illuminate the common bond between the two poets. The third poet, William Carlos Williams, also shared a similar desire. These three poets were concerned with the idea of unifying the inhabitants of the cities, particularly American cities, with their constantly changing environment. All three felt that poetry was a useful tool in orienting their reader to the changing environment of the cityscape. Other poets, such as Marianne Moore, Mina Loy and T. S. Eliot, also felt poetry could be used for such a task.

However, the poet works out a poetics to deliver the audience from being alienated from their environment to feeling attune with it. This power involves mastering the nature of the grotesque, because the grotesque, properly invoked, brings forth complete metamorphosis. The reason American poets of the high modernist period wished to access the grotesque as a tool for metamorphosis concerns the rise of the city as a locus for determining contemporary character. The city is grotesque in its power to transform nature into manmade objects. However, the built environment is constantly in metamorphosis, according to Henri Lefebvre and Michel de Certeau. This constant state of flux creates problems for the inhabitants of the city. For an inhabitant to survive, he must constantly be adept at navigating and, in some cases, manipulating his environment.

In order to be adept in the city as an environment, the inhabitant must endure the constant changes of an industrialized landscape, as well as recognize its basis in the artificial. By the end of the nineteenth century, most of the inhabitants of western,

particularly American, cities did not see the city in its artificial, mercurial state. In *The Revolt of the Masses*, Jose Ortega y Gasset describes how the environment of the modern city is inhabited by a type of human being he labels a Naturmensch: a human being who can only read his surroundings in a pastoral sense.

> The world is civilized, but the inhabitant is not: he does not even see its civilization, but uses it as if it were a part of nature. The new man wants his automobile, and enjoys using it, but he thinks it is the spontaneous fruit of some Eden-like tree. His mind does not encompass the artificial, almost unreal nature of civilization, and the enthusiasm he feels for its instruments does not include the principles which make them possible. (Ortega y Gasset 70)

The urban environment twisted the natural forms of nature into mechanical shapes, such as the ivy patterns on buildings or the embossed figures of flowers decorating locomotives and dynamos of power plants. When Prince Albert opened the Crystal Palace exhibition in 1851, he designed a series of hothouses in which nature and the machine are merged into a new hybrid figure. This hybrid figure was part nature, part a highly figurative projection of human Romanticism that shows the natural world as a kind of scrim on which to elaborate human subjectivity and dreams, fantasies and desires having nothing to do with the organic process.

What Pound discovered is that the free use of nature to fabricate human meaning could be found in Greek myth, as in the story of Daphne and her transformation into a

laurel tree. The boundary between nature and the human world of ideas and desires becomes more porous down through the nineteenth century with the built environment absorbing the nature it displaced with its sprawl and complexity. In a way, the grotesque image is a vision of how the inanimate things of human manufacture are animated by their absorption of nature into their design. The analogic thinking that lies behind the grotesque image, a perception of similarity connecting organic life with the fruits of mechanistic engineering, transcends the boundary earlier centuries had raised between what man makes and what God created. Suddenly, the one world is free to inhabit the other in a visionary truce of sorts, in which a woman is once again able to become a tree, or the tree to become the Eiffel Tower, or the skyscraper to reflect the forest long since removed from Manhattan. This "shape shifting" of modernist architecture may well have reached its climax with Frank Lloyd Wright's "Johnson's Wax Building," with its enormous lily pads holding up a roof over the main office space. Nature and man were forged into a new alliance in which both terms lost their status as polarities in a war of the spirit. Neither nature nor the built environment was purely alien or apart so long as the grotesque image bonded them.

Modernist poets actually found the grotesque image a source of vitality in the early part of the twentieth century. The grotesque image in such paintings as Pablo Picasso's *Les Demoiselles d'Avignon* had its equal in the images created in modernist poetry. The use of the grotesque image, in poetry, broke down boundaries between author and audience by foregrounding the city. The particular environment that represents modernist experience most clearly is the cityscape. The cityscape is where

industrialization places its impetus for change. The urban landscape is the womb of industrialization, in as much as urban areas with their concentration of labor pools are the location of factories. In return, the products from these factories hasten the transformation of the urban and rural environments. As witnesses to industrial culture, William Carlos Williams, H.D., T. S. Eliot, Marianne Moore, Mina Loy and Ezra Pound use the grotesque image to bond the body with the mind or soul and provide an interactive language that connects the individual to the environment of the city. The grotesque image is often placed in a city and it is this context that the modernist poets wish to make their transformation.

Most scholarship has ignored the modernists' use of the grotesque. Critics like Marjorie Perloff consider Hugh Kenner's *The Pound Era* to be the quintessential text in the analysis of Ezra Pound, T. S. Eliot, Henri Gaudier-Bzreska and Wyndham Lewis. However, in his chapter on Wyndham Lewis, Kenner underestimates the role of the grotesque in modernist poetry. His prejudice against the grotesque image closed discussion on how aberrant vision functions in modernist poetry. In his analysis of Wyndham Lewis's transformation as an artist, Kenner states:

> [a] grotesque is an energy which aborts, as if to express its dissatisfaction with available boundaries, as a dwarf may be nature's critique of the tailor's dummy. Lewis's earlier pictures announce an energy art cannot accommodate. That summer Art and Energy moved into sudden conjunction; forms filled his spaces, not forms arrested in grotesquerie but forms locked in passionate stases. (Kenner 232)

Kenner's analysis implies that Lewis's transition into modernism occurs through his renunciation of the grotesque image in his art. Of course, this analysis also implies that the grotesque image lies outside the frame of modernism, which includes imagism and vorticism. In Kenner's view, modernist work influenced by imagism and vorticism must reject the grotesque image altogether.

Kenner's definition of grotesque does not take into account a more contemporary definition of the term influenced by Mikhail Bakhtin. Kenner ignores the fact that the grotesque encompasses a complete transformation of one state into another, such as the grotesqueries found in Ovid's *Metamorphoses.* However, the grotesque can also remain static: an entity unable to make a complete transformation and is locked in the moment of transition, unable to change. This second understanding of the grotesque reached its height of popularity in sideshow carnivals during the nineteenth century. Kenner only takes the second understanding of the grotesque into account and never considers the importance of how the dynamic side of the grotesque may have played a role in the writing of poetry during the high modernist period, particularly by Ezra Pound, H. D., and William Carlos Williams.

High modernist writers explored the former, more classical understanding of the grotesque. They wished to retrieve the grotesque in its classical form as complete transformations into other states because that definition could be used as a tool for showing metamorphosis. The grotesque found in Ovid's *Metamorphoses*, with its multiple characters becoming new entities in order to survive, provided the type of grotesque modern poets wished to recapture.

Texts that enact such transformations, such as Ovid's, had been maligned after the Enlightenment. For example, Immanuel Kant attacks the grotesque for lack of examples of complete transformations found in nature. In *Observations on the Feeling of the Beautiful and Sublime,* Kant dismisses the grotesque as antagonistic to rational thinking. Kant's definition claims "Unnatural things, so far as the sublime is supposed in them, although little or none at all may actually be found, are *grotesque*" (Kant 55). Kant designates the quality of classical literature on a scale that goes from the sublime or noble, which he ranks as superior, to the adventurous, in which a character controls natural urges through reason, and finally to the grotesque, which he ranks at the bottom. "Of the works of wit and fine feeling, the epic poems of Virgil and Klopstock fall into the noble, of Homer and Milton into the adventurous. The *Metamorphoses* of Ovid are Grotesque" (Kant 57).

Subsequent generations influenced by Kant received this interpretation of the grotesque. Kant's interpretation combines the grotesque into one negative unnatural terrifying image that only repels its audience through its inability to adhere to the accepted natural image.

Even later nineteenth century philosophers and writers, such as John Ruskin, saw the grotesque as a degenerative, unnatural image, despite their attempts to see the grotesque as productive. For example, John Ruskin saw the grotesque as essential in all art because the grotesque arose from the artist at play with ideas or situations. Ruskin divided the grotesque into two types: the noble and the ignoble or false grotesque. Ruskin saw the works of Plato and Dante as examples of the noble grotesque because

these writers framed their creativity, the context of their writing, within a highly sublime or rational structure. The ignoble grotesque, on the other hand, is formed by artists who do not place their creativity into a sublime or rational structure (Clayborough 36-7).

Ruskin's definition of the grotesque follows Kant's in how he identifies the extreme noble grotesque, which he calls the terrible grotesque. The terrible grotesque is the most noble image because it comes from the artist's unconscious; as such, it is the artist's image most closely related to the divine. These grotesque images are fears that the artist must express to rid himself of their terror.

> The grotesque which we are examining arises out of that condition of mind which appears to follow naturally upon the contemplation of death, and in which the fancy is brought into morbid action by terror, accompanied by the belief in spiritual presence, and in the possibility of spiritual apparition. Hence are developed its most sublime, because its least voluntary, creations, aided by the fearfulness of the phenomena of nature which are in any wise the ministers of death, and primarily directed by the peculiar ghastliness of expression in the skeleton, itself a species of terrible grotesque in its relation to the perfect human frame. (Ruskin 170)

The images of the terrible grotesque are, therefore, repulsive to the audience as well as to the artist. Although ranked as the highest quality of the grotesque, the terrible grotesque still holds the quality of repulsion. Repulsion is the dominant feature of the

grotesque for a majority of critics prior to Mikhail Bakhtin's definition in *Rabelais and His World*. Kenner's consideration of the grotesque as a limiting force in art has considerable support from previous writers.

Despite Kenner's marginalizing of the grotesque image in the works of the modernist poets, even he discusses various uses of the grotesque in modernist literature. In *The Mechanic Muse*, Kenner alludes to what would be considered a grotesque image under the definition set up by Mikhail Bakhtin in *Rabelais and His World*, when he quotes Pound describing his fondness for machinery. When considering a photograph of machinery in nineteenth century England, Pound writes "[t]he NOSE of the big dies, for example, excellent shape. Photos of the detail of the coin press, especially at the point where the force is concentrated" (Kenner 40). Through anthropomorphism, Pound focuses on an essential part of the human face that artists and writers use to create a grotesque image. In *Rabelais and His World*, Bakhtin notes "[o]f all the features on the human face, the nose and mouth play the most important part in the grotesque image of the body" (316).

Five years before the translation of Bakhtin's text into English, Indiana University Press (the same press that published Helene Iswolsky's translation) published Wolfgang Kayser's *The Grotesque in Art and Literature*, which explores the grotesque image as an alienating figure. Kayser treats the grotesque as having a repulsive or an alienating effect on its audience. Like his predecessors, Kayser tries to establish a solid definition for the grotesque. Kayser states:

> For no matter how often we hear and use the word “grotesque”- and we hear it ever more frequently, since it seems to be one of those quickly cheapened terms which are used to express a considerable degree of emotional involvement without providing a qualitative distinction beyond the rather vague terms “strange,” “incredible,” “unbelievable”- it is certainly not a well-defined category of scientific thinking. In the commonly used auxiliary tools, the literary dictionaries, no entry is usually given under grotesque; and where such an entry exists it might well have been omitted. (Kayser 16-7)

Kayser not only identifies the problem of providing the grotesque with a definition, he also indirectly identifies the grotesque’s conflict with science. The grotesque, once again, opposes the rational analysis on which science is based.

Nevertheless, Kayser pursues his intention to provide the grotesque with a solid definition. Like many scholars intending to define the grotesque, Kayser begins by looking at the semantic origins of the term. He refers to the images on the ceilings and walls of the *grotta* excavations in Rome during the fifteenth century. These images were first used as decorations in Rome and throughout the Italian peninsula during the early Christian period of the Roman Empire (Kayser 19-20). He then follows the history of the use of the grotesque through the Renaissance up until the early twentieth century. Kayser defines the grotesque as having three facets, the state of the artist while creating the piece of work, the actual work as an object, and the affects of the work on the audience (Clayborough 63). From these three facets, Kayser develops an analysis of the

grotesque that provides his new definition. For Kayser, "The grotesque is a structure. Its nature could be summed up in a phrase that has repeatedly suggested itself to us: THE GROTESQUE IS THE ESTRANGED WORLD. […] It is our world which has to be transformed. Suddenness and surprise are essential elements of the grotesque" (Kayser 184). Kayser's definition requires the grotesque to transform its audience from the familiar, established, static environment that the audience inhabits into a strange, alien environment with no clear orientation or understanding about it. In *The Grotesque in English Literature*, Arthur Clayborough explains Kayser's definition of the grotesque:

> The difference between the merely unfamiliar and the incongruously strange, that is, between the ephemeral strangeness which is simply due to novelty and the positive, discordant strangeness which is directly opposed to "the natural conditions of organization," is emphasized by Wolfgang Kayser. The grotesque in art, he maintains, is 'the alienated world'; not, that is to say, a world which is merely alien, but as he puts it, our own world, so distorted that we no longer wish to live in it […]. (Clayborough 71)

Clayborough identifies Kayser's use of the repulsive or alienating quality of the grotesque as the focus of the grotesque's definition.

Two years after Ulrich Weisstein's translation of Kayser's text was published, Clayborough published his text on the use of the grotesque in the English language. Like Kayser, Clayborough also goes through the semantic origins of the word

'grotesque' at the beginning of his analysis. Clayborough provides a detailed analysis of the grotesque in English literature through different eras in the same way that Kayser analyzes the grotesque in German literature.

However, Clayborough opposes Kayser's notion that the grotesque excites repulsion in its audience. Clayborough defines the grotesque by its incongruous qualities, and places alienation as a secondary quality that does not always appear in the grotesque:

> Grotesqueness is not, of course, synonymous with ugliness; there may be grotesqueness of a kind without the introduction of deformity – possible or impossible – and without the introduction of 'monstrous' phenomena (the dinosaur, the rhinoceros, the dragon) or any of the 'uncanny' phenomena to which Kayser draws our attention – the bat, the puppet, the skeleton, &c. [sic.] It may lie in the juxtaposition of objects. […] The psychological tendency to seek a relationship between contiguous objects is exploited in grotesque art[.] (Clayborough 72-3)

Clayborough places incongruity as the primary facet in defining the grotesque through the use of psychology.

He begins his psychological analysis of the grotesque with an investigation of language. He looks at the non sequitur and determines whether it is an example of the grotesque by its effect on the audience.

> It is […] worth noticing how readily the *non sequitur* creates an effect of oddness when words, with their greater emotive content, are substituted for mathematical symbols: 'Well is this place called Stony Stratford, for never was I bitten by so many fleas in my life before.' An examination of the emotional effect of the *non sequitur* – usually a humorous effect – sheds light on the nature of our reaction to grotesque art.
>
> Not every *non sequitur*, even where the form is a verbal one, produces a pronounced emotional effect. Where, however, such an effect is produced by the breach of logical propriety, we may react in either or both of two opposed ways. We may feel a sense of superiority, the amusement of the logician; we may also feel a sense of release, an anti-rational reaction[.] (Clayborough 70)

As will be demonstrated in chapter II, Charles Baudelaire identifies the location of the grotesque in language, and therefore, provides a precursor to Clayborough's concept of the grotesque being identified in language. However, Clayborough also finds emotion in the audience an essential element in identifying the grotesque.

Clayborough uses the archetypal psychology of Carl Jung in particular when he sets out to define different varieties of the grotesque. He uses the Jungian terms of progression, concerning the conscious, and regression, concerning the unconscious. "It is characteristic of the practical, 'progressive' aspect of mind that it should either reject such deliberate juxtapositions as pointless or seek to establish a logical connexion

between them. The ‘regressive’ aspect of mind, on the other hand, luxuriates in their inexplicable ‘significance’” (Clayborough 73).

From these two Jungian terms, Clayborough comes up with four types of grotesque. The progressive-positive grotesque provides the audience with actual facts or representations of actual objects that entices the audience to think about the given situation (Clayborough 107). The progressive-negative grotesque creates a seemingly nonsensical situation but demands the audience to associate it with something in their world. Satires are the best examples of this category. Clayborough has a little more trouble explaining the difference between the regressive-positive grotesque and regressive-negative grotesque, both of which deliver an unconscious response from the audience. He evokes Friedrich Schiller to best explain the difference between the two categories. “The difference between these two types of regressive art – which, admittedly, shade off into one another – may perhaps be related to Schiller’s distinction between the naïve and the sentimental types of literature, the spontaneous and unforced naturalness of the one standing in contrast to the sophisticated and self-conscious attitude apparent in the other” (Clayborough 82). Clayborough is claiming that the repressive-positive grotesque is unforced and the repressive-negative grotesque is self-conscious.

By defining the grotesque in psychological terms, Clayborough manages to add a new facet to the grotesque that had been omitted by previous definitions. He manages to include qualities in the grotesque that are not limited to the repulsion of the audience. The audience can, in fact, be attracted to the grotesque.

Three years after the appearance of Clayborough's book, Helene Iswolsky's translation of Mikhail Bakhtin's *Rabelais and His World* was published and expanded the definition of the grotesque to include not only the negative, repulsive aspects, but also a new, positive facet: freedom through possibility.

Bakhtin was a Russian literary theorist who used a social historical approach to linguistics. Bakhtin divides the grotesque into two distinctly different categories based on their historical periods.

The first category, grotesque realism, is the most interesting in that Bakhtin identifies it as the only expression of the grotesque prior to the French Revolution. Grotesque realism is based on folk humor and art of the working classes during the medieval period.

Like Kayser and Clayborough, Bakhtin begins his analysis of the grotesque with a look at the etymology of the word 'grotesque.' He then goes into a definition of grotesque realism:

> The flowering of grotesque realism is a system of images created by the medieval culture of folk humor, and its summit is the literature of the Renaissance. At that time the term grotesque first appears on the scene but in a narrow sense occasioned by the finding at the end of the fifteenth century of a certain type of Roman ornamentation, previously unknown. These ornaments were brought to light during the excavation of Titus' baths and were called *grottesca* from the Italian word *grotta.* Somewhat later similar ornaments were discovered in other areas of Italy.

> What is the character of these ornaments? They impressed the connoisseurs by the extremely fanciful, free, and playful treatment of plant, animal, and human forms. These forms seemed to be interwoven as if giving birth to each other. The borderlines that divide the kingdoms of nature in the usual picture of the world were boldly infringed. Neither was there the usual static presentation of reality. There was no longer the movement of finished forms, vegetable or animal, in a finished and stable world; instead the inner movement of being itself was expressed in the passing of one form into the other, in the ever incompleted character of being. (Bakhtin 31-2)

Bakhtin uses this elaborate definition of grotesque realism to provide a detailed analysis of Francois Rabelais' *Gargantua and Pantagruel*. Therefore, the definition of this category is far more important for his analysis than the second category of the grotesque that follows. He makes this category of the grotesque subordinate to grotesque realism.

Bakhtin labels the second category Romantic grotesque and finds it appearing after the French Revolution, during the rise of Romanticism in art. The Romantic grotesque inspires fear in its audience and leaves it paralyzed by that fear. In fact, Bakhtin uses Kayser's definition of the grotesque as alienating to help establish the definition of this form of grotesque. In comparing the types of madness that are exhibited in the two categories of the grotesque, Bakhtin notes "The images of Romantic grotesque usually express fear of the world and seek to inspire their reader with this fear.

[…] In folk grotesque [grotesque realism], madness is a gay parody of official reason, of the narrow seriousness of official 'truth.' It is a 'festive' madness. In Romantic grotesque, on the other hand, madness acquires a somber, tragic aspect of individual isolation" (39).

Despite using Kayser's analysis to define the Romantic grotesque, Bakhtin identifies the flaw in Kayser's definition of the grotesque by using psychology as a reference:

> Kayser himself often speaks of the freedom of fantasy characteristic of the grotesque. But how is such freedom possible in relation to a world ruled by the alien power of the *id*? Here lies the contradiction of Kayser's concept.
>
> Actually the grotesque liberates man from all the forms of inhuman necessity that direct the prevailing concept of the world. This concept is uncrowned by the grotesque and reduced to the relative and the limited. Necessity, in every concept which prevails at any time, is always on-piece, serious, unconditional, and indisputable. But historically the idea of necessity is relative and variable. The principle of laughter and the carnival spirit on which grotesque is based destroys this limited seriousness and all pretense of an extratemporal meaning and unconditional value of necessity. It frees human consciousness, thought, and imagination for new potentialities. For this reason great changes,

> even in the field of science, are always preceded by a certain carnival consciousness that prepares the way.
>
> In the grotesque world the *id* is uncrowned and transformed into a "funny monster." When entering this new dimension, even if it is Romantic, we always experience a peculiar gay freedom of thought and imagination. (Bakhtin 49)

Bakhtin uses historical construction to identify the power in both categories of his definition of the grotesque. He also shows the importance of psychology in understanding the grotesque. For Bakhtin, the grotesque allows the audience to cope with the unknown and more frightening elements of the human psyche. For this reason, Bakhtin's definition of the grotesque will be the definition used in this analysis of the grotesque in modernist poetry. I argue that the modern poets saw the same qualities in the grotesque found in Greek mythology that Bakhtin identifies in both grotesque realism and the Romantic grotesque. Modern poets saw the grotesque as a liberating force that helped their audience adapt more freely to a constantly changing environment.

Several new discussions on the grotesque image in literature have surfaced in recent years. A collection of essays edited by Andrew Smith and Jeff Wallace entitled *Gothic Modernisms*, analyzes the grotesque image in the context of Gothic art. In 2004, Virginia Swain wrote a detailed analysis of the grotesque image in the work of Baudelaire and Rousseau entitled *Grotesque Figures: Baudelaire, Rousseau and the Aesthetic of Modernity*.

Virginia Swain's book places Baudelaire and Rousseau in historical context. She focuses on how Baudelaire interprets Rousseau's concept of the grotesque image. Swain sees Baudelaire as a poet on the cusp of a transition in interpreting the grotesque image as a communal image, the way Bakhtin interprets Rabelais. Like Kayser, Swain also argues that the grotesque image is an alienating trope in nineteenth century literature. This transition occurs as the grotesque image shifts from an image with its own physical reality to one trapped within cultural values and the structure of language. In the end, Swain identifies how Baudelaire "locates the real grotesque in the realm of language. For him, the real grotesque arises as a folly or a madness of language, which threatens to override the poet's control. This grotesque is apprehended in the vertiginous experience of reading" (Swain 4). Language becomes the vehicle that exposes the grotesque for Baudelaire. Swain observes that Baudelaire reacts to the grotesque within the context of language, which survives as a tool of communication through its dependence on the values of the community that uses that language.

In chapter seven of her book, Swain analyzes the image of Venus in Baudelaire's work. According to Swain, he finds the Greek goddess an extravagant fetish that achieves a comic status after nearly two millennia of Christianity maligning its meaning. Swain picks up the term *fetish* and applies it using a Freudian definition to how Baudelaire uses Rousseau's understanding of the grotesque. According to Swain, Rousseau saw the grotesque as containing acts of subversion, act that lead to change or transformation in a culture. Rousseau's writing becomes Baudelaire's totem.

I expand her focus to include Freud's concept of the fetish. However, unlike Swain who switches her analysis of the fetish between writers, I would like to show how Greek and Roman gods and goddesses serve as fetishes for American modernist poets. I feel that the diminishing influence of Christianity in western culture allowed modernist poets to retrieve the powers of Greek mythology. The Greek and Roman gods and goddesses became iconic symbols for the modernists in their connection to a buried world of pagan classicism, especially Homer's *Iliad* and Ovid's *Metamorphoses*.

Through classical allusions, modernists reinvigorated the icons Freud analyzes in indigenous people and neurotics in *Totem and Taboo*. What is taboo at one stage in a community's development, is sacred at an earlier stage, because that fetish was once considered an ancestor of the community. The earlier the stage of community, the more agency that community had in interacting with powers considered external to the community. Part of what motivates the modernist poet is a desire to acquire agency in a rapidly changing industrialized culture.

Although I will be analyzing the modernist poets' use of various classical Greek and Roman myths, my focus will be on modernist poets' use of the Apollo and Daphne myth. Frequent use of the myth by H. D., Ezra Pound, William Carlos Williams, Mina Loy and others provides an important motif in poetry: the tree. Daphne's transformation from a mortal into a tree is one of the iconic moments of the grotesque image.

The modernist poets return to Greek and Roman myths to capture grotesque images that involve transformation, not the grotesque image that stops short of the complete change. The later grotesque images form the Romantic grotesque. The

popularity of the sideshow froze the grotesque into newly sensational deformations. The modernist poets reached back to the Greek and Roman myths to recover a sense of the grotesque as liberating transformation.

However, I will also look at other examples of the grotesque outside Greek and Roman myths, such as the image of the human skeleton cited by John Ruskin. The modernist poets also utilized the shock value of the grotesque to grab attention from the audience. Therefore, the other grotesque images that occur in modernist poetry often involve what Bakhtin calls the Romantic grotesque as well as grotesque realism. I will show that the modernist poets bring forth the grotesque for various reasons.

To return to Freud, I will use the concepts of the sacred and taboo in *Totem and Taboo* to look at what the motif of the tree symbolizes for modernist poets. Of all of Freud's writings, *Totem and Taboo* appears to pay the most attention to H.D.'s letters about her analysis with Freud. In the spring of 1933 and again in 1934, H.D. was a patient of Freud's and sought analysis to end a persistent writer's block that lasted for several years. H.D.'s letters to Bryher, her lover, about her sessions with Freud provide a unique insight into the psychological influences in her poetry and how myth played an important role in nourishing her ability to write. This understanding of influence on her poetry that Freud identifies for H.D. provides a central theme for his analysis. Mythology provides H.D. with an example of grotesque realism: a grotesque that is completely transformative and, therefore, an image that is productive. This productivity allowed H.D. to see her environment as productive. H.D. lived in London during the First World War and would reside in the city during Second World War. London

experienced bombings from air raids during both wars and severely affected H.D.'s perspective of her surroundings. Like Baudelaire's descriptions of the Haussmannization of Paris in the nineteenth century, H.D. saw the physical surroundings of the urban environment of London as mercurial, changing with every new attack. This shifting environment seemed ill suited to growth or productivity. Through Freud's analysis, H.D. uses her own knowledge of Greek and Roman myth, as well as other forms of folklore, to seek productivity through language.

Other modernist poets also saw the modern urban environment, particularly the American urban environment, as mercurial by its very nature. Industrialization demanded ever-greater productivity from workers to transform the urban environment: building, tearing down, re-building for efficiency. This constantly shifting environment also alienated its inhabitants from their surroundings in the same way that air raids affected the inhabitants of London during the two world wars. Ezra Pound, William Carlos Williams, Marianne Moore, Mina Loy and T. S. Eliot took up the problem of alienation in the urban landscape, using the grotesque, particularly the tree motif, as a tool to allow their audience, the inhabitants of this shifting urban environment, to cope with constant change.

The tree is a nearly uniform representation in folklore and myth throughout many cultures as a symbol of both transformation and habitation. As transformation, the tree begins as a small acorn, nut or seed, but eventually becomes the largest examples of organic life. The tree also represents shelter through the inhabitation of its branches by many animals, birds in particular. Being both a representation of transformation and

habitation, the tree becomes an appropriate symbol for the ideal modern city. Like the tree, the modern city is in constant transformation. However, unlike the tree, the environment of the modern city can appear to be hostile to its inhabitants. Melding the image of the tree to the image of the city, the citizens that inhabit that city may feel more nurtured by their environment.

To maintain a focus, I will limit my references to trees to the Greek myth of Daphne and Apollo. My context for the grotesque and the use of the Apollo and Daphne myth will be the poems of modernist poets. I will make references to how these six poets saw the modern metropolis as an environment containing threats to the survival of modern man. To increase the chance of survival in the industrial city, a new understanding of language, the system that reinforces communal value structures, was needed.

The American modernist poets use grotesque images to explore the meaning of the cityscape and its constant alteration. My analysis of grotesque images will determine when the images provided by the poets are examples of the Romantic grotesque (which concerns such subjects as Circus sideshow attractions) or examples of grotesque realism (which is more associated with complete transformations like those in Ovid's *Metamorphoses)*. The two types affect the audience differently. The Romantic grotesque affects its audience in the way that Hugh Kenner suggests in *The Mechanic Muse*. The audience is repelled by the image because the image is suspended before complete transformation. Examples of the Romantic grotesque appear in nineteenth century sideshows. Grotesque realism provides a dynamic image because it completes a

metamorphosis into a new state. Daphne's complete transformation into a tree is an example of grotesque realism, and it is this tree motif that provides the most dynamic interpretation of what Bakhtin labels as grotesque realism. The comparison of gods and monsters, so to speak, will show how the grotesque image gained a more prolific versatility of meaning in modernist aesthetics.

Modernist poets wanted to accomplish in poetry what French painters achieved in painting throughout the nineteenth century. They wished to create a work of art that both attracts and repels, and that ultimately fills the psyche of the viewer with itself. I would like to make reference to a writer who will play a key role in framing my argument about the grotesque.

In "The Life and Work of Eugene Delacroix," Baudelaire describes having a conversation with the artist about how painting is like language, the structure can be manipulated in any number of ways to bring greater sensation from the product.

> Nature is but a dictionary, he kept repeating. Properly to understand the extent of meaning implied in this sentence, you should consider the numerous ordinary uses of a dictionary. In it you look for the meaning of the words, their genealogy, and their etymology – in brief, you extract from it all the elements that compose a sentence or a narrative; but no one has ever thought of his dictionary as a *composition*, in the poetic sense of the word. Painters who are obedient to the imagination seek in their dictionary the elements which suit with their conception; in adjusting those elements, however, with more or less of art, they confer upon them

> a totally new physiognomy. But those who have no imagination just copy the dictionary. The result is a great vice, the vice of banality, to which those painters are particularly prone whose speciality brings them closer to what is called inanimate nature – landscape painters, for example, who generally consider it a triumph if they can contrive not to show their personalities. By dint of contemplating and copying, they forget to feel and think. (Baudelaire 47)

Baudelaire identifies through Delacroix the essential element that makes an artist. For Delacroix, it is the psyche reconstructing its environment. If the artist tries not to interpret its environment through his or her own psyche, then it creates a false sense of an inanimate world. Without involving his or her psychological interpretation, the artist is merely trying to recreate a moment of everything in stasis, the way a camera captures its subjects in a moment, holding them still. Involving his or her own psyche, the artist gives motion to the image. The psyche helps identify a constantly dynamic environment.

Baudelaire goes on to identify this transformation of the environment through the psyche as a supernatural event that occurs through the arabesque shapes that inhabit the painting.

> Line and colour both of them have the power to set one thinking and dreaming; the pleasures which spring from them are of different natures, but of a perfect equality and absolutely independent of the subject of the picture.

> A picture by Delacroix will already have quickened you with a thrill of supernatural pleasure even if it be situated too far away for you to be able to judge of its linear graces or the more or less dramatic quality of the subject. You feel as though a magical atmosphere has advanced towards you and already envelops you. […]
>
> A well-drawn figure fills you with a pleasure which is absolutely divorced from its subject. Whether voluptuous or awe-inspiring, this figure will owe its entire charm to the arabesque which it cuts in space. (Baudelaire 51-2)

Baudelaire notes how the supernatural effect that a Delacroix painting possesses comes from its arabesque shapes and arabesque shapes come from the same origin as the concept of the grotesque: the Roman grottos.

I think that the Transatlantic poets of the early twentieth century were trying to achieve the same thing. They wanted to break through the anxiety that the industrialized landscape creates with its constantly shifting environment by reaching a supernatural effect. Through the supernatural, they wished to regain control of the narrative in order to feel serenity.

I organized the following chapters in order to demonstrate how each of these poets uses the grotesque as a tool for their own psyche to adapt to the urban environment in which they lived. I organized the analysis of each poet according to categories initiated by William Carlos Williams in his introduction to *Kora in Hell,* where he makes a clear distinction between poets who stayed in the United States (or came to the United

States) and those who chose to go to Europe in order to write from the belief in the influence of place on writing. However, the second chapter begins with a background, tying modernist poets to the urban poets of the recent past.

The poets of the American soil and the expatriate poets William Carlos Williams mentions in his introduction to *Kora in Hell* use the grotesque in their poetry. However, the expatriate poets are more immediately concerned with re-establishing the sacred. Where William Carlos Williams, Marianne Moore and Mina Loy are mainly concerned with the community's operation within a changing industrialized space, T.S. Eliot, H.D., and Ezra Pound seek to draw the sacred from the image of the tree. Through the layering of the sacred upon myth, the expatriate poets became intent upon recreating the communal consciousness in the industrial age. Pound and H.D. wished to establish a new religion and T.S. Eliot wished to re-establish a religion for life in an industrialized world. The industrialized city is a transformative space, but with that transformation, the inhabitants must accept a transformation of the community's consciousness. However, the two expatriate poets fell short of their goal for the establishment of a new religion. The third poet wished to reinforce the older Western religions, and at some level he succeeded. Of the three expatriates Williams discusses in *Kora in Hell*, Eliot practices only the Romantic grotesque, through reference to other poets such as Walt Whitman. H.D. uses the grotesque, both Romantic and grotesque realism, at a completely subjective level. Pound uses it both subjectively and objectively. Nevertheless, he ironically loses his audience and his ability to ally communal consciousness through actually adopting his audience's vernacular. At a crucial point,

Pound does not shroud his story in myth and he incurs the wrath of the phantastikon: the community's cultural biases. Due to the rejection of these poets' stories, the grotesque in the works of the three poets remains nothing more than an echo of a desire for the sacred in the modern world.

Chapter II is mainly concerned with recalling Charles Baudelaire's use of the grotesque and how the grotesque evolved out of Baudelaire's perceptions of his environment in Paris. I use Baudelaire's approach to urban environment as an influence on Pound's *Cantos*. In chapter II, I shall begin with Swain's observation that Baudelaire relates the grotesque to the ability to control language and I will apply Swain's connection between the grotesque and the fear of losing the control of language to the American and British modernist poets. T. E. Hulme spoke of the rejuvenation of language through analogy, and Ernest Fenollosa spoke of the rejuvenation of language through etymology. Both writers were concerned with the continuous metamorphosis of language as it grew and thrived. Both writers were strong influences on Pound and raised issues about the control of language that Swain observes in Baudelaire. The primary objective of this chapter is to uncover the connection between Baudelaire's perception of Paris and Pound's perception of the modern city and how both writers saw the problem of inhabiting a constantly transforming environment as an alienation of the inhabitant from his surroundings. This alienation eventually leads to the abuse of both the environment and its inhabitants by those who have power to transform it.

In chapter III, I will make the connection between language and the urban environment made by Henri Lefebvre. Lefebvre sees the industrialized city in the same

way that we approach language. For Lefebvre, the city shares the same structure as a language. Therefore, the urban environment can be manipulated by its inhabitants in the same way language can be changed by its users to suit the demands of an environment.

As stated before, I use William Carlos Williams' division of modernist poets according to whether or not they chose to be expatriates. Williams, Marianne Moore and Mina Loy write in and around New York, and therefore, they become the poets that are more directly associated with place and especially the urban American environment. I apply Lefebvre's idea of the city as a language to the writing of the three poets.

These three poets directly connect in the urban landscape with the language they used in their poetry. Williams uses the language of reflection or the language used for history; Moore uses the language of the bourgeoisie to hide the danger of the metamorphosing environment; and Loy uses the language of the marketplace to connect her audience to the urban environment. These three poets also approach the grotesque from a distinct angle. Unlike Baudelaire who approaches the landscape as a constantly transforming entity that baffles the inhabitant, Williams, Moore and Loy approach the urban environment as static. They provide an orientation of place for their audience. They focus on the amorphous human body or the ambiguity of individual identity to introduce the transformative aspects of the grotesque. In other words, the three poets stabilize the environment by focusing on a single moment of description in order to allow the personas they create to metamorphose into a new identity.

In chapter IV, I will analyze the influence of Freudian psychoanalysis on H.D., to demonstrate how myth, particularly Greek myth, played a role in the development of

meditation and inspiration for her poetry. Usually any concept of Freudian psychoanalysis refuses to be grounded historically. Nevertheless, I want to show that Freud's ideas at the time, together with the historical concepts of language, allowed H.D. to fuse the grotesque image with the power of fetishism. As a patient of Freud's, H.D. develops an understanding of her knowledge of Greek myth as a totem for her identity. In her psychological analysis, H.D. recognizes the myths she has become acquainted with through such authors as Wolfgang Goethe as containing an energy of ideas. This energy is potential, not yet kinetic. It is dormant due to the burial of such myths in an orthodox Christian society that demands total repression of its animistic beginnings. The grotesque image becomes a vehicle that brings the viewer or audience into a more interactive understanding of the urban environment through the reawakening of the animistic world. This reawakening is specifically captured for H.D. by the image of the tree that recalls the Daphne myth.

Chapter V will focus on the three expatriate poets that Williams mentions in his introduction to *Kora in Hell*. I will look at how T.S. Eliot, H.D. and Ezra Pound use myth or the mythologizing of a story to rebuild or reconstruct the sacred. First, I will look at how T.S. Eliot uses the bisexuality of the Greek prophet, Tiresias, to repulse his audience in *The Waste Land*. Tiresias' bisexuality demands attention as a figure that can operate with two distinct identities simultaneously: both male and female. While using an image that Eliot's audience would perceive as the Romantic grotesque, Eliot is then able to show his perception of danger in the decline of the Christian religion. H.D. also deals with her own bisexuality in relation to the community and her audience.

Although a source of her own writer's block, she includes the subject of bisexuality in her poems through the use of Greek myth. H.D. wishes to reconstruct the sacred for the modern world. Pound is different in his approach in that he wishes to incorporate both subjective and objective elements. He also draws from a different source of mythology from a culture he feels to be more stable: China. He weaves Chinese mythology into current events in *The Pisan Cantos*. Transposing the members of the detention camp with the first emperors of China, Pound attempts to show the sacredness of humanity reflected in the characters of both stories. Pound transposes the modern story with the ancient Chinese myth through the act of diverting rainwater. This common act links the two stories, but it also links the actions of both the modern and the ancient characters. Pound connects the impulse of the action of diverting rainwater to empathy or humanity (humanitas in *The Pisan Cantos*). I will then end the chapter with an analysis of H.D.'s tribute to Pound entitled *End of Torment*. *End of Torment* began as an attempt to persuade the authorities in America to release Pound from incarceration at St. Elizabeths hospital in Washington D.C. In the middle of writing the memoir, Pound was released. However, she continued to write the text as an homage to Pound and their youth together.

In an important moment she remembers sitting in a tree with Pound when he began to make advances toward her. She jumped out of the tree and begged Pound to catch the trolley back to Philadelphia. She describes the simultaneous fear and attraction with Pound at that moment with an immediacy that could only come from a youthful character. It is that youthful feeling that contains both fear and attraction that modern artists wish to capture. H.D. makes this description possible in the environment that

contains both a tree and a trolley, a representation of urban life. This moment that contains both the image of a tree and the city, is H.D.'s most empathetic and humane moment in *End of Torment.*

The urban environment is no longer a passive description of surroundings, but a grotesque dimension where simultaneous repulsion and appeal pulled the environment into the inhabitant's consciousness as a new reality, both beautiful and terrifying at the same time.

CHAPTER II

PARADISE IS NOT ARTIFICIAL

Among the British and American poets who appeared on the literary scene in the years before World War I, Ezra Pound clearly provided the majority of influence on his peers. Helping T. S. Eliot edit his epic poem *The Waste Land*, christening Hilda Doolittle as H. D., Imagiste, and providing access to *Poetry* magazine through his alliance with Harriet Monroe, are but a few examples of his influence on the transition taking place in Anglo-American poetics. Therefore, Pound holds the key to revealing the part that the grotesque plays in the evolution of poetry in English in the first half of the twentieth century. However, the grotesque as understood in the nineteenth century was a concept that Pound and his contemporaries could not use as a tool to cope with environmental transformation. The inheritance of the nineteenth century's perception of the grotesque as an expression of alienation had to change if the new poets could grow. The perception of the grotesque had to expand because it was the grotesque that offered transformation. The nineteenth century provided only examples of the grotesque that were static: what Bakhtin calls the Romantic grotesque, which creates fear in the audience because it is an image of incomplete transformation or of something stuck in mid transformation and therefore inoperable in its environment. An example would be the sideshow attractions so prevalent in the circus around the nineteenth century. Most of the performers would not be able to function in a highly structured class system.

Another example would be that of disease. Anyone with a slow degenerative disease would also be unable to function in a highly stratified community.

In *The Pisan Cantos* and *Rock-Drill de los Cantares*, Pound makes many references to nineteenth century writers who deal with this type of grotesque image, in particular Baudelaire.

Baudelaire wrote directly about the grotesque in various essays. However, Pound focuses on one text of Baudelaire's *Artificial Paradises*. Beginning in "Canto LXXIV" and continuing at different points until "Canto XCII," a single line keeps occurring: "Le Paradis n'est pas artificiel" (*The Cantos of Ezra Pound* 640). Paradise is not artificial. With the first appearance of this sentence in "Canto LXXIV," Pound follows it with the statement "but spezzato apparently / it exists only in fragments" (458). According to Carroll Terrell, spezzato means broken (378). The concept of paradise being broken or fragmented keeps appearing every time the reference to Baudelaire appears. Through his references to Baudelaire in *The Cantos*, Pound establishes a type of conversation with Baudelaire. Baudelaire identifies the disease of alienation in *Les Paradis Artificiels* or *Artificial Paradises*. Pound is seeking a cure for alienation in industrialized culture, particularly in the Anglo-American community. Pound is not making a direct connection to the grotesque through the idea of fragments or fragmentation. The fragmentation is referring to the state of the modern world. Nevertheless, Pound is calling up Baudelaire in order to bring forth an idea expressed in *Artificial Paradises*.

The question arises, however, how does the grotesque connect with Pound's ideas in *The Cantos*? In order to understand that connection, I need to establish a historical understanding of the shifting perception of the grotesque.

Mikail Bakhtin charted the historical development of the grotesque from Ancient Greece to the Romantics in his introduction to *Rabelais and His World.* As stated previously, Bakhtin developed two new terms for two distinct types of the grotesque, grotesque realism and the Romantic grotesque. All analysis of the grotesque must account for Bakhtin's text, because Bakhtin becomes the most influential theorist on the subject. Either the scholar must accept and build on Bakhtin's analysis or the scholar must reject it in some way because it is the keystone for comprehending the cause and effect of the grotesque in a community's cultural awareness.

Virginia E. Swain's *Grotesque Figures: Baudelaire, Rousseau, and the Aesthetics of Modernity* uses Bakhtin's description of the Romantic grotesque as a basis for her analysis of the grotesque in the poetry of Charles Baudelaire. In her introduction, Swain traces Bakhtin's historical structure of the grotesque from folk culture to the grotesque's transition in the eighteenth and early nineteenth century into a more alienating concept of the grotesque that Bakhtin labels the Romantic grotesque. At this point Swain appropriately uses Wolfgang Kayser's analysis of the grotesque, in *Grotesque in Art and Literature*. Although Kayser's perception of the grotesque is negative, it fits in with Bakhtin's analysis in focusing on the nineteenth and twentieth century: the period when the grotesque provoked repulsion and isolation.

Swain begins her analysis of Baudelaire's poetry from both Bakhtin and Kayser's perception of the nineteenth century grotesque. Swain places Baudelaire's writing within the realm of the Romantic grotesque. She shows Baudelaire as a type of transitional artist, whose influences carried a thread of grotesque realism: a type of grotesque that provides agency to its audience by revealing its underlying cohesiveness as a community. Nevertheless, Swain argues that it is within Baudelaire's poetry and essays that the concept of Bakhtin's Romantic grotesque takes hold.

Swain has a reason for identifying Baudelaire as a transitional artist. She points out that Baudelaire's writing about Jean Jacque Rousseau contains both elements of grotesque realism and the Romantic grotesque. Swain says:

> [Baudelaire] produces joyful scenes of street fairs and mimes alongside down-and-out characters and ironic narrators representing the inescapable misery of the real world. […] But it is in his poetic response to Rousseau, in particular, that Baudelaire offers us the opportunity to witness the shift within the grotesque from the artistic inventiveness of the rococo to the manifestation of forces that threaten to render the artist helpless. Baudelaire sees beyond the epiphenomena of the grotesque (its themes and styles) and locates the real grotesque in the realm of language. (4)

Swain shows how Baudelaire wrestles with language in the representation of the physical.[1] She asserts that Baudelaire makes a connection between the grotesque and allegory. For Baudelaire, the grotesque is not only physical but also within the sign: the

word. Baudelaire sees the grotesque as subversive because of the grotesque's function that changes the word's definition. "Baudelaire uses the term 'grotesque figure' to refer to allegory as an eroded language, an arbitrary or conventional sign, giving as an example the goddess Venus" (Swain 7). In "On the Essence of Laughter," Baudelaire describes the shift of Venus from goddess in ancient Greece and Rome to comic figure to be ridiculed through the lens of Christian mores. Although discussed only briefly in the essay, Venus becomes a grotesque figure through her accumulation and discarding of various meanings. The grotesque, as a concept, becomes subversive through its ability to discard the sacred from a fetish. Baudelaire replaces the hybridity of two physical bodies with the hybridity of definitions within a word. From this perspective, Baudelaire is interested primarily in rhetoric and plays with concepts of language that will become the foundation of linguistic studies during the turn of the century.

In his *Course in General Linguistics*, Ferdinand de Saussure takes on the subject that Baudelaire discusses in "On the Essence of Laughter," concerning the shifting understanding of concepts through the use of language.[2] Saussure never attaches a language system directly to a material world. Instead, he makes the connection of language to cognizance through an understanding of the physical world. First, there is the signified or the concept of something. It is not the actual entity itself, but the idea of that entity that our mind possesses. Second is the signifier or the sound-image that is the mental image of a name that allows the language user to utter that name (Saussure 66). The final element of this triangulation is the linguistic sign. The linguistic sign is "the

combination of a concept and a sound-image" or the combination or link between the signifier and the signified (Saussure 67).

According to Saussure, the change of meaning in language is diachronous. Therefore, meaning in language is constantly transforming and is different at any given time. Saussure directly addresses the metamorphosing as the semantics or meaning of words change:

> Let there be no mistake about the meaning we attach to the word change. One might think that it deals especially with phonetic changes undergone by the signifier, or perhaps changes in meaning which affect the signified concept. That view would be inadequate. Regardless of what the forces of change are, whether in isolation or in combination, they always result in *a shift in the relationship between the signified and the signifier* (Saussure 75).

Using Saussure's linguistic principle, Baudelaire would see all language as grotesque. However, Baudelaire precedes Saussure's writings. Baudelaire provides an important precursor to the linguistic study of semantics in his observations in "On the Essence of Laughter," and reveals the importance of the grotesque as a function of language.

Swain finds Baudelaire's connection to the grotesque in his essay, "On the Essence of Laughter," through his analysis of the instability of language. "Unlike the half-animal, half-human forms frolicking in the arabesque scrolls of a rococo painting,

Baudelaire's 'grotesque figures' suggest that the grotesque is not the monstrous union of two disparate bodies – a physical hybrid – but a cleavage within a proper name or a sign" (Swain 16). Revealing how Baudelaire focuses on the change of the sign or word diachronically (through time), Swain argues that Baudelaire sees the grotesque as an essential part of language constuction.

Swain proves her hypothesis when she analyzes his use of allegory. Swain finds Baudelaire's use of allegory to be a form of the grotesque. "As a figure, allegory has the same enigmatic or elusive quality as the grotesque" (14). She notes that allegory points toward an object it cannot represent in its entirety. Allegory must create a hybrid between the two representations. This hybrid carries the same traits as a grotesque figure.

Swain points out that Baudelaire is fascinated by the grotesque in his "On the Essence of Laughter." His fascination in this text goes beyond that of the visual. He speaks of it in language construction. According to Swain "[a]s the example of the grotesque figures suggests, Baudelaire's essay on laughter is concerned primarily with rhetoric. Although he draws several of his illustrations from the visual and dramatic arts, Baudelaire is ultimately writing about the aesthetic categories and laws that govern his own poetic production" (16).

"On the Essence of Laughter" makes a clear distinction between two types of comics, 'the significative comic' and 'the absolute comic.' The significative comic ridicules the shortcomings of man, thus taking the audience to a level of superiority above the butts of humor. The significative comic must keep his audience detached

from the character, avoiding any empathy with his victims. The significative comic uses "a clearer language, and one easier for the man in the street to understand, and above all easier to analyse, its element being visibly *double* – art and the moral idea" (Baudelaire 157). Avoiding empathetic connections between characters and the audience, the significative comic basically employs what Bertolt Brecht would later call 'the alienation effect.'

The absolute comic, on the other hand, appeals to the empathy of the audience through unusual or fanciful characters. Baudelaire describes how these characters appeal to the audience. "I am referring to the laughter caused by the grotesque. Fabulous creations, beings whose authority and *raison d'etre* cannot be drawn from the code of common sense, often provoke in us an insane and excessive mirth, which expresses itself in interminable paroxysms and swoons" (156-7). The absolute comic creates an immediate reaction of laughter in the audience through the appeal of the fantastic. The absolute comic provides immediate laughter, whereas the significative comic requires the audience to distance themselves from the situation before recognizing a humorous situation.

The significative comic removes himself not only from the audience but also from nature, itself. The absolute comic, on the other hand, uses nature as a way of connecting with the audience. For Baudelaire's "the absolute comic, which comes much closer to nature, emerges as a *unity* which calls for the intuition to grasp it. There is but one criterion of the grotesque and that is laughter – immediate laughter" (157). Baudelaire's grotesque is a unified whole that creates an instantaneous communication

with its audience. With the use of empathy, the grotesque makes the audience share its identity through communication, signaled by immediate laughter.

How does Baudelaire seal this relation between absolute comic and audience? He comes close to Friedrich Nietzsche's sense of the grotesque in *The Birth of Tragedy from the Spirit of Music* which analyzes how intoxication is associated with the Dionysiac and that in the Dionysiac moment people unite as one under the veil of a primal unconscious. "Not only does the bond between man and man come to be forced once more by the magic of the Dionysiac rite, but nature itself, long alienated or subjugated, rises again to celebrate the reconciliation with her prodigal son, man" (23). Whereas Nietzsche clearly defines intoxication as an act of unification with all those intoxicated, Baudelaire provides a more complex reading of intoxication concerning its influence on the unification of a community.

Baudelaire's work clearly deals with the same concept of intoxication. In fact, intoxication is the theme of *Les Paradis Artificiels* or *Artificial Paradises*, where Baudelaire compares hallucinations and effects provided by wine, hashish and opium. Hashish and opium have negative effects on the artist who uses them, because they inhibit productivity. Wine has a positive effect on the artist. In particular, Baudelaire provides a direct comparison between the intoxication caused by wine and the intoxication caused by hashish:

> On the one hand we have a drink that stimulates the digestion, fortifies the muscles, and enriches the blood. Even taken in great quantities, it will cause only slight disturbances. On the other hand we have a

> substance that troubles the digestion, weakens the physical constitution, and may produce an intoxication that lasts up to twenty-four hours. Wine exalts the will, hashish destroys it. Wine is physically beneficial, hashish is a suicidal weapon. Wine encourages benevolence and sociability. Hashish isolates. (24)

For Baudelaire, the artist must facilitate the audience's capacity to merge and unite itself. Therefore, the artist must be productive in a way that benefits his audience. In order to do so, the artist, like his audience, must be fit enough to act. Wine, unlike hashish, provides the nourishment to reunify the public.

Like his endorsement of wine in *Artificial Paradises*, Baudelaire brings up the same kind of Dionysiac occurrence in "On the Essence of Laughter." When describing the effects of the absolute comic, on the audience, he describes how "a dizzy intoxication is abroad; intoxication swims in the air; we breathe intoxication; it is intoxication th[a]t fills the lungs and renews the blood in the arteries. What is this intoxication? It is the absolute comic" (162). Baudelaire finds his own version of Nietzsche's Dionysiac to bring the comic together with his audience. However, unlike Nietzsche who describes the dangers of the excessive Dionysiac, Baudelaire describes this state of unification as positive. This state rejuvenates all those who feel its effects, like a sudden breath of healthy oxygen.

Like Bakhtin, Baudelaire places Rabelais' texts squarely within the boundaries of a positive concept of the grotesque. "Rabelais, who is the great French master of the grotesque, preserves the element of utility and reason in the very midst of his most

prodigious fantasies. He is directly symbolic. His comedy nearly always possesses the transparency of an allegory" ("On the Essence" 159). Baudelaire makes a distinct comparison between Rabelais' use of the grotesque as an aspect of allegory.

Continuing with her analysis of Baudelaire's essay, Swain observes that the grotesque invokes allegory in poetry through the shifting of word meaning. The grotesque has agency over allegory despite having no distinct identity. Even without distinct identity, the grotesque shares its phantom-like quality with allegory. Swain states:

> Neither an object nor an entity, the grotesque cannot serve as a ground or an origin, of which allegory would be the re-presentation or copy. Rather, it is an impersonal force impelling allegory, beyond the reach of the poet's will. The grotesque is the condition of language that makes allegory both the antithesis of representation and a principle of poetry. (18)

Swain argues the importance of the grotesque in allegory by looking at the etymology of the word. She uses Maureen Quilligan's tracing[3] of allegory from the Greek roots *allos* meaning *other* and *agoria* meaning *speaking* (24). For Swain, the concept of 'other speaking' is the essence of the grotesque in that one's voice, one's words or one's perspective speaks as *other*. Allegory blends identities thereby changing it into something mercurial and unidentifiable.

Allegory involves a reference to a past that is at some level alien to the present. Nevertheless, by bringing this prototype or idea into the present, allegory resuscitates it. Anything allegorical is also grotesque in that it contains both life and the essence of death. As Swain observes in Baudelaire's essay "The Painter of Modern Life," Baudelaire considers anything allegorical as having "le piquant du fantome" (25): presence of the ghost.

Swain isn't the only scholar who uses etymology in analyzing Baudelaire's work. In *Blessings in Disguise; or, The Morality of Evil*, Jean Starobinski traces the etymology of the word 'civilization' while analyzing Baudelaire's use of the term. Starobinski looks at how Baudelaire conveys the term and its derivatives in his essays on Edgar Allan Poe. Baudelaire reverses the meaning of the term 'civilization' thereby connecting the term with the meaning of its antonym.

Starobinski analyzes how Baudelaire associates Native American qualities to civilization, or at least the European sense of the term. Starobinski states "[t]he moral strength and aesthetic sophistication that were supposed to cap material civilization had to be sought outside Europe, among the savages. But the values enumerated by Baudelaire so strongly imply an idea of civilization (that is, both a civilized man's ideal and an ideal civilization) that he is able to use the word without pejorative connotations" (27). Baudelaire's use of the term retains its quality status as an ideal. However, what Baudelaire considers civilized would be labeled barbaric by Western society during the nineteenth-century and vice-versa.

Starobinski probes the roots of *civilization* in order to understand how Baudelaire changes the meaning of the term. The first dictionaries to cite the term *civilization* occurred in 1743 developing from dictionary to dictionary until the end of the eighteenth century. The first definition, which appeared in the *Dictionaire universel,* was more litigious in scope, about providing information in inquests (Starobinski 1). By 1798 the *Dictionaire universel* expanded the meaning of *civilization* to include concepts of refinement and fraternity with an overt connection to religion as essential elements of civilization (Starobinski 2). Starobinski finds the suffix *–ation* providing agency to the root. Civilization becomes an agent of action. However, the suffix also denies agency to the root word concerning a design or an intention. Any term with the *–ation* suffix becomes a destination or goal of some kind. Basically, it becomes an ideal but it also conveys a process for reaching that ideal. With the suffix, *civilization* becomes a goal with no intention. Since the original definition of civilization meant translation or transformation, the new antonym for civilization meant remaining in the naissance or birth of the community. "The crucial point is that the use of the same term, *civilization*, to describe both the fundamental process of history and the end result of that process established an antithesis between civilization and a hypothetical primordial state" (Starobinski 5). Civilization becomes a progress and a goal that leads away from the beginning: a moment that a community using the term *civilization* would consider a natural state.

As the term *civilization* began to become more idealized its antonym became more monstrous.

Starobinski also observes that once a term becomes so idealized that it becomes sacred, it becomes a battleground to be claimed by extollers:

> A term fraught with sacred content demonizes its antonym. Once the word *civilization* ceases to denote a fact subject to judgment and becomes an incontestable value, it enters the verbal arsenal of praise and blame. Evaluating the defects and merits of the civilization is no longer the issue. Civilization itself becomes the crucial criterion: judgment is now made in the name of civilization. One has to take its side, adopt its cause. For those who answer its call it becomes grounds for praise. Or, conversely, it can serve as a basis for denunciation: all that is not civilization, all that resists or threatens civilization, is monstrous, absolute evil. (17-8)

And so the definition of civilization stands as a measure used to condemn those who don't advocate progress toward some ideal away from the natural state. To be uncivilized is to be monstrous. To be monstrous is to take on the qualities of the grotesque, in particular, the Romantic grotesque: a grotesque that repulses the audience while it grabs that audience's attention. However, this is the point where Baudelaire and other intellectuals reject the established values placed on the idea of civilization.

Baudelaire rejects these values by inverting the assumed qualities that separate the civilized man from the primitive man. In Starobinski's translation of "Notes nouvelles sur Edgar Poe," Baudelaire says:

> By the nature, by necessity even, [the savage] is encyclopedic, while civilized man finds himself confined within the infinitely narrow limits of his speciality. Civilized man has invented the doctrine of Progress to console himself for his surrender and decay; while primitive man, a feared and respected husband, a warrior obliged to personal valour, a poet in those melancholy moments when the declining sun bids him sing the past of his ancestors, comes closer to the fringes of the ideal. ("Further Notes" 99).

In Baudelaire's description, the civilized man cuts himself off from understanding or communicating through the handicap of specialization. The civilized man delves into minutia, cutting off the ability to be articulate outside his area of expertise. The civilized man is not heading toward an ideal of the ultimate articulate being. The civilized man is stagnant, unable to communicate with others due to his isolation. This condition of isolation and loss of communication is the first idea shared by both Baudelaire and Ezra Pound. Although not directly associated with the grotesque, the condition of isolation plays with implications of the grotesque when taking Baudelaire's perspective that the grotesque can be found in the sign or word. Without communication, the grotesque cannot exist. Without the grotesque, transformation cannot occur.

Pound applies the condition of isolation and loss of communication to the educational systems in both Germany and America. Pound points out in "Provincialism

the Enemy," an article that appeared in *The New Age* in 1917,[4] that the educational system in America creates the problem of stasis among the country's intellectual population. Pound first attacks the German university system which requires scholars to focus on some minute portion of a specific subject. Pound states that the university system's "action in Germany was perfectly simple. Every man of intelligence nicely switched on to some particular problem, some minute particular problem *unconnected* with life, *unconnected* with main principles (to use a detestable, much abused phrase)" ("Provincialism" 161). Pound goes on to argue that the American universities quickly adopted the German model and aggressively set out to control the hopes of any movement arising from the intellectual realm in either of these two countries. "Knowledge as the adornment of the mind, the enrichment of the personality, has been cried down in every educational establishment where the Germano-American 'university' ideal has reached. The student as the bondslave of his subject, the gelded ant, the compiler of data, has been preached as a *summum bonum*" ("Provincialism" 161). By forcing the scholar to focus on a specific aspect of a specific subject, the university system creates a community of individuals unable to communicate with each other, let alone communicate with the rest of the world. Pound continues by stating that the Germano-American University creates a system "of hammering the student into a piece of mechanism for the accretion of details, and of habituating men to consider themselves as bits of mechanism for one use or another: in contrast to considering first what use they are in being" ("Provincialism" 165). Pound shows the audience how higher education in America exacerbates the problem of ignorance and uniformity. At the most

fundamental level is Pound's desire to communicate. For Pound, communication occurs only through education: an education dedicated to the willingness to interact with other communities. By focusing on how education in German and American schools prevents communication, Pound, like Baudelaire, shows the idea of civilization as containing the meaning of its antonym: barbarity.

Pound and Baudelaire share the same idea concerning loss of the ability to communicate within a civilized culture. For both writers, civilization no longer alludes to progression toward an ideal because the educational process in the cultures they critique work against the idea of building a network of communication. As Starobinski shows in his analysis of Baudelaire, "[c]ritics seeking to discredit industrial and democratic society would attack what they called 'civilization' by portraying it as, in Baudelaire's words, a 'great barbarity illuminated by gas'" (Starobinski 26). Like Starobinski, Baudelaire and Pound found etymology as a way to lay bare the hidden essence of a word. In other words, Baudelaire exposed the phantom meanings that lay dormant in the contemporary uses of a term.

In *Artificial Paradises*, Baudelaire provides the etymology of the term *assassin*. His source for the etymology of *assassin* is Silvestre de Sacy's letter to the editor of the *Moniteur*, published in issue number 359 of 1809 (*Artificial Paradises* 35). Baudelaire traces the term *assassin* back to *Hashishins*, the Muslim horsemen who used the intoxicant when they attacked during the crusades. In fact the American edition of the Oxford Dictionary cites the origin of the term *assassin* as coming from the Arabic term *hassas*, meaning hashish eater (78). Baudelaire uses the etymology of the term *assassin*

for a distinct purpose. By connecting the term *assassin* to the narcotic, hashish, he establishes a common moral implication. At the heart of the term *assassin* is the herb that causes hallucinations. The term *assassin*, which means to murder from political and/or religious motives, connects to hashish, creating the implication that hashish contains within it the element of the assassin. Although etymology has a historical structure, the use of etymology creates a fusion of concepts.

Whereas Baudelaire uses etymology to expose the fusion of ideas within a word, Pound uses etymology as a way of rejuvenating language. Pound saw etymology as a more essential element in his poetics and his greatest influence in the use of etymology as a basis of poetics was Ernest Fenollosa.

Ernest Fenollosa was an American of Spanish descent. He was appointed professor of economics and philosophy at the University of Tokyo in 1878, an appointment he acquired through another professor in Salem, Massachusetts, his hometown. While at the University of Tokyo, the faculty began noting his knowledge of Japanese history and aesthetics. In 1886, Fenollosa left the university when the Japanese Government appointed him to a commission of fine arts. During this period, the Emperor recognized him four times with official awards. In 1890, he returned to the United States when the Museum of Fine Arts, Boston, appointed him head curator of its Oriental Arts collection. In Boston, Fenollosa began writing about the art of Japan and China with the two volume *The Epochs of Chinese and Japanese Art* (*The Epochs of Chinese and Japanese Art*, xviii)[5].

Fenollosa's whole perception of Chinese language (Mandarin and Cantonese,

among others) and the Japanese language centers on the idea that these languages are ripe with coherent etymological references in the evolution of their words. In his introduction to T. E. Hulme's *Selected Writings*, Patrick McGuinness provides a thorough analysis of Fenollosa's ideas about Chinese and Japanese poetics in contrast to T. E. Hulme's.[6] Describing the aesthetics constructed by Fenollosa in *The Chinese Written Character as a Medium for Poetry*,[7] McGuinness states "[f]or Fenollosa, etymology is where the dormant dynamics of our static nouns and automatic adjectives exist in *verbs,* that is, in *movement*. […] Etymology is the science that buttresses the dream of recuperability, revealing, adding volume to, gathering energy for, and all the while cleansing the word" (xxvi). Through the study of Fenollosa, this etymological approach of "adding volume to" and "gathering energy for," led Pound to delve into language structure as both a dynamic and a static force. The influence of Fenollosa on Pound's poetry first came from *The Chinese Written Character as a Medium for Poetry,* especially Fenollosa's discussion of sentence structure in Chinese writing. In *Ezra Pound: The Image and the Real,* Herbert N. Schneidau observes "[m]ost critics have thought that Fenollosa's important gift to Pound was the 'ideogrammic method,' yet Pound's early outbursts of praise for Fenollosa single out not that but Fenollosa's thesis that verbs are the basis of living language" (Schneidau 58). Schneidau goes on to quote Pound referring to how Fenollosa's text reveals how the primitive demands action verbs. "[Fenollosa] enveighs against 'IS,' wants transitive verbs. […] 'All nouns come from verbs.' To primitive man, a thing only IS what it *does*" (Schneidau 58) Pound wrote.

The Chinese Written Character as a Medium for Poetry influenced Pound on

multiple levels, from the spoken word to the construction of an image through words. At points, Fenollosa speaks of sentence construction as if it were in fact the making of visual images. The Chinese written character captures not just a thing, but a thing in action. Therefore, the Chinese written character captures something completely outside Western speech. The Chinese written character asserts both the noun and the verb simultaneously and are both aural speech and visual.

> A true noun, an isolated thing, does not exist in nature. Things are only the terminal points, or rather the meeting points, of actions, cross-sections cut through actions, snapshots. Neither can a pure verb, an abstract motion, be possible in nature. The eye sees noun and verb as one: things in motion, motion in things, and so the Chinese conception tends to represent them. (*The Chinese Written Character as a Medium for Poetry* 10)

Fenollosa identifies how the Chinese language manages to capture the essence of an event by not distinguishing between an object and the action it performs. Chinese poetry allows room for constructing multiple perspectives that are often overlooked in the English translation. Fenollosa discusses how translators of Chinese into English often miss the nuances captured in the variations of the combinations of nouns and verbs found in the original Chinese. Therefore, the English translations of Chinese poetry often lack the power it demonstrates in its original language.

> In Chinese the verb can be more minutely qualified [than in English]. We find a hundred variants clustering about a single idea. Thus 'to sail a boat for purposes of pleasure' would be an entirely different verb from 'to sail for purposes of commerce.' Dozens of Chinese verbs express various shades of grieving, yet in English translations they are usually reduced to one mediocrity. Many of them can be expressed only by periphrasis, but what right has the translator to neglect the overtones? There are subtle shadings. We should strain our resources in English. (*The Chinese Written Character as a Medium for Poetry* 30).

Fenollosa acknowledges that the English translations can never truly capture the complete essence of a Chinese poem. This revelation begs the question of whether translations are even worth reading.

Pound attacks this idea by focusing on the need to try to understand other communities through some type of rendering that reflects their own art. For Pound, translation provides the most accessible moment of connection between cultures. In "Tariff and Copyright," an article published in *The Little Review* in 1918, Pound suggests a new copyright to allow for the most accurate English translation to be distributed in the United States. Pound believed in the interaction of ideas between cultures to such an extent that he develops an idea for the legitimacy of unauthorized translations to occur. Unauthorized translations are permitted if the original author gives "no answer within reasonable time, […] and if [the] author does not give notice of intending other American publication (quite definitely stating where and when) within a

reasonable time, or designate some other translator as the authorized translator, then the first publisher or translator shall have the right to publish or translate any work, paying the author royalty" ("Tariff " 25). Pound tolerates no complacency from any party. Under his proposed system of copyright, the idea from the original text manages to be dispersed throughout the country, regardless of whether the translation is authorized. For Pound, the important factor lies in providing information about other cultures throughout our own culture. Only through the dispersion of information about other cultures in America, can America truly interact with other nations with adequate understanding. He demands as much action from the original author as he does from the translator. If the original author takes no action then he loses control over his own text. Nevertheless, Pound sees this loss of agency by the author as necessary if two cultures are going to be able to communicate with each other.

Fenollosa's text also reveals how interacting cultures revitalize the arts. Many of Pound's contemporaries in other arts also used Fenollosa's text as a source of information to invigorate their work. In *Gaudier-Brzeska*, Pound discusses the stimulating conversations he enjoyed with the sculptor, Henri Gaudier-Brzeska.[8] According to Pound the conversation might center on "exogamy, or the habits of primitive tribes, or the training of African warriors, or Chinese ideographs" (*Gaudier-Brzeska* 39-40). Pound's discussion of Chinese ideographs must have focused on Ernest Fenollosa since Fenollosa provided the primary source for Pound's interest in the topic.

Although never quite deciphering the exact extent that Fenollosa's texts had in the creation and development of the Vorticist movement, Herbert Schneidau observes that Fenollosa's writing at least legitimized the movement on an international basis:

> The Vorticist's hatred of imitative art and their insistence on primary expression would of course have helped toward the idea of the image as real and autonomous, not merely representational. But the best help that Pound received in confirming his belief in the image was the aesthetic theory found in Ernest Fenollosa's 'Essay on the Chinese Written Character.' In this essay are drawn together insights that furnish Pound with persuasive evidence. (Schneidau 57-8)

Whether or not Fenollosa's texts initiated the Vorticist movement, artists who practiced vorticism used Fenollosa's texts as a basis for a movement predicated on his argument that the image is composed of an object in motion.

The Chinese Written Character as a Medium for Poetry shows the Chinese languages as vital examples of communication, because of the importance and the multitude of noun / verb combinations. The focus of an entity in action creates a language active with metamorphosis. A noun could never be truly static. A noun always is what it does. Therefore, the entity is constantly transforming and inherently grotesque.

Both Fenollosa's analysis of the Chinese written character and the emphasis of the Vorticist movement focused on the weaving together of various codes in order to make the statement more intense and, therefore, more interactive with the audience.

Basically, Fenollosa wishes to bring the verb and the noun together, to re-introduce them so-to-speak. The fusion of both action and entity creates a new body in language and this new body invigorates the entire language. The language is invigorated by providing an inordinate amount of new phenomena.

How does this new body in language appear in the study of poetics at this moment to convey the grotesque? Many symbolists in the last half of the nineteenth century, such as Baudelaire, were not only studying but using the term grotesque in their work. In *On the Grotesque*, Geoffrey Galt Harpham describes how even the use of the term grotesque establishes a need for metamorphosis in language itself. "The word [grotesque] designates a condition of being just out of focus, just beyond the reach of language. It accommodates the things left over when the categories of language are exhausted; it is a defense against silence when other words have failed. In any age […] its widespread use indicates that significant portions of experience are eluding satisfactory verbal formulation" (Harpham 3-4). The symbolists' wide use of the term, *grotesque*, and the growing population of its references (the signified) demonstrated a breakdown in the European languages (in this case, French and English) at the point of rapid industrialization in Western civilization.

Symbolism was a European literary movement that began in the nineteenth century and had as its first major poet, Baudelaire. According to Anna Balakian,[9] the

term was even coined in Baudelaire's sonnet, "Correspondences." In her definition of the movement, Balakian directly identifies the suggestive approach to language practiced by the writers of the movement. Symbolism "can be defined as the refinement of the art of ambiguity to express the indeterminate in human sensibilities and in natural phenomena" (Balakian 1256). Writers in the movement used ambiguity in their language to suggest indecipherable moments: moments or events one could compare to the affects of intoxication.

Pound and other modernists avoided ambiguity. In his essay "Vorticism," Pound relates how he and his colleagues constructed their movement around the transformability of language. He begins by saying the poet actually pushes language beyond its established boundaries. "All poetic language is the language of exploration. Since the beginning of bad writing, writers have used images as ornaments. The point of imagism is that it does not use images *as ornaments*. The image is itself the speech. The image is the word beyond formulated language" ("Vorticism" 285). Just as Swain identifies how Baudelaire uses the grotesque in language, Pound identifies language itself as the identity of a phenomenon (in this case, the image). Language manipulates the phenomenon because it is that phenomenon's primary material. Imagism employs ideas from Fenollosa's *The Chinese Written Character as a Medium for Poetry*, and formed the basis of what became the Vorticist movement.

Pound's definition of vorticism makes a crucial link to the grotesque. "The image is not an idea. It is a radiant node or cluster; it is what I can, and must perforce, call a VORTEX, from which, and through which, and into which, ideas are constantly

rushing. In decency one can only call it a VORTEX. And from this necessity came the name 'vorticism'" ("Vorticism" 289). If the grotesque can only exist in the realm of language, then Pound's definition of vorticism provides the quintessential example of the grotesque image: the open orifice establishing an incomplete body taking in and pushing out what it can. This is why Pound uses the term *vorticism* out of decency. All other comparable terms would have the stigma of the physical animal body, the grotesque subject that would be rejected by a majority of artists and scholars influenced by *civilized* discourse.

The precursor to Vorticism was Imagism whose focus was in conflict with Fenollosa's ideas, especially with T. E. Hulme's writings. Patrick McGuinness identifies the tension between the writings of Fenollosa and the writings of Hulme:

> In 'Notes,' prose is 'a museum where all the old weapons of poetry [are] kept': 'Poetry always the advance guard in language. The progress of language is the absorption of new analogies.' Fenollosa, though arguing from a fundamentally different perspective, wrote that 'Metaphor was piled upon metaphor in quasi-geological strata'. For Hulme, analogies have brief explosive lives before 'dying' and becoming 'counters' (for Fenollosa they are sleeping and in need of recharging.) (xxv).

Unlike Fenollosa, who uses etymology to invigorate language, Hulme uses analogies. For Hulme, analogies are coined in poetry, picked up by prose writers and eventually die a slow death as a cliché in later writing. For Hulme, the poet has a

responsibility to invigorate the language by constantly infusing it with new analogies at a breakneck pace.

McGuinness makes a distinction between Fenollosa and Hulme by noting that Hulme's focus on analogy obviates a need for etymology. Hulme uses analogies to build new meanings onto words. The etymology of a word had no function in Hulme's poetics. McGuinness states:

> A lot hinges on etymology, and whether its absence in Hulme's rhetoric of language-renewal […] is explicable by a simple lack of interest in the 'academic' side of the question […], or whether it can be put down to a more coherent refusal to cast backwards for solutions, it is a comfort Hulme seems prepared to do without. If in the domain of poetic language, Fenollosa […] show[s] that 'going backwards' is by no means 'backward-looking' – that it is, in fact, enriching and life enhancing – then Hulme's example shows the extent to which 'going forwards' can be debasing, stultifying, life-denying. (xxvii)

McGuinness provides the essential difference between the two rival poetics as hinging on the use of etymology. Hulme uses analogies to invigorate language. Hulme's poetics deny any need for etymology. Fenollosa, on the other hand, looks back at the buried meanings of words, often lost in the evolution of language, as a way to rejuvenate the word and, therefore, the language. Hulme's use of analogies as a way to rejuvenate language is life-denying because it requires words to die from over use,

becoming clichés, to allow for a new analogy to enrich language. Fenollosa's idea is life enhancing in that it allows the language to enhance itself through the unveiling of the richness of meaning that serves words at their roots. McGuinness uses this type of ecological metaphor when he tries to encapsulate Fenollosa's use of etymology to energize language. "Fenollosa […] would reveal the original semantic and associative eco-system that brought [the language] about and might once again sustain [the language]" (xxvii). McGuinness shows how Fenollosa's use of etymology is the more conservative approach to language when he provides an ecological reference to describe Fenollosa's. Fenollosa's concept is less detrimental to vocabulary, because words are rejuvenated through the rediscovery of archaic definitions.

McGuinness also describes how Pound would later call into question Hulme's influence on the Imagist movement after World War I.

> In 1938 Pound attempted to settle the question [about Hulme's influence] by writing 'This Hulme Business' for *The Townsman*, in which he claimed that Ford Madox Ford rather than Hulme had been the motivating force behind his own Imagist enterprise (and by implication therefore, behind Imagism). The Imagism debate is symptomatic of Hulme's posthumous treatment by his contemporaries and the critics who have aligned themselves with them. On the one hand, Pound and Poundians might seek to elide Hulme from the history of Imagism; on the other, those who follow Flint[10] might seek to give him pre-eminence in the movement" (McGuiness ix-x).

Why would Pound tend to downplay Hulme's influence on Imagism? Possibly, because Hulme's concept of analogies constantly building on top of old meanings was seemingly so brutal that after World War I,[11] Pound wished for a more life enhancing process in the rejuvenation of language; that more gentle process could be found in Fenollosa's poetics, built on etymology.

To hark back to an earlier example of etymology, when Baudelaire provides the etymology of the word *assassin* and shows that it is constructed from the word *hashish*, he creates a new understanding of both terms. The term *assassin* takes on a facet of intoxication. The term *hashish* takes on a facet of a premeditated murderer. In other words, Baudelaire creates a new identity for both terms by making a direct connection between the two through etymological deconstruction. The term *assassin* combined with the term *hashish*, provides the narcotic with a personification. The intoxication kills under political or religious influence.

Virginia Swain analyzes Baudelaire's writing and shows how the faces and masks appear at points when Baudelaire combines allegory and personification. It is always at the point of discussing faces and masks that Baudelaire brings up the grotesque. In "On the Essence of Laughter," he discusses how the classical gods no longer elicit the veneration they once did. "As for the grotesque figures which antiquity has bequeathed us – the masks, the bronze figurines […] – I believe that these things are all full of deep seriousness. Venus, Pan and Hercules were in no sense figures of fun. It was not until after the coming of Christ, and with the aid of Plato and Seneca, that men began to laugh at them" ("The Essence" 155). Just like his uncovering of assassin in

hashish, Baudelaire describes a moment when a concept or identity dies under religious and political influence. Venus, Pan and Hercules can no longer carry the same weight of meaning when the ethos changes. Geoffery Halt Harpham notes how the use of the term 'grotesque' occurs at the failure of language, when language can no longer communicate in an altered reality.

In "The Poem of Hashish" in *Artificial Paradises,* Baudelaire provides a description of an event that also applies to the use of the term grotesque in the context of mentioning faces. He discusses how a musician is hired to perform for a group of people who are all under the influence of hashish. Baudelaire begins "I once witnessed a scene […], pushed to extremes, the grotesque aspect of which was only intelligible to those who knew of, or at least had heard of, the substance and the enormous varieties of effect it can produce even on two supposedly equal intellects" (*Artificial Paradises,* 42). Baudelaire begins his story by making almost the same connection between the use of the term *grotesque* and the inability of language to communicate new and varied situations.

Baudelaire describes how a musician was asked to perform at a party. Unaware of the use of hashish at the party, he agreed to perform. When he entered the room, many of the revelers tried to entice the musician to try hashish. The musician politely turned down the offer. Baudelaire describes how those whose senses were sharpened by the narcotic caught the subtle hint of sarcasm. These sharper members of the group began prodding the musician as to why he refused to partake in hashish. The musician finally responds by stating that dulling the senses would be inappropriate for an artist

trying to hone his skills. The room fell silent. Then Baudelaire describes the response of the group. "Amusement, like lightning flashed over their faces. The joy redoubled" (*Artificial Paradises* 43). Various members of the group began deriding the musician. As he was about to leave, someone locked the door and the more acute members of the group persuaded him to stay and play for them. Baudelaire finishes the description of the scene:

> The musician was persuaded to stay and even, after repeated requests, agreed to play for them. But the sound of the violin spread throughout the room like a new contagion, *gripping* (the word is none too strong) each of the afflicted one by one. They immediately burst into a succession of deep sighs, sudden sobs, a flood of silent tears. The frightened musician approached one man in whom the blissful tempest seemed most tumultuous and asked him if he was suffering very much, and if so, what best might be done to ease his pain. Another member of the group, *a practical man*, suggested soda and bitters. But the afflicted one, his eyes full of ecstasy, gazed at them with incredible scorn. They wanted to cure a man who suffered from an overabundance of life! A man who was sick with joy! (*Artificial Paradises* 43-4).

This complete communication amongst the revelers demonstrated by the joy on their faces, achieved the state of community, but only for a moment before it disappeared into the fog of intoxication.

Baudelaire's description of this scene not only lends itself to the analysis of the grotesque (for Baudelaire, himself, labels it a grotesque moment) but it also makes a crucial connection to Pound's *The Pisan Cantos*, particularly "Canto XCII." Of all the allusions to Baudelaire's *Artificial Paradises*, "Canto XCII" makes the clearest connection to Baudelaire's text:

> Le Paradis n'est pas artificiel
>
> but is jagged,
>
> For a flash,
>
> for an hour.
>
> Then agony,
>
> then an hour,
>
> then agony,
>
> Hilary stumbles, but the Divine Mind is abundant
>
> unceasing
>
> *improvisore*
>
> Omniformis
>
> (*The Cantos of Ezra Pound* 640)

Like Baudelaire who describes the revelers' lucid moment as fleeting, Pound compares the lucid moment during intoxication to a painting. Carroll Terrell[12] identifies "Hilary" in "Canto XCII" as Hilary of Poitiers. "Pound lists 'The Church of St. Hilaire in Poitiers' first in a list of art works that manifest degrees of light in 'black festering

darkness'" (Terrell 558). Like Hilary of Poitiers, the revelers demonstrate a moment of enlightenment in what is otherwise total darkness.

Baudelaire's last observation of the scene demonstrates how the revelers return to their darkness. When confronted by the musician's violin music they become enraptured by the sound. However, unlike the moment when they registered joy on their faces because of the musician's naïveté, his music provides a pure lucid moment that alienates the revelers because the music communicates to them at different levels: the levels in which each is able to perceive. The joy was still there, but not with the complete group. More literal men were present. The revelers lost the common understanding. Depending on only the sense of sound and lacking a voluptuous and active language breaks apart their unity. Through their alienation they return to their state of intoxication.

Pound follows his reference to Baudelaire's *Artificial Paradises* with the observation that lucidity that exists within the context of intoxication actually exists outside the intoxicated state. The Canto states that "the Divine Mind is abundant / unceasing / *improvisatore* / Omniformis" (*The Cantos of Ezra Pound* 640). According to Terrell, *improvisatore* means improviser and *Omniformis* means every shape. Using Terrell's explication, Pound says that the key to constant lucidity includes improvisation and every shape. The grotesque includes both concepts with metamorphosis and malleability. Therefore, the divine mind must involve the grotesque.

Pound ends "Canto XCII" with another reference to the use of metamorphosis. It describes "2 thousand years, desensitization / After Apollonius, desensitization / & a little light from the borders" (*The Cantos of Ezra Pound* 642). The reference to two

thousand years refers to the era of Christian influence. This line suggests that Christianity has desensitized the population.[13] According to Terrell, Apollonius was "[a] first-century mystic, man of wisdom, miracle worker, and seer. A Pythagorean and a sun-worshipper. […] At the end of his trial […], he metamorphosed into thin air" (547). After Apollonius' act of metamorphosis the population slowly became desensitized. What leads to all of this desensitization?

Pound makes a derogatory reference to China here. After venerating Chinese history, particularly the T'ang Dynasty, Pound strikes a dissonant note when he writes "cannon to take the chinks opium" (642). Terrell notes that the *chink's opium* refers to the British colonization of China. Terrell reveals that the line refers to how "[t]he British purportedly trained the Chinese to use opium and developed a lucrative trade in it during their 19th century occupation of China" (559). What happens at the end of all the years of desensitization is numbing addiction. Moments occur when a light shines from the borders, but these moments are fleeting.

The only way to shake the effects of intoxication and to capture the lucid moments would be to shake off colonization itself. Baudelaire identifies how the European languages could not handle industrial expansion occurring at the time. With their inability to express the transformations occurring, the great minds of the Western World wallowed in intoxication, achieving brief moments of lucidity where the grotesque erupted. Industrialization fed the Western World's power, but actually exhausted its capacity for language. Failing languages fractured communities through their failure to explain and illuminate experience.

Pound did not throw blame at the British, only. His closing line in "Canto XCII" refers to the colonization of Macao by the Portuguese. The Canto ends by stating "the Portagoose uprooting spice-trees 'a common' sez Ari 'custom in trade'" (*The Cantos of Ezra Pound* 642). According to Terrell, the spice-trees were uprooted in Macao to establish a monopoly. However, the image is more complex than that. The tree is a symbol of metamorphosis. Uprooting trees stops metamorphosis in a violent way. The Western world's colonization of everyplace else revolves around introducing and developing intoxication. With only isolated moments of lucidity, paralyzed by intoxication, the rape of nature can commence.

CHAPTER III

PHANTASMAGORIA

Ezra Pound's environmental concerns both connected and, at another level, antagonized other modernists. William Carlos Williams addressed Pound's focus on the environment in William's "Excerpts from a Critical Sketch: A Draft of XXX Cantos by Ezra Pound." Williams writes:

> Reading [*A Draft of XXX Cantos*] through consecutively, at one sitting (four hours) Pound's "faults" as a poet all center around his rancor against the malignant stupidity of a generation which polluted our rivers and would then, brightly, give ten or twenty or any imaginable number of millions of dollars as a fund toward the perpetuation of *Beauty* – in the form of a bequest to the New York Metropolitan Museum of Art.
>
> "In America this crime has not been spread over a period of centuries, it has been done in the last twenty or twenty-five years, by the single generation, from fifteen to twenty-five years older than I am, who have held power through that slobbery period."
>
> His versification has not as its objective (apparently) that of some contemporary verse of the best quality. It is patterned *still* after classic meters and so does often deform the natural order […]. Pound does very definitely intend a modern speech – but wishes to save the excellences

> (well –worked-out forms) of the old, so leans to it overmuch. ("Prologue" 106)

Williams goes on to express how Pound's poetry is too violent on the language because it demands poetry to retain the old structures while seeking to shove a modernized language into the old framework.

Nevertheless, to assume that Williams does not share the same sympathies about the environment as Pound would be false. In fact, Williams explicates Pound's "Canto XCII" to show Pound's environmental concerns.

Williams actually is concerned with the poetic means with which Pound chooses to launch his attack. Williams finds it more violent to the language than to the antagonists Pound wishes to attack. Even more than Pound, Williams wishes to construct language in a way that would celebrate the environment, and this reconstruction completely embraces the idea of grotesque realism.

Pound provided many references in *The Cantos* to the grotesque beyond "Canto XCII." For example, "Canto XIV" and "Canto XV" provide many scatological references to the grotesque body. In a letter to Pound, Williams provides a precise description of the image Pound creates in these two cantos. Williams states:

> Yes, I agree when you speak as you do in one of your Cantos of the shit covered hairs surrounding the ass hole of the world your intent is to convey aesthetic pleasure to *some* audience. But WHAT audience? […] From this quasi-Paradise I am excluded because of my impulsive self

> involvement in the machinery of the art – a very, very, very bad blunder in me, I do show my feelings, my pitifully raw places: one should not show one's chaffed hide, it will revolt the possible lector [reader]. Too, too bad. So solly please. (Pound and Williams 252)

Unlike the references to grotesque realism that occur in "Canto XCII," Williams demonstrates in his description that Pound takes on the uses of the Romantic grotesque in "Canto XIV" and "Canto XV." With this appearance of the Romantic grotesque, Williams turns the image around to his advantage, making himself the character who exposes himself to the audience. He plays the role of the clown, bringing forth the laughter that Bakhtin claims liberates the audience from intolerance or petrifying etiquette (Bakhtin 123).

Nevertheless, this is a retroactive argument of sorts. Williams is actually making a comment about two cantos that were published in 1930. Williams' letter to Pound is dated October 3, 1948. By this time, many disagreements had parted the two friends. Williams' political leanings had moved to the left in the 1930's, while Pound's had moved to the right. Remaining in America brought Williams a more critical perspective on events occurring in Europe. Being in Italy and desperately searching for agency among the political powers and for a protection against anarchy, Pound, like Eliot and Wyndam Lewis, drifted into the influence of Fascism.[14] On the eve of America's entry into World War II, Williams began to publicly attack Pound over his Rome Radio broadcasts. After the war was over, Williams re-established contact with Pound, even though a great deal of antagonism remained (Witemeyer 123 – 6).

The strains on the friendship brought about by their political differences during World War II was not the first time antagonism erupted between Williams and Pound. A fissure first opened in Williams' preface to *Kora in Hell*, written on September 1, 1918. Williams chose to distance himself from Pound's influence by refusing to join the expatriates in Europe.

According to Hugh Witemeyer, Williams drew a clear line through the Modernist poets and that line was as wide as the Atlantic.

> Williams now declared his literary independence. In the Prologue to *Kora in Hell: Improvisations*, which he published separately in *The Little Review,* Williams took on the expatriate American poets – Pound, Eliot and H. D. The expatriates, Williams argued, were too Europeanized, too cosmopolitan and dericinated, to be representative of American verse. Instead, Williams championed not the Chicago school but the New York school to which he himself belonged. Thus, the Prologue celebrates the work of Marianne Moore, Wallace Stevens, Mina Loy, Alfred Kreymborg, and Maxwell Bodenheim. (Witemeyer 5)

Although the prologue to *Kora in Hell* created only a brief wrinkle in the relationship between Williams and Pound, the document was the first to identify a serious fissure between the two poets, and this fissure dealt with the importance of place in the expression of poetry. At the most basic level of the argument, Williams claims that an

American poet must be on American soil in order to write with complete understanding of the nature of American culture.

Williams gives praise in the prologue to all the poets who chose to stay in America, while saving his fire for the expatriate poets. In fact, Williams heaps praise on Marianne Moore and Mina Loy in particular. In the prologue to *Kora in Hell*, Williams says that "Of all those writing poetry in America at the time she was here Marianne Moore was the only one Mina Loy feared. By divergent virtues these two women have achieved freshness of presentation, novelty, freedom, break with banality" ("Prologue" 7). He praises Moore's and Loy's style and, in particular, their approach to the use of words as objects in and of themselves: symbols with their own construction made of both sound and written letters that could be taken in through hearing and seeing.

When it comes to his criticism of the expatriate poets, Williams focuses on their motivations behind their approach to editing and their poetics as opposed to their actual poetry. Williams was particularly antagonistic toward H. D. He even printed a letter from H. D. in the prologue that explained why she chose to edit his poem, "March," that she was publishing in the *Egoist*. H. D. begins the letter by stating "I trust that you will not hate me for wanting to delete from your poem all the flippancies" ("Prologue" 10). After noting parts of "March" that she felt to be very beautiful, she tells Williams that other parts of the poem weren't as appealing and that she felt that the less appealing sections demeaned the better parts of the poem. She goes on to say "I don't know what you think but I consider this business of writing a very sacred thing" ("Prologue" 10).

Williams was annoyed when he wrote about this letter. By responding in an emotional state, Williams bears his most intense concerns about the subject of writing. Williams states "There is nothing sacred about literature, it is damned from one end to the other. There is nothing in literature but change and change is mockery. I'll write whatever I damn please, whenever I damn please and as I damn please and it'll be good if the authentic spirit of change is in it" ("Prologue" 10). Whatever revelation this reaction may have concerning Williams' feelings for H. D., the declaration provides a clear understanding about his intentions for his poetry. Williams considered literature to be all about change, and change is the inevitable conclusion when dealing with the grotesque, particularly the type of grotesque that Bakhtin labels grotesque realism.

Williams' division of the modernist poets between those who nurtured their writing in America and the expatriates who chose Europe as a locale for education provides a curious structure for critique. His emotional reaction to H. D.'s editing, reveals the importance of place and its influence on his aesthetics, ethics as well as his language. Unlike Pound, Eliot or H. D., Williams, Marianne Moore and Mina Loy were able to free themselves from rigid European influences of aesthetics and ethics that were diminishing in the American experience, an experience that was beginning to be influenced by other cultures.[15] Williams was not saying that Europe had no influence on American culture. In fact, Williams carries on the idea established by Baudelaire[16] that the modern city creates a space constantly shifting or changing for those who inhabit it. However, unlike Baudelaire who envisioned the modern city as a phantasmagoria, poets like Williams, Moore and Loy wanted to create a new language that embraced the city's

new energy. With a new language that metamorphosed with the urban environment, the writer established a new relation to it.

Baudelaire coined the idea of the modern city as a constantly transforming space which Modernist poets, such as Williams and Pound, used as a type of map in order to understand the terrain. In "The Poetry of the City," G. M. Hyde notes "that Modernist literature was born in the city and with Baudelaire – especially with his discovery that crowds mean loneliness and that the terms 'multitude' and 'solitude' are interchangeable for a poet with an active and fertile imagination" (337). Baduelaire fixed the locus of culture in the city and made it the focus of Modernist poetry. However he also established the content of the place that the Modernist must acknowledge and then combat in order to participate in the new environment and not to be poisoned by it. For Williams and others, the confrontation between environment and language arose when multitude and solitude acquired the same meaning. Hyde continues with his analysis of Baudelaire by saying "[t]he closeness of these near homophones (*multitude, solitude*) persuades us through an arabesque of Baudelaire's active and fertile imagination, to see the masses as a generalized abstraction of the same order as the noun *solitude*" (337). Hyde's use of the term "arabesque" is quite appropriate when considering Geoffrey Galt Harpham's historical reconstruction of the concept of the grotesque in *On the Grotesque: Strategies of Contradiction in Art and Literature.* Harpham states:

> This range [of expression] is implied by *grottesche,* whose historical origins illuminate the lamination of time structures that marks the grotesque. The Renaissance knew that the designs on the Domus Aurea

> walls harbored mythological or "Pythagorean" enigmas; some of the figures derived from Ovid, whom Nero had read assiduously, and others from Greek and Egyptian sources. The leafy ornamental pattern itself comes from Arabic sources, expecially those designs called by Westerners arabesques. […] South American tribal art can be described as arabesque, and so can some of the forms found in Paleolithic caves in southern Europe. […] The distinctive elements of the *grottesche*, then, would seem to have originated in primitive or mythological cultures that had no concept of meaningless design. If *grottesche* is pure play, its antecedents were pure magic. (50)

Hyde shows how Baudelaire's play with antonyms connects his writing to a history of expression in the grotesque. Baudelaire's work in *Le Spleen de Paris* recalls for Hyde the arabesque: the images in the grottos of Italy that establish to grotesque in Western art. Hyde also connects the grotesque back to similar images in the art of South Americans, connecting the grotesque to magic.

Hyde specifically works from *Le Spleen de Paris* where Baudelaire says "Multitude, solitude: equal and interchangeable terms for the active and fertile poet. He who does not know how to populate his solitude, does not know either how to be alone in a busy crowd" (*The Parisian Prowler* 21). Although they are antonyms, the words multitude and solitude contain each other's meaning. Hyde finds this idea problematic. By containing each other's opposite, the two terms cancel each other out. Hyde notes "[i]f multitude and solitude are equal and convertible terms, the city has no objective

reality" (338). The notion of the crowd falls into an abstraction that defies objectivity, in other words.

Le Spleen de Paris also contains another example of antonyms containing each other's meaning and, like the example provided by Hyde, the dimension of space. In the prose poem "The Artist's *Confiteor*," Baudelaire writes "How penetrating are the ends of autumn days! Ah! penetrating to the verge of pain! For there are certain delicious sensations whose vagueness does not exclude intensity; and there is no sharper point than Infinity" (*The Parisian Prowler* 4). Just as when he insists that multitude and solitude contain the same meaning, Baudelaire says that infinity is one dimensional, like a point, when infinity means just the opposite: boundlessness.

For Baudelaire, the concept of place becomes opaque, an abstraction without content. The concept of place in Baudelaire's writings has no tangible relation to stability or specific location. The concept of place barely warrants acknowledgement from the senses. When it is acknowledged by the senses, the concept of place elicits representations of light or other non-tangible qualities.

Baudelaire's first prose poem in *Le Spleen de Paris* deals with the abstraction of place. "The Stranger" concerns a dialogue between two strangers. The first stranger asks the other questions in order to figure out what he loves the most. He asks about family. He asks about national and cultural pride. He asks about aesthetics and money. The first stranger finally asks the man directly what he loves without any qualifications. The second stranger says, "I love clouds… drifting clouds… there… over there… marvelous clouds" (*The Parisian Prowler* 1).

When Baudelaire mentions place, it is often a place he has to establish through his imagination. In "Plans," the persona describes how he wishes to provide a habitation for a woman he desires. Baudelaire writes "[l]ater, roaming down a street, he stopped at an engraving shop, pulled a print depicting a tropical landscape out of a box, and said to himself, 'No! I don't want to possess her beloved life in a palace. […] Certainly, *here* is where we must dwell to cultivate the dream of my life" (*The Parisian Prowler* 55). Like Hyde's description of Baudelaire's *arabesque*, Baudelaire reaches for places where culture achieves identification as other.

Baudelaire, like many European authors of the nineteenth-century, used the East as a way of defining his own experience. For Baudelaire, the east was ethereal and at the same time without complication or burden. In *Orientalism*, Edward Said[17] analyzes how the East was perceived in the political constructions of its opposite. Said applied the term Orientalism to identify this type of discourse that places boundaries around the understanding of the various places and people that comprised the East.

> Orientalism imposed limits upon thought about the Orient. Even the most imaginative writers of an age […] were constrained in what they could either experience of or say about the Orient. For Orientalism was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, "us") and the strange (the Orient, the East, "them"). […] The vision and material reality propped each other up, kept each other going. A certain freedom of intercourse was always the Westerner's privilege; because his was the

> stronger culture, he could penetrate, he could wrestle with, he could give shape and meaning to the great Asiatic mystery[.] (Said 882-3)

Taking the concept of Orientalism into consideration, Baudelaire used the East as a way to identify a more tangible existence. The East could be imagined as unrepressed, because it did not have the same restraints as those in the west. Baudelaire used the concept of difference to imagine a place more luxurious and more conducive to human existence than his own.

In "Invitation to a Voyage," Baudelaire describes how he imagines a place in the West like China. Baudelaire writes "[a] land exists resembling you, where everything is beautiful, rich, calm, and decent; where fancy has built and furnished a western China, where life breathes mellow, where happiness is wedded to silence. There is where we must live, where we must go to die" (*The Parisian Prowler* 37). Baudelaire uses China as a way of imagining a place safe, as well as beautiful. Said's orientalism as a political discourse that uses the concept of the other to identify one's culture explains Baudelaire's attitude toward Paris as ugly and inhospitable. But why would Baudelaire identify Paris in this way?

According to Hyde, Baudelaire lived in Paris during a period of extreme transition. He inhabited the city during the reign of Napoleon III and the Second Empire. Napoleon III appointed Baron Georges-Eugene Haussmann to tear down the inner city and reconstruct it along more classical lines. Hyde says "[t]he city Baudelaire wrote in was the expanding Paris of the Second Empire, Haussmann's splendid city, proliferating monumental neo-classical facades and served for the first time by roads that were

planned (as opposed to being just the gaps between buildings), and sewers and water pipes quite separate and distinct from each other" (339). The plans focused on beautification of the city space as well as sanitation, so the transition would normally be considered beneficial. Nevertheless, the transition also created a type of psychological trauma for the inhabitants of the city.

In *Paris: The Biography of a City*, Colin Jones[18] describes how Napoleon and Haussmann rhetorically framed their decision to reconstruct the inner city of Paris. Jones says "Napoleon and Haussmann saw themselves as physician-urbanists, whose task was to ensure Paris's nourishment, to regulate and to speed up circulation in its arteries (namely, its streets), to give it more powerful lungs so as to let it breathe (notably, through green spaces), and to ensure that its waste products were hygienically and effectively disposed of" (301). In other words, Napoleon and Haussmann saw themselves as saviors that cleansed and repaired the city as if it were an organism, needing to repair its constitution for vitality. Jones continues the metaphor in saying "[t]he 'highest calling' which Napoleon III, in this vaguely messianic way, planned for Paris was the metamorphosis of an ailing city into the capital of the world, the shining light of the modern age" (301). Napoleon and Haussmann saw themselves as both saviors and physicians resuscitating a victim from years of neglect. Nevertheless, hidden under this metaphor was a more imperial desire to make the city of Paris "the capital of the world" (Jones 301).

To be a capital of an empire expanding across the world (politically and culturally), the city had to rid itself of subversive elements and counter agents to the

imperial desire. Participants of the Revolution of 1848, which established the Second Republic in France, still existed in the streets of Paris. As president of the Second Republic, Napoleon was able to safely overthrow the government he was leading in order to establish himself as emperor and, thereby, establish the Second Empire in 1852. To ensure that no repeat of the Revolution of 1848 would jeopardize his power, he used the reconstruction of the inner city of Paris as a bulwark against his enemies in case they wished to incite riots in the street.

Colin Jones provides a detailed description of how change in the Parisian landscape made insurrection much more difficult for Napoleon's enemies:

> The strategic placement of major streets and boulevards was another form of social discipline, since this broke up swarming zones of militancy into discrete and more manageable chunks. The Boulevards Saint-Michel and Saint-Germain, for example, cut exemplary swathes through the Latin Quarter, one of Paris's traditional points of sedition, home to rebellious students from the twelfth to the twentieth century. […] The radial streets culminating in the Place de la Republique were strategically astute: the Avenue de la Republique, the Boulevards Voltaire and de Magenta and the Rue de Turbigo cut through poor and radical working-class areas, while a massive cavalry barracks was constructed on the Place in 1854, making it "a dangerous spot for any subversive ideas which wandered that way." The containment strategy was complemented by the decision to pave over part of the Canal Saint-Martin, to form the Boulevard

> Richard-Lenoir (Xle.). During the June Days of 1848, rioters had taken refuge over on the east side of the canal knowing that government troops had limited access into the Faubourg Saint-Antoine; the paving project made the faubourg easier to control. "In the past we mastered riots by rifle and cannon," commented one imperial lackey in 1858. "Today we use pick and trowel." (Jones 319)

Napoleon and Haussmann's antagonism toward the subversive elements of Paris was extremely subtle. Nevertheless, Haussmann's plans violently ripped apart the sections of the city that posed the greatest threat in establishing a new revolution against Napoleon. As many as 300,000 people were displaced by Haussmann's reconstruction of the inner city (Jones 318).

Reconstructing the inner city had other effects on the population as well. Destroying individual places in the city to rebuild a more unified, neo-classical city meant that Haussmann's plans also destroyed the element that bound together individual communities within the city. Colin Jones builds on the rather anti-preservationist statement provided by Amedee de Cesena, a Parisian author, in 1864:

> Haussmannization offered […] no shortage of preachy progressive pedagogues: "If the hammer of the demolishers has annihilated some vestiges of the past that one would have liked to preserve," noted one writer in 1864, "it destroys even more haunts of thieves and places of debauchery." Beneath the rhetoric, the demolition, dislocation and

> displacement involved in the Haussmannization process did great damage to the sense of community which had developed within many working class neighbourhoods around the street corner, the square, the wineshop and the public laundry. (320)

In his analysis of Cesena's statement, Colin Jones makes a connection between individual places and how they establish both its history and the community that inhabits it.

Jones captures how Baudelaire interprets the transformation of Paris under Haussmann's plans. Jones shows how Baudelaire acknowledges that Paris lost its essence as a thriving metropolis through the dispersion of the crowds into wider sidewalks and streets. Through this acknowledgement, Baudelaire unveils the truth behind the destruction and rebuilding of Paris along neo-classical lines. Jones argues:

> in the context of the dark days of 1848, 1851 and 1871 for the radical tradition, they noted how this also produced a sense of displacement and alienation within the inhabitants of the modern city. The work of Haussmann amplified this sensibility, for it showed that Parisians were unable to prevent the destruction of their own milieu. The disquiet and disenchantment that this bred was lyrically chronicled by Baudelaire. He was well aware that Paris was "rich in poetic and wonderful subjects." Yet unlike those who preferred to luxuriate in the spectacular and consumerist excesses of Paris, he stepped off the tourist route of

> boulevards, department stores, public gardens and entertainment venues, frequented haunts of tramps, rag-pickers, street entertainers and déclassé intellectuals in the dark dives and grubby streets of the poorer neighbourhoods and in the untidily melancholic spaces of the faubourgs. He was thus aware of the degree to which Haussmanns's modernity was a myth, superimposed over repression and destruction. Excited and attracted to the idea of the crowd, he also found the tastes of the new mass society not to his liking. He hungered after an older Paris which seemed tragically gone for ever: "Old Paris is no more (the form of a city changes more swiftly, alas! than the human heart)." (339-40)

With the reference to the swiftly changing city in "The Swan," one of the poems in *Les Fleurs du Mal*, Baudelaire establishes a crucial element in the ideology of Modernism.

After referring to Paris changing faster than the human heart, the speaker in "The Swan" states "only in my mind's eye can I see / The junk laid out to glitter in the booths" (*Les Fleurs du Mal* 90). In this passage, the speaker tells us that the city he describes only exists in his imagination. The city's connection to any objective reality is disengaged. Further on in the first section of the poem he mentions a memory of a location. "There used to be a poultry market here" (*Les Fleurs du Mal* 90). He provides a description of a place but resides only in the amorphous space of his own memory.

As with other poems in *Les Fleurs du Mal*, Baudlelaire also makes references to Orientalism in "The Swan." In one stanza, a black woman appears. The speaker compares the setting of Paris with the setting that he imagines would be an African

landscape. "I think of some black woman, starving / and consumptive in the muddy streets, / peering through a wall of fog for those / missing palms of splendid Africa" (*Les Fleurs du Mal* 91). Once again, an imagined place leaves Paris amorphous and ugly in contrast. The speaker describes Africa as splendid. Other than the one detail about palms, the speaker never provides a distinct reason for this splendor. Paris, on the other hand, has muddy streets and fog. Paris is an emblem of disarray. Although the speaker has a clearer knowledge of the Parisian setting than the African one, his Paris is one of derangement. In other words, Paris is more inaccessible than the Africa of his reveries.

Finally, Baudelaire speaks directly about the effect on the psyche of the Haussmannization of Paris in "The Swan." "Paris changes … But in sadness like mine / nothing stirs – new buildings, old / neighborhoods turn to allegory / and memories weigh more than stone" (*Les Fleurs du Mal* 91). A constantly shifting landscape puts pressure on the inhabitant's psyche. What was once tangible evaporates into allegory. This particular stanza in "The Swan" provides the most concise version in *Les Fleurs du Mal* of the transitory nature of the modern city and how change affects story telling and language.

The first subject acknowledged by the speaker is the ephemeral quality of the city. In "The Painter of Modern Life," Baudelaire identifies Modernity with the historical moment in which Baudelaire lives. "The Painter of Modern Life" centers on the creative routine of the artist Constantine Guys and his focus on contemporary clothes. Baudelaire describes how Guys runs home after a day of observation to sketch the images of women and men walking in the streets in contemporary dress. He recreates

the images from his memory. Baudelaire acknowledges how the image that Guys creates is transformed in Guys' memory. Guys replicates nature but changes it through his own memory of the image. "The external world is reborn upon his paper," Baudelaire writes, "natural and more than natural, beautiful and more than beautiful, strange and endowed with an impulsive life like the soul of its creator. The phantasmagoria has been distilled from nature" ("The Painter of Modern Life" 21). Guys creates the phantasmagoria by processing nature through his own imagination.

Baudelaire sees this phantasmagoria as containing an essence of his historic moment. This work of art, built on nature but different from nature, possesses the essential element of art that allows its audience to transcend his or her historical moment. Once again, Baudelaire uses a paradox or the definition of an idea or entity to contain its opposite. For a work of art to send its audience beyond their own historical moment, to be eternal, that work of art must be based on the specifics of that historical moment. The work that expresses the eternal must express transitory elements of nature. Baudelaire analyzes how Guys incorporates contemporary costumes and furnishings in his work to reach the audience beyond their moment in time. The intensity of detail in the contemporary moment transports the audience beyond that moment.

> [Guys] is looking for that quality which you must allow me to call 'modernity'; for I know of no better word to express the idea I have in mind. He makes it his business to extract from fashion whatever element it may contain of poetry within history, to distil the eternal from the transitory. […] By 'modernity' I mean the ephemeral, the fugitive, the

> contingent, the half of art whose other half is the eternal and the immutable. […] This transitory, fugitive element, whose metamorphoses are so rapid, must on no account be despised or dispensed with. […] In short, for any 'modernity' to be worthy of one day taking its place as 'antiquity', it is necessary for the mysterious beauty which human life accidentally puts into it to be distilled from it ("The Painter of Modern Life" 12-3)

Baudelaire uses paradox for a reason. The eternal moment contains the transcendent moment in a work of art. For Baudelaire, the metamorphosis that is involved with the transitory provides the essential link to the eternal.

Looking back at the stanza from "The Swan" that begins "Paris changes …," the speaker in the poem also uses paradox in his imagery of Paris. Although the city is changing, nothing moves for the speaker. The speaker establishes stillness through the emotion he relates. The paradox occurs through stillness during the process of change.

The most interesting evidence the speaker provides from the stanza is that he describes the cityscape as an allegory. "New buildings, old / neighborhoods turn to allegory, / and memories weigh more than stone" (*Les Fleurs du Mal* 91). Baudelaire's poem describes the city as a symbolic language. This concept of describing the city in terms of language was picked up by French theorist Henri Lefebvre.

In *Writings on Cities*, a compilation of urban writings that Lefebvre wrote over a span of twenty years, he describes the city in the same way that Baudelaire describes it in "The Swan" as a tangible object. However, Lefebvre describes how the city operates

for its inhabitants as an encoded language, in the same way that Baudelaire uses his speaker to describe the city as an allegory. Lefebvre argues how the city's inhabitants function in the same way they use a language. Lefebvre states:

> The city was and remains *objects*, but not in the way of particular, pliable and instrumental object: such as a pencil or a sheet of paper. Its objectivity […] might rather be closer to that of the *language* which individuals and groups receive before modifying it, or of *language* (a particular language, the work of a particular language, the work of a particular society, spoken by particular groups). (102)

Lefebvre goes on to explain that the city works as a language in part because it cannot be separated from its inhabitants in the same way that a language cannot be completely separated from the culture that uses it to speak.

> One must take precautions. If I compare the city to a book, to a writing (a semiological system), I do not have the right to forget the aspect of mediation. I can separate it neither from what it contains nor from what contains it, by isolating it as a complete system. Moreover, at best, the city constitutes a sub-system, a sub-whole. On this book, with this writing, are projected mental and social forms and structures. […] The whole is not immediately present in this written text, the city. There are other levels of reality which do not become *transparent* by definition. The city *writes* and *assigns*, that is, it signifies, orders, stipulates. What?

> That is to be discovered by reflection. This text has passed through ideologies, as it also "reflects" them. (Lefebvre 102)

For Lefebvre, the city cannot be reduced only to a systemic structure such as language. Other variables play a part in its construction. Like language, the city cannot be separated from its inhabitants. The inhabitants are a part of the definition. This idea expressed by Lefebvre illuminates Baudelaire's impression of Paris. The shift from Medieval Paris to Haussmann's Paris is violent.

Haussmann and Napolean treat Paris as if it were no more than bricks and mortar inhabited by various organic material. Like a farm, those in power can control the organic material in such a way that would best benefit production and more firmly establish the predictability of a given situation. For Haussmann, wider streets meant a space conducive to commercial activities such as eating and shopping. A wider street also greatly reduces the chance for the crowd to manipulate it through their inhabitation of it.

However, thinking of the inhabitants as a distinct unified whole that makes up the city creates a problem that would be equivalent to schizophrenia if Haussmann's project were applied to it. This schizophrenia is what Baudelaire reveals in "The Swan." Like the drawings of Constantine Guys, Baudelaire reveals Paris to be a giant phantasmagoria. The city of the recent past no longer physically exists in the new classically constructed streets. However, the inhabitants still contain the layout of the old city in their minds. Their own identity, as well as the identity of the city, no longer meshes with the physical world of mid-nineteenth century Paris. The inner world

disconnects from the physical world all at once. The city planner appears and creates insanity.

What Baudelaire reports in "The Swan," that "old / neighborhoods turn to allegory, / and memories weigh more than stone," is a disconnection among the underlying systems established in the physical space of the older Paris. Haussmann and Napolean destroyed the context that completed the identity of the city when they rearranged the physical structure of the city. The physical structure determined all the other systems.

Lefebvre discusses the importance of the context of the city beyond its physical layout. However, he also identifies the dependence of this context on the city's physical structure when he establishes a complete definition of a city. Lefebvre states:

> Yes, the city can be read because it writes, because it was writing. However, it is not enough to examine this without recourse to context. To write on this writing or language, to elaborate the *metalanguage of the city* is not to know the city and the urban. The context, what is *below* the text to decipher (daily life, immediate relations, the *unconscious* of the urban, what is little said and of which even less is written), hides itself in the inhabited spaces – sexual and family life – and rarely confronts itself, and what is *above* this urban text (institutions, ideologies), cannot be neglected in the deciphering. A book is not enough. That one reads and re-reads it, well enough. That one goes as far as to undertake a critical reading of it, even better. It asks from knowledge questions such as 'who

> and what? how? why? for whom?' These questions announce and demand the restitution of the context. The city cannot therefore be conceived as a signifying system, determined and closed as a system. (108)

In "The Swan," Baudelaire demonstrates the displacement of this context that Lefebvre identifies in his interpretation of the city. With the reconstruction of Paris as a physical entity the context for the inhabitants is destroyed. The rearrangement of the physical place creates an unraveling of the identity of Paris.

However, it is this moment when Baudelaire identifies the ethereal quality of the city that becomes the central motif for a new era in art. The city as a changing environment becomes the focal motif for Modernism.

In "The Cities of Modernism," Malcolm Bradbury provides a definition of Modernist art through the identification with where the art was created: the city. "In many respects the literature of experimental Modernism which emerged in the last years of the nineteenth century and developed into the present one was an art of cities, especially of the polyglot cities, the cities which, for various historical reasons, had acquired high activity and great reputation as centres of intellectual and cultural exchange" (Bradbury 96). The city becomes the locus of interaction of ideas and languages. From this interaction, the city becomes a breeding ground for new concepts that transform culture.

Bradbury also compares cities to language. In "The Cities of Modernism," Bradbury looks at other writers beyond Baudelaire, and other cities beyond Paris, and

interprets the artists' understanding of the city as a type of metaphor for the modern experience. "The pull and push of the city, its attraction and repulsion, have provided themes and attitudes that run deep in literature, where the city has become metaphor rather than place. Indeed, for many writers the city has come to seem the very analogue of form" (Bradbury 99). According to Bradbury, the modern artist identifies the city as a type of form that can be manipulated by language. Bradbury acknowledges this use of the city, but, he never quite provides a detailed example of how the modern artists used the city as a metaphor.

William Carlos Williams addresses the use of metaphor and allegory in language and his renunciation of them sets him and other modernists apart from Baudelaire. Williams addresses his rejection of simile and allegory in "A Draft of XXX Cantos by Ezra Pound." He praises Pound for minimizing the use of symbolic language in poetry. Williams describes *XXX Cantos* as a text that uses a classical approach to poetry but extends to include the contemporary perspective. "We have, examining the work, successes – great ones – the first molds – clear cut, never turgid, not following the heated trivial – staying cold, 'classical' but swift with a movement of thought" ("Excerpts" 111). Williams acknowledges the classical restraint of Pound's poetry but he praises Pound's word choice and how he uses contemporary words to create a more immediate rapport with the audience. "[*The Cantos*] stand out from all other verse by a faceted quality that is not muzzy, painty, wet. It is a dry, clean use of words. Yet look at the words. They are themselves not dead. They have not been violated by 'thinking.' They have been used willingly by thought" ("Excerpts" 111). In other words, Williams

highlights how Pound does not push words beyond their immediate meaning. Pound doesn't impose layer upon layer of symbolism to evoke muddled meaning that might be interpreted in various ways. *XXX Cantos* uses little if any symbolic diction and, therefore, Pound goes beyond his previous use of Imagist techniques. For Williams, "Imagistic use has entirely passed out of them, there is almost no use of simile, no allegory – the word has been used in its plain sense to represent a thing – remaining thus loose in its context – not gummy – (when at its best) – an objective unit in the design – but alive" ("Excerpts" 111). Williams shows that Pound identifies the word as the immediate symbol of a thing.

In his review of Pound's poems, Williams provides a crucial foundation for Modernist poetics that distinguished the later Modernists from Baudelaire. In his critique of Pound's poetry, Williams finds that objectivity the liberating gesture from the excesses of Romantic lyricism. Unlike Baudelaire who focuses on the symbolic in order to reflect the physical disassociation of urban living in nineteenth century Paris, Williams identifies words or language as a part of the physical world. Williams claims that Pound makes the language tangible. He continues his analysis by focusing on the first *Canto*. Williams speaks about how Pound uses an English translation of *The Odyssey* from the sixteenth century to heighten the immediacy of Odysseus' voyage to the world of shadows. Williams discusses how Pound uses this text for a purpose. The construction of this language has been transformed by time. A sixteenth-century voice sounds opaque to the ear of a contemporary. The contemporary audience can grasp the

words of a sixteenth-century speaker as a tangible sound because the sound is new, unexpected.

This new sound, albeit an older dialect, causes the contemporary audience to make the connection that the language has tangible qualities that connect it to the physical world. Yes, the words possess meaning through representation. However, words also possess a tangible quality. Language becomes a part of the place where it is spoken by having the audience associate the sound to the place where they hear it. Pound "uses a poem, words, modes that have been modified by use – not an idea. He uses the poem objectively" ("Excerpts" 105). Williams goes on to elaborate his notion of a modern artist and the intentions of twentieth-century Modernist poetry:

> It is in the minutiae – in the minute organization of the words and their relationships in a composition that the seriousness and value of a work of writing exist – *not* in the sentiments, ideas, schemes portrayed.
>
> It is here, furthermore, that creation takes place. It is not a plaster of thought applied.
>
> The seriousness of a work of art, the belief the author has in it, is that he does generate in it – a solution in some sense of the continuous confusion and barrenness which life imposes in its mutations – (on him who will not create).
>
> It is always necessary to create, to generate, or life, any 'life,' the life of art, stales and dies – it dies out from under, it ceases to exist – it is not captured merely by studied excellence –

> We seek a language which will not be at least a deformation of speech as we know it – but will embody all the advantageous jumps, swiftnesses [sic.], colors, movements of the day –
>
> - that will, at least, not exclude language as spoken – all language (present) as spoken. ("Excerpts" 109)

Williams' metamorphosis of language possesses the same characteristics of Bakhtin's grotesque. Bakhtin observes that "grotesque imagery constructs what we might call a double body. In the endless chain of bodily life it retains the parts in which one link joins the other, in which the life of one body is born from the death of the preceding older one" (318). Williams describes writing the way that Bakhtin describes the grotesque body. They are both constantly changing through death and rebirth. Like Bakhtin's grotesque that demonstrates both life and death, Williams wants language to reflect the transformations occurring in modern urban life with its continuous technological and industrial energy bringing forth new inventions to replace old ones. Williams wants the language to be productive like the culture that uses it. Therefore the poet's language must be both useful and transformed. In its use, as well as in its transformation, language becomes tangible to the culture that uses it.

In "Book One" of *Paterson*, Williams provides a story that connects the grotesque with language. However, this story demonstrates the qualities of the Romantic grotesque because it ends in death. Williams recites a story about a circus performer by the name of Sam Patch, who would periodically jump from bridges. Before he would leap into the river below he would make a speech that would be so

dramatic that the only way to end the speech would be to perform his daring feat. His final performance occurred at the Genesee River falls[19] that plummeted 125 feet.

> [Sam Patch] appeared and made a short speech as he was wont to do. A speech! What could he say that he must leap so desperately to complete it? And plunged toward the stream below. But instead of descending with a plummet-like fall his body wavered in the air – Speech had failed him. He was confused. The word had been drained of its meaning. There's no mistake in Sam Patch. He struck the water on his side and disappeared.
>
> A great silence followed as the crowd stood spellbound. Not until the following spring was the body found frozen in an ice-cake. (*Paterson* 16)

Like the observers who watch Sam Patch plummet to his death, the readers of *Paterson* are spellbound by the image being described. Williams uses the shocking image to grab the audience at a point of receptiveness. The loss of language means death.

In *Paterson*, Williams also provides images that reflect the qualities of grotesque realism. In "Book Four," Williams quotes *The Canterbury Tales* while recalling a report of a nurse with Salmonella.

> Sir Thopas (The Canterbury Pilgrims) says (to Chaucer)
> Namoor-
> Thy drasty rymyng is not
> worth a toord
> -and Chaucer seemed to think so too for he stopped and went on in prose
>
> REPORT OF CASES

> CASE I. –M.N., a white woman aged 35, a nurse in the pediatric ward, had no history of previous intestinal disturbance. A sister who lived with her suffered with cramps and diarrhea, later found by us to be due to amebiasis. On Nov. 8, 1944 a stool submitted by the nurse for the usual monthly examination was found to be positive for Salmonella montevideo. The nurse was at once removed from duty with full pay, a measure found to be of advantage in having hospital personnel report diarrheal disturbances without fear of economic reprisal. (*Paterson* 176)

Once again, Williams connects the grotesque with language. Sir Thopas tells Chaucer to stop his lofty speech by connecting his speech with the bowels. Williams reinforces this image by citing a medical report that provides detailed information about the bowel movement of a nurse.

In *Rabelais and His World,* Bakhtin connects grotesque realism with the lower body. "Tripe, stomach, intestines are the bowels, the belly, the very life of man. But at the same time they represent the swallowing, devouring belly. Grotesque realism played with this double image, we might say with the top and the bottom of the word" (Bakhtin 162). The bowels represent both life and death simultaneously. It is where one body feeds another. It is the place where the body being devoured is connected with the body devouring. This is where transformation takes place and Williams consistently returns to the image of bowels throughout *Paterson,* and when he returns to it, he also returns to the subject of language. This motif is as important in *Paterson* as the subject of time.

In “Chicago and New York: Two Versions of American Modernism,” Eric Homberger analyzes how Williams attempts to identify a new language that evolves from a distinct place and time. Homberger finds this language in Williams’ focus on the local writer or on the writer who remained on American soil:

> The dialectic between the local, immediate pressures on a writer, and the imperatives of technique, produced in William Carlos Williams one writer capable of using this creative tension. His *In the American Grain* (1925) attempted, through a collage of the lives and prose styles of representative Americans, to define such a tradition, and from his impetus there have emerged several long poems which mix geography and history in pursuit of a sound basis for cultural localism. In the late poem *Paterson* (1946 – 58), Williams drew strength from the dialectic of place and Modernist poetic technique. (Homberger 159)

Homberger establishes Williams’ intention of grounding language in a specific place, making language more objective to its users. Objectification of language occurs when the physical surroundings and conditions play a role in how the language expresses meaning. This includes geography, or physical layout, as well as the historical contexts that influence the inhabitants of that place.

However, how does Williams deal with Baudelaire’s notion that no objective reality exists for those who believe that solitude and multitude are one and the same?

By seeing the city as a type of system akin to language, the force of place could also be embodied in the way Williams wishes to rejuvenate language. As an urban poet, Williams provides many examples of his attempt at rejuvenation of language in poetry.

Lefebvre centers his analysis of the modern city on the fact that the traditional definition of the city as a place of habitation is paradoxical because a large section of urban space is actually uninhabited. This uninhabited space is the locus of power structures that help the city to function. Lefebvre states:

> [the city] has a code of functioning focused around particular institutions, such as the municipality with its services and its problems, with its channels of information, its networks, its powers of decision-making. The social structure is projected on this plane, but this does not exclude phenomena unique to the city, to a particular city, and the most diverse manifestations of urban life. Paradoxically, taken at this level, the city is made up of uninhabited and even uninhabitable spaces: public buildings, monuments, squares, streets, large or small voids. It is so true that 'habitat' does not make up the city and that it cannot be defined by this isolated function.
>
> At the ecological level, *habitation* becomes essential. The city envelops it; it is form, enveloping this space of 'private' life, arrival and departure of networks of information and the communication of orders. (113)

Lefebvre's intention with this passage is to achieve a definition for the modern city. However, he also identifies how systems of power are an integral part of the physical conditions of the city.

Williams, and the other American poets who remained in New York in the teens and twenties, identified these power systems in the cityscape. In book one of *Paterson*, Williams tries to identify the power system that becomes elusive to the inhabitants of the city. After listing the property of a man named Cornelius Doremus who lived in the eighteenth century and "possessed of goods and chattels appraised at $419.58 ½" (*Paterson* 33), the speaker describes how the information structure of the city keeps the inhabitants in separate classes.

> Who restricts knowledge? Some say
> it is the decay of the middle class
> making an impossible moat between the high
> and the low where
> the life once flourished . . knowledge
> of the avenues of information –
> So that we do not know (in time)
> where the stasis lodges. And if it is not
> the knowledgeable idiots, the university,
> they at least are the non-purveyors
> should be devising means
> to leap the gap. Inlets? The outward
> masks of the special interests
> that perpetuate the stasis and make it
> profitable.
>
> They block the release
> that should cleanse and assume
> prerogatives as a private recompense.
> Others are also at fault because
> they do nothing. (*Paterson* 33-4)

Williams' poem acknowledges that parts of the city don't connect and that the city's power structure hoards the information to itself for profit. The stasis created by the control of information lays another grid upon the physical structure of the city. This grid is actually a system of boundaries that the inhabitants receive from the information provided by the power structure.

In an earlier poem published in 1914, "Grotesque," Williams gives a more generalized image of the uninhabitable parts of the city. Note the use of grotesque in the title.

> The city has tits in rows.
> The country is in the main – male,
> It butts me with blunt stub-horns,
> Forces me to oppose it
> Or be trampled.
>
> The city is full of milk
> And lies still for the most part.
> These crack skulls
> And spill brains
> Against her stomach. (Williams *The Collected Poems* 49-50)

Although more general than the passage from *Paterson*, Williams' speaker in "Grotesque" also identifies power emitting from the city. However, at this early stage of his thought, Williams depends more on traditional metaphor. Milk represents sustenance that supports productivity. The city contains the means to be productive. However, like an image from Bahktin's Romantic grotesque, Williams focuses on an abortive image. In this case the image is of death trying to be nourished. Williams grabs the attention of the audience with this arresting image. This earlier poem by Williams is an example of

the Romantic grotesque because it repulses the audience. The poem never segues into an image of complete transformation in the same way that the images do in *Paterson* and later poems. Nevertheless, "Grotesque" demonstrates how early the cityscape appears as a central theme in Williams' poetry and how the grotesque provides the imagery for that theme.

Of the three New York poets, Marianne Moore takes on the city-street most directly in her poem "The Steeple-Jack." At first glance, the poem appears to be quite sentimental. She takes the borough of Brooklyn and completely remakes its identity to suggest a quaint coastal New England town. However, the details of the poem hint at the rather unsentimental concept of potential disaster. The poem's imagery centers on a sign placed on a public sidewalk that reads "danger." Around this central image of the poem, the speaker provides pleasant images of small town life.

However, the sentimentality with which the speaker paints the city is constantly being thwarted by the details of potential disaster both from the sea and the storm. The poem begins:

> Durer would have seen a reason for living
> in a town like this, with eight stranded whales
> to look at; with the sweet sea air coming into your house
> on a fine day, from water etched
> with waves as formal as the scales
> on a fish. (Moore 183)

The speaker begins with a statement about how the city would affect an artist. The opening stanza ends with another sentimental image that suggests Brooklyn as more rural than urban. The speaker of the poem is a distinct persona pursuing nostalgia and is

more involved with sentimentalizing the city. However, hints of danger keep erupting through the rhetoric of the speaker.

In *The Edge of the Image: Marianne Moore, William Carlos Williams and Some Other Poets,* Andrew Kingsley Weatherhead provides a detailed analysis of the sentimentality in Moore's "The Steeple-Jack."

> One important image purveyed by the accurate view is the sign set up by the steeple-jack. Its message is given some prominence in the poem, appearing as the first word of a stanza: the sign
>
> in red
> and white says
>
> Danger. …
>
> We are warned not only of the physical danger but of the danger of sentimentally concluding that the town is merely the picturesque place that has been presented in the images mediated through the vision of the steeple-jack, which have occupied us up to this point. There follow the realistic details; and we deduce, among other things, that the livelihood of the town, depending as it does on the unpredictable sea, is more precarious than the birds-eye view had suggested: the storm which had been a glorious sight had had other implications. All the same, the final stanza begins, "It scarcely could be dangerous to be living / in a town like this" and concludes by describing the steeple-jack gilding the star which "stands for hope." The point is that when the danger has been fairly faced,

> as it has here by the acknowledgement of the realistic situation, it has been contained. The realistic view has neutralized the sentimental one; and from ground level looking up one may safely entertain hope – a hope based on solid foundations, as the star is based on the steeple of the church. (Weatherhead 60)

As Weatherhead notes, Moore's ultimate goal is to neutralize the dangerous effects of communal sentimentality without being overtly negative about the city the speaker describes.

In "Marianne Moore: Idiom and Idiosyncrasy," Robert Pinsky also focuses on the danger sign displayed by the steeple-jack in Marianne Moore's poem. Pinsky states:

> The stanza begins with the word "Danger," but the town offers relative safety for those who live with risk and rely on an inward reserve:
>
> This would be a fit haven for
> waifs, children, animals, prisoners,
>
> sin driven
>
> senators by not thinking about them.
>
> Relative safety is a governing ideal in Moore's haven. Those who are as Moore says "each in his way" at home here – the hero, the student, the steeple-jack – live familiarly with the risk of failure. They are at home with that risk, and with countervailing hope, and thus they strive, provisionally. Manners, compared to morals, are more or less by

> definition provisional, and "The Steeple-Jack" is a poem powerfully, subtly contrived to construct a model of the world of manners, our communal arrangement. (18)

Pinsky identifies a crucial point about "The Steeple-Jack," that it is about multiple levels of a community. On the surface it sounds like an advertisement for the chamber of commerce. However, the poem also demonstrates how the community operates. Furthermore, the poem is a blueprint for the successful community. Taking the sidewalk as Lefebvre's description of an uninhabited space in the city, the steeple-jack uses this space to transfer vital information. The speaker acknowledges this crucial element of the community's physical structure and makes it the focal point of the entire piece. Due to the flow of information in this crucial uninhabited space in front of the community church, which is also an uninhabited space, the community can thrive in relative security.

Mina Loy, the other poet Williams felt most connected with because of her living in New York, provides other images of the uninhabitable places within the city. In "The Costa San Giorgio," the speaker identifies herself as English and describes her reaction to a homeless woman:

> We English make a trepid blot
> On the messiness
> Of the passionate Italian life-traffic
> Throbbing the street up steep
> Up up to the porta
> Culminating
> In the stained frescoes of the dragon slayer

The hips of women sway
Among the crawling children they produce

[…]

And the angle of the sun
Cuts the whole lot in half

And warms the folded hands
Of a consumptive
Left outside her chair is broken
And she wonders how we feel
For we walk very quickly (11)

Like Williams' earlier poem, "Grotesque," Loy provides imagery of productivity by making reference to women with children. However, unlike Williams' imagery of the American city as a Romantic grotesque image that rejects successful productivity, Loy's image of the Italian city street resembles more of what Bakhtin describes as grotesque realism. The Italian city street is filled with images that suggest the abundance and productivity of life. The Italians who inhabit their own city do not demonstrate any boundaries within the construction of the street. Productive imagery of women and children interact in the same space as a consumptive woman, an image that suggests the end of life. The English however bring their invisible boundaries to the scene in their reaction to seeing to consumptive woman in the streets. It's not the Italian residents who reject the presence of the consumptive woman, but the English tourists.

Loy's later poems that describe the New York streets are more disparaging. In "On Third Avenue," Loy provides an image of a street inhabited by shadows.

"You should have disappeared years ago" –

so disappear
on Third Avenue
to share the heedless incognito

of shuffling shadow-bodies
animate with frustration

whose silence' only potence is
respiration
preceding the eroded bronze contours
of their other aromas

through the monstrous air
of this red-lit thoroughfare. (109)

This section of "On Third Avenue" handles the cityscape the way that Baudelaire handles the cityscape in "The Swan." However, the inhabitants in Loy's poem are amorphous instead of the surroundings, as is the case in Baudelaire's poem. Phantoms or shadows inhabit the street. The speaker tells the audience to enter this place and become a shadow. The landscape retains a distinct identity. Therefore, the place robs those who enter its space of identity. However, by losing their identity the inhabitants become transformable. Unlike Baudelaire's poem, where the inhabitants cannot identify their environment, the inhabitants in Loy's poem can clearly identify their environment and, therefore, can orient themselves.

Lefebvre identifies the central location of a modern city as similar to that of the old Greek and Roman city/states. The cities in classical Greek and Roman cultures possessed a privileged center, a type of hole that contains both the sacred and the damned for the culture that surrounds it. This place is privileged because it contains power sources of information and of sacrifice.

> In the Greek and Roman antique city, centrality is attached to an empty space, the agora and the forum. It is a place for assembly. Prohibition characterizes the latter and buildings will quickly cover it up, taking away from it its character of open space. It is not disjointed from the centre of the world: the hole, the sacred-damned *mundus*, the place from which souls leave, where the condemned and unwanted children are thrown. The Greeks did not put emphasis on horror, on the links between urban centrality and the underworld of the dead and the souls. Their thought of their city is related to the Cosmos, a luminous distribution of places in space, rather than to the world, passage to darkness and of underworld wanderings. This shadow, more Roman than Hellenic, weighs over the west. (169)

The inhabitants who enter Third Avenue become shadows because they enter the sacred center of the city, "a place where souls leave" (Lefebvre, 169).

In another poem that possesses a numbered street title in the name, Loy continues the motif inhabitants without identity. In "Mass-Production on 14th Street," Loy creates an image that recalls Lefebvre's place of the sacred and damned "*mundus*" (Lefebvre 169). The poem begins:

> Ocean in flower
> of closing hour
>
> Pedestrian ocean
> of whose undertow,

the rosy scissors of hosiery
snip space
to a triangular racing lace

in an iris circus of industry

As a commodious bee
the eye
gathers the infinite facets
of the unique unlikeness
of faces; (Loy 111)

Loy shows that this place is not a place of death in the same way that Lefebvre insinuates the Roman forum is, but a place of transaction. In the transaction souls transform, language transforms for as Gaston Bachelard states in *The Poetics of Space,* the word "soul" is "a word born of our breath" (xx). Loy identifies this transaction as occurring within the inner city at rush hour.

In her essay "Modern Poetry," Loy describes how language becomes reinvigorated in the city-street of America.

> It was inevitable that the renaissance of poetry should proceed out of America, where latterly a thousand languages have been born, and each one, for purposes of communication at least, English – English enriched and variegated with the grammatical structure and voice-inflection of many races, in novel alloy with the fundamental time-is-money idiom of the United States[.] […]
>
> This composite language is a very living language, it grows as you speak. For the true American appears to be ashamed to say anything in

> the way it has been said before. Every moment ingeniously coins new words for old ideas, to keep good humor warm. And on the baser avenues of Manhattan every voice swings to the triple rhythm of its race, its citizenship and its personality.
>
> […]
>
> You may think it impossible to conjure up the relationship of expression between the high browest modern poets and an adolescent Slav who has speculated in a wholesale job-lot of mandarines and is trying to sell them in a retail market on First Avenue. But it lies simply in this: both have had to become adapted to a country where the mind has to put on its verbal clothes at terrific speed if it would speak in time; where no one will listen if you attack him twice with the same missile of argument. And, that the ear that has listened to the greatest number of sounds will have the most to choose from when it comes to self-expression, each has been liberally educated in the flexibility of phrases. (159)

Loy exposes the fact that the uninhabitable place in the street of an American city actually performs its task of rejuvenation through the function of commerce. In a city where commerce is alive in the street, the city is vibrant because its language, the essence of a soul, is in constant transformation. In the situation that arises from commerce, language becomes more objective and therefore less subjective, out of

necessity. The vendor must attract a customer through the manipulation and, as Loy points out, the transformation of language.

Transformation, or metamorphosis, within the city is a consistent motif in Mina Loy's writing. For example in one of her poems, Loy connects the eternal with the most transient and she chooses the cityscape as the location for this transience in constant motion. The description of the setting becomes entwined with the description of the insect in Loy's poem, "Ephemerid."

> The Eternal is sustained by serial metamorphosis,
> even so Beauty is
>
> metamorphosis surprises!
>
> low in shadow
> of the El's
> arboreal iron
>
> some aerial, unbeknown
> eerie-form
> of dual mobility,
>
> having long wing, an unbelievable
> imp-fly
>
> soars
>
> trailing
> a horizontal gauze;
>
> trudges, urges,
> crouches;
>
> its knees' apexes, a roach's. (116)

With this opening imagery in "Ephemerid," Loy connects the cityscape with metamorphosis through the use of a grotesque image: the cockroach with dual mobility. However, the concept of metamorphosis in this poem displays the same qualities as found in Bakhtin's definition of Grotesque realism. Loy provides a grotesque image that is vibrant, not stagnant. She describes the metamorphosis that is eternal.

The images that Loy provides in the opening of "Ephemerid" also introduce another motif that runs throughout the other Modernist poets. The opening lines of "Ephemerid provide the image of a tree. "The El's arboreal iron" creates an unusual image in the cityscape: nature in a manmade landscape. The El is still seen as manmade in the description, but the form of the tree is transposed over it. It remains iron but carries the tree's nature in its force.

Like Loy, Williams returns to the motif of the tree consistently. In his epic poem *Paterson*, Williams refers to trees or woods no less than thirty-seven times. Even in the earlier poems the tree motif is dominant. In poem XXIV of *Spring and All*, Williams' speaker describes climbing an oak tree that takes him in his thoughts back to the cave of *Les Trois Freres* with its prehistoric paintings. Early in his career he wrote at least five poems with the word "tree" in the title, "Trees" which appeared in *Al Que Quiere!* (1917), "Winter Trees" which appeared in *Sour Grapes* (1921), "The Trees," "The Botticellian Trees," and "Tree and Sky," all three written in the 1930's. In the poem "4th of July" the speaker describes how the trees in a wood make a room for two robins who are bothered by the smoke of a passing ship.

In *The Poetics of Space* Gaston Bachelard devotes a chapter to a motif of nests in poetry. His intention is to establish the nest motif as a primal image. The nest motif is inevitably bound up with the image of trees. In talking about his thesis of the nest as a primal image, Bachelard leads to the image of trees recalling serenity.

> In a sort of naïve way, we relive the instinct of the bird, taking pleasure in accentuating the mimetic features of the green nest in green leaves. […] This center of animal life is concealed by the immense volume of vegetable life. The nest is a lyrical bouquet of leaves. It participates in the peace of the vegetable world. It is a point in the atmosphere of happiness that always surrounds large trees. (Bachelard 103)

Within his analysis of the nest as a poetic motif, Bachelard identifies how the tree image also brings about a primal response of happiness and security. An image of stability and happiness would be essential to a rapidly transforming environment of the American city.

In two of his poems, Williams compares trees to sounds. In doing so, Williams laces the tree motif, an image of stability, with the new language of the American city which he wishes to cultivate. In "Trees," Williams compares the shapes of trees to sounds in orchestral music.

> Crooked, black tree
> on your little grey-black hillock,
> ridiculously raised one step toward
> the infinite summits of the night:
> even you the few grey stars
> draw upward into a vague melody
> of harsh threads.

Bent as you are from straining
against the bitter horizontals of
a north wind, -there below you
how easily the long yellow notes
of poplars flow upward in a descending
scale, each note secure in its own
posture – singularly woven.

All voices are blent willingly
against the heaving contra-bass
of the dark but you alone
warp yourself passionately to one side
in your eagerness. (*The Collected Poems,* 98)

Like Mina Loy's poem "Ephemerid," Williams transposes two concepts upon each other to expose their relationship. The visual image of the tree takes on the auditory qualities of music.

Williams also connects the image of trees to sounds in "The Botticellian Trees." However he adds the connection of the image of trees to language. "The Botticellian Trees" begins:

The alphabet of
the trees

is fading in the
song of the leaves

the crossing
bars of the thin

letters that spelled
winter (*The Collected Poems*, 348)

With this poem, Williams intertwines the image of trees with language, stabilizing the language while allowing it to metamorphose. The language becomes connected with the environment through the transposing of two images: trees and written language. Language becomes wrapped up in its environment.

The city-street Lefebvre describes as a hole modeled after the Roman forum, a place where souls leave, can be traversed safely with this new language. It's within language that the soul survives. In *The Poetics of Space*, Bachelard quotes Charles Nodier's etymology of the word "soul." Nodier states "[t]he different names for the soul, among nearly all peoples, are just so many breath variations, and onomatopaoeic expressions of breathing" (Bachelard xx). The soul, therefore, can seek protection in language.

This is done through a clear direct language, an objective language that fills a physical space, not a language that suffers under the weight of subjective symbolism. The language must be tangible as well as pliable for the speakers of the language to feel security and confidence. The language must be able to metamorphose in the environment it inhabits. The language must also be able to reference primal images without those images being worn down with the weight of other symbols or concepts. The image must always be fresh, never predictable with excessive use. With this type of language the souls of the inhabitants of a modern American city could feel safe in the metamorphosing of their environment. In Williams' poem "April," a poem that describes an April day on a city street, the speaker states "[t]he soul, my God, shall rise up / -a tree" (*The Collected Poems* 336)

CHAPTER IV

MYSELF A WANDERING PLANET

For three months in 1933 and five weeks in 1934, H.D. was a patient of Sigmund Freud. In her mid forties and at the height of her fame, particularly noted for helping begin the imagist movement, H.D. had reached a moment of extreme writer's block. She could not break through her creative paralysis and she wished to have Freud help her understand and overcome it. This was the original intention of her psychological analysis under Freud. Nevertheless, she found the analysis to be more pertinent to than re-establishing her writing capability in the first session she had with Freud. From the very first session, H.D. felt a need to capture something from her interaction with Freud that went beyond gaining her ability to write. In the first meeting, she searched for new ground on which to claim stability.

In her letter to Bryher and Kenneth Macpherson, H.D. describes in detail her first few anxious moments in Freud's office. H.D. tells Freud how she interprets his position, and, in turn, Freud describes how he views H.D.'s position as a poet. The letter starts from her entrance into his Vienna office:

> The entrance was lovely with wide steps and a statue in a court-yard before a trellis and gave me time to powder, only a gent with an attache case emerged and looked at me knowingly, and I thought, "ah the Professor's last" and found the door still open from his exit, to let enter cat[20], who was moaned over by a tiny stage-maid who took off the gun-

metal rubbers and said I should not wear my coat. I stuck to the coat, was ushered into waiting room, and before I could adjust before joyless-street[21] mirror, a little white ghost emerged at my elbow and I nearly fainted, it said "enter fair madame" and I did and a small but furry chow got up in the other room, and came and stood at my feet. God. I think if the chow hadn't liked me, I would have left, I was scared by Oedipus. I shook all over, he said I must take off my coat, I said I was cold, he led me around room and I admired bits of Pompeii in red, a bit of Egyptian cloth and some authentic coffin paintings. A sphynx faces the bed. I did not want to go to bed, the white "napkin of the head" was the only professional touch, there were dim lights like an opium dive. I started to talk about Sachs and Chaddie [Mary Chadwick] and my experience with ps-a [psychological analysis]. He said he would prefer me to recline. He has a real fur rug, and I started to tell him how turtle had none, he seemed vaguely shocked, and remarked, "I see you are going to be difficult. Now although it is against the rules, I will tell you something: YOU <u>WERE</u> DISAPPOINTED, AND YOU <u>ARE</u> DISAPPOINTED IN ME." I then let out a howl, and screamed, "but do you not realize you are everything, you are priest, you are magician." He said, "no. It is you who are poet and magician." I then cried so I could hardly utter and he said that I had looked at the pictures, preferring the mere dead shreds of antiquity to his living presence. (Bryher 33-4)

H.D. reinforces her uneasy feeling of intoxication by making a comparison of the lighting in the room to that of an opium den. The opium den reference allows her audience to create a space for what would appear as an unfounded argument between H.D. and Freud about who was the magician. H.D. brings up priest and magician because the space in Freud's office creates a feeling of metamorphosis for H.D..

H.D. also describes another important detail that adds to the feeling of metamorphosis. In her edition of H.D's and Bryher's letters about Freud, *Analyzing Freud*, Susan Stanford Friedman makes a note about the objects with which Freud decorates his office. On the prior page of H.D.'s letter published in the collection, Friedman says "Freud had begun his collection of antiquities a few months after his father's death in 1896, and some 2,000 precious objects lined his desk, waiting room, and study" (Bryher 32). Friedman fills the gaps in H.D.'s quick allusion to "bits of Pompeii in red" (Bryher 34).

H.D.'s antiquities lead to a discussion about religion as well as Freud's ethnicity. She continues "So I did win after all, he saw then that I was not disappointed in him … but it was all too awful, I shall never get over Oedipus and I go tomorrow and on and on" (Bryher 35).

Greek antiquity played a key role in motivating H.D. to seek analysis with Freud. Susan Stanford Friedman provides more context concerning the two trips to Greece that created psychic breakdowns for H.D.. "H.D. took a Hellenic cruise in April [1932], with Perdita and Alice Modern (Perdita's governess) in tow, a trip that stirred up buried memories of the traumatic events of 1919-20. Delphi, which she and Bryher had been

unable to visit in the spring of 1920, was the highlight of the trip. The ancient center of prophecy and poetry, it was a potent symbol for H.D. of the inspiration she required for creative work, the psychic wellspring that had run dry during 1932" (Bryher 1). One of the traumatic events that occurred to H.D. during the 1919-20 trip to Greece in search of Delphi, was her pregnancy with Perdita, who would become a fatherless child. The second trip in search of Delphi was the desperate attempt to revitalize her creativity.

In *Tribute to Freud*, H.D. discusses Delphi, as well as her sessions with Freud concerning a need to found a new religion. The fragmentation of modern culture occurred through the separation of religion, arts and sciences, she argues:

> There had been writing-on-walls before, in Biblical, in classic literature. At least, all through time, there had been a tradition of warnings or messages from another world or another state of being. Delphi, specifically, was the shrine of the Prophet and Musician, the inspiration of artists and the patron of physicians. Was not the "blameless physician," Asklepios himself, reputed to be Phoebus Apollo's own son? Religion, art and medicine, through the latter ages, became separated; they grow further apart from day to day. These three working together, to form a new vehicle of expression or a new form of thinking or of living, might be symbolized by the tripod, the third of the images on the wall before me, the third of the "cards" I threw down, as it were on the table, for the benefit of the old Professor [Sigmund Freud]. The tripod, we know, was the symbol of prophecy, prophetic utterance or occult or

> hidden knowledge; the Priestess or Pythoness of Delphi sat on the tripod while she pronounced her verse couplets, the famous Delphic utterances which it was said could be read two ways.
>
> We can read my writing, the fact that there was writing, in two ways or in more than two ways. We can read or translate it as a suppressed desire for forbidden "signs and wonders," breaking bounds, a suppressed desire to be a Prophetess, to be important anyway, megalomania they call it – a hidden desire to "found a new religion" which the Professor ferreted out in the later Moses picture. (*Tribute to Freud* 75-6)

The antiquities and Delphi in particular provide a key to H.D.'s motivation in writing poetry. As H.D. says in her *Tribute to Freud*, Freud manages to bring this motivation to her consciousness. Although bearing some negative connotation through the concept of megalomania, she nevertheless continues to search for an ability to put her views of religion, art and science back together from the fragments that survive in her time. In this section of *Tribute to Freud* she speaks of bringing the three areas of thought together through a type of magic in the way the priestess of Delphi brought events into fruition: through poetry. This effort would require bringing the modern world back into unison. H.D. wants to bring about this transformation through the use of sacred writing, what Freud refers to as animism: the belief in magic.

Written in 1913, Sigmund Freud's *Totem and Taboo* establishes three stages or systems that a culture goes through in its development: animism, religion and science.

Freud explains animism in detail as he describes the relationship between the three stages:

> Animism is a system of thought, it gives not only the explanation of a single phenomenon, but makes it possible to comprehend the totality of the world from one point, as a continuity. Writers maintain that in the course of time three such systems of thought, three great world systems came into being: the animistic (mythological), the religious, and the scientific. Of these animism, the first system, is perhaps the most consistent and the most exhaustive, and the one which explains the nature of the world in its entirety. (*Totem and Taboo* 835)

H.D. would clearly have an interest in the concept of animistic thought because that system would contain the cohesiveness that H.D. desires for her culture. She was well acquainted with Freud's writing, and makes reference to Freud's *Moses and Monotheism* at the end of the last passage above. In letters between H.D. and Bryher, totemic animal names were often used for their closest friends. Friedman observes in the letters H.D. wrote to Bryher that "H.D. was horrified to discover that Freud didn't like cats and greatly preferred dogs – she appears not to have told him at this point (if ever) about her own animal totem and pet-name or the various dog manifestations of Bryher, Macpherson, and Perdita" (Bryher 51). Totems were an important part of H.D.'s intimate relationships. The fact that totems were the subject of one of Freud's most important works would be odd for H.D. to overlook.

Although never directly addressing *Totem and Taboo*, H.D. focuses her *Tribute to Freud* on the same concept Freud covers in *Totem and Taboo*: the comparison of the psychological influences of aboriginal cultures and of individuals in modern culture. In *Tribute to Freud*, H.D. states:

> [Freud] had brought the past into the present with his *the childhood of the individual is the childhood of the race* – or is it the way round? – *the childhood of the race is the childhood of the individual*. In any case (whether or not, the converse also is true), he had opened up, among others, that particular field of the unconscious mind that went to prove that the traits and tendencies of obscure aboriginal tribes, as well as the shape and substance of the rituals of vanished civilizations, were still inherent in the human mind – the human psyche, if you will. (16)

H.D.'s reference to the traits and tendencies of obscure aboriginal tribes still lingering in the human psyche reflects the key statements Freud makes in *Totem and Taboo*. Freud compares aboriginal cultures and neurotics of modern culture at the beginning of his text:

> We can thus judge the so-called savage and semi-savage races; their psychic life assumes a peculiar interest to us, for we can recognize in their psychic life a well-preserved, early stage of our own development.
>
> If this assumption is correct, a comparison of the psychology of primitive races as taught by folklore, with the psychology of the neurotic

> as it has become known through psychoanalysis, will reveal numerous points of correspondence and throw new light on subjects that are more or less familiar to us. (775)

H.D.'s passage at the beginning of *Tribute to Freud* correlates with Freud's passage at the beginning of *Totem and Taboo*. Both deal with psychological influences with both cultures in the animistic state and individual neurotics with latent influences from their childhood.

Although comparing the cultures in the animistic state with the psychic life of the child, Freud does not wish to disparage either these cultures or the psychic influences on children. Continuing in *Totem and Taboo*, Freud states:

> If we regard the repression of impulses as a measure of the level of culture attained, we must admit that under the animistic system too, progress and evolution have taken place, which unjustly have been underestimated on account of their superstitious motivation. […] I think that we may easily make the same mistake with the psychology of these races who have remained at the animistic stage that we made with the psychic life of the child, which we adults understood no better and whose richness and fineness of feeling we have therefore so greatly undervalued. (850-1)

Like H.D., Freud sees these cultures as races of people and that they should be approached without preconceived notions that cultures under an animistic system are underdeveloped.

Where H.D. parts company is with Freud's concept of the animistic system being a distinct first stage of a culture's development: the religious system and the scientific system being the successive stages. Freud continues to define the animistic system, qualifying it according to its relationship to the other two systems in a time sequence. Animism occurs first in the order of cultural evolution:

> This first world system of mankind is now a psychological theory. It would go beyond our scope to show how much of it can still be demonstrated in the life of today, either as a worthless survival in the form of superstition, or in living form, as the foundation of our language, our belief, and our philosophy.
>
> It is in reference to the successive stages of these three world systems that we say that animism in itself was not yet a religion but contained the prerequisites from which religions were later formed. (*Totem and Taboo* 835)

Freud qualifies his analysis of the animistic system because of the contemporary culture's separation from the animistic system. Freud's concept places contemporary culture in the scientific system. The ability to provide analysis for an animistic system is

partly prevented from the lack of an accessible culture not influenced by the scientific system of western industrialization.

Nevertheless, Freud provides an opportunity to apply the influence of an animistic system in *Totem and Taboo*. "Magic, the technique of animism, clearly and unmistakably shows the tendency of forcing the laws of psychic life upon the reality of things" (845). The psychic structure could then impose itself on the real world, presumably transforming it through the concept of magic.

Freud goes on to establish one area of study in contemporary society that still delves into the concept of magic. For Freud, the main differences between the three systems concerns what he refers to as "the omnipotence of thought" (*Totem and Taboo* 841-3), which basically means that whatever produces the original thought contains the power of control. Ceding the original thought to an entity outside the psyche relinquishes the power of control for that psyche. Freud maps how the omnipotence of thought slowly erodes away from individuals as their culture advances from the animistic to the religious, and finally to the scientific system:

> If we accept the evolution of man's conceptions of the universe mentioned above, according to which the *animistic* phase is *succeeded* by the *religious* , and this is in turn by the *scientific*, we have no difficulty in following the fortunes of the "omnipotence of thought" through all these phases. In the animistic stage man ascribes omnipotence to himself; in the religious he has ceded it to the gods, but without seriously giving it up, for he reserves to himself the right to control the gods by influencing

> them in some way or other in the interest of his wishes. In the scientific attitude towards life there is no longer any room for man's omnipotence; he has acknowledged his smallness and has submitted to death as to all other natural necessities in a spirit of resignation. Nevertheless, in our reliance upon the power of the human spirit which copes with the laws of reality, there still lives on a fragment of this primitive belief in the omnipotence of thought. (*Totem and Taboo* 843)

In the animistic system he attains power to control and transform through magic. In the religious system he cedes power to control and transform to other entities, such as gods, that he cannot control but that he can persuade through his own actions. In the scientific system he completely relinquishes the power to control and transform and accepts death as part of a natural process.

Freud goes on to identify the fragment of primitive belief in the field of art, which imposes a feeling of magic because it still delves into psychic expression:

> Only in one field has the omnipotence of thought been retained in our own civilization, namely in art. In art alone it still happens that man, consumed by his wishes, produces something similar to the gratification of these wishes, and this playing, thanks to artistic illusion, calls forth effects as if it were something real. We rightly speak of the magic of art and compare the artist with a magician. But this comparison is perhaps more important than it claims to be. Art, which certainly did not begin as

> art for art's sake, originally served tendencies which today have for the greater part ceased to exist. Among these we may suspect various magic intentions. (*Totem and Taboo* 845)

The fragment that remains through the progression of the development of a culture through the religious system and the scientific system is found in the field of art, with the artist as the magician.

This connection between art and magic occurs in H.D.'s letter about her first meeting with Freud. To recall, H.D. wrote to Bryher describing the meeting in detail and writes, "I then let out a howl, and screamed, 'but do you not realize you are everything, you are priest, you are magician.' He said, 'no. It is you who are poet and magician.' I then cried so I could hardly utter and he said that I had looked at the pictures, preferring the mere dead shreds of antiquity to his living presence" (Bryher 33-4).

Suppose a reader would approach H.D.'s letter as a piece of literary narrative. After a close reading of her first meeting with Freud, H.D. sets up the primary subject that divides the protagonist, H.D, from the antagonist, Freud. The subject matter concerns the identity of who is trying to play the role of the magician. Is it H.D. as poet, or Freud as physician and priest, to use H.D.'s word? The idea of who plays the role of the magician becomes important when the role is tied to animism. Whoever it is that plays the role of the magician is using the cultural influences of an animistic system. Freud justifies H.D. as playing the role of the magician because, as stated previously, art provides man with the omnipotence of thought through the act of creation. Since H.D. is

a poet, she manipulates language to superimpose her psyche onto the real world. According to Freud, H.D. legitimately has the right to play the role of a magician, because her occupation as poet demands it, because poetry as a genre of art gratifies the wishes of the psyche, both conscious and unconscious.

However, what if H.D., as the protagonist in this situation, is correct and Freud is taking on the role of the magician? As a psychiatrist and physician, his role enjoys the influence of a scientific system. Assuming the role of magician means that Freud mixes influences of an animistic system with that of a scientific system. This would break Freud's time sequence for the three systems. For Freud, an animistic system is separated from a scientific system by the influence of religion. If Freud drew influences of a scientific system on a culture and the influences of an animistic system on a culture, that would mean that a culture could feel both influences simultaneously and equally. Since Freud's concept demands the progression from animistic, to religious, to scientific, the animistic system should have little if any influence on the scientific system because the animistic system has been filtered out through the demands of a culture influenced by religion. By labeling a man of science a magician as well, H.D. denies the time sequence in Freud's scheme. For her, these systems can exist simultaneously.

Why was this simultaneous influence of all systems important to H.D.? It is the tripod at Delphi. H.D. wishes to bring her world back into unison. She wants to use language and the influences of both a scientific system (psychological analysis), and an animistic system (mythology and astrology), to shore up a new religion. Despite her

own accusations of megalomania, H.D. wishes to use Freud's concepts to establish a new religion.

The accusation of megalomania is a bit too harsh, besides. Although H.D. is attempting to establish a new religion, she does not place herself in the center of this new religion. She admits to her delusions of grandeur in *Tribute to Freud*:

> With the Professor, I discussed a few real dreams, some intermediate dreams that contained real imagery or whose "hieroglyph" linked with authentic images, and some quaint, trivial, mocking dreams that danced, as it were, like masquerading sweeps and May queens round the Maypole. But the most luminous, the most clearly defined of all the dream - content while I was with the Professor was the dream of the Princess, as we called her.
>
> She was a dark lady. She wore a clear coloured robe, yellow or faint-orange. It was wrapped round her as in one piece, like a sari worn as only a high-caste Indian lady could wear it. But she is not Indian, she is Egyptian. She appears at the top of a long staircase; marble steps lead down to a river. She wears no ornament, no circlet or sceptre shows her rank, but anyone would know *this is a Princess*. Down, down the steps she comes. She will not turn back, she will not stop, she will not alter the slow rhythm of her pace. She has nothing in her arms, there is no one with her; there is no extraneous object with her or about her or about the carved steps to denote any symbolic detail or side issue involved. There

is no detail. The steps are geometrical, symmetrical and she is as abstract as a lady could be, yet she is a real entity, a real person. I, the dreamer, wait at the foot of the steps. I have no idea who I am or how I got there. There is no before or after, it is a perfect moment in time or out of time. I am concerned about something, however. I wait below the lowest step. There in the water beside me, is a shallow basket or ark or box or boat. There is, of course, a baby nested in it. The Princess must find the baby. I know that she will find this child. I know that the baby will be protected and sheltered by her and that is all that matters.

We have all seen this picture. I pored over this picture as a child, before I could read, in our illustrated Dore Bible. But the black and white Dore illustration has nothing to do with this, except the subject. The name of this picture is *Moses in the Bulrushes* and the Professor of course knows that. The Professor and I discuss this picture. He asks if it is I, the dreamer, who am the baby in the reed basket? I don't think I am. Do I remember if the picture as I knew it as a child had any other figure? I can't remember. The Professor thinks there is the child Miriam, half concealed in the rushes; do I remember? I half remember. Am I, perhaps, the child Miriam? Or am I, after all, in my fantasy, the baby? Do I wish myself, in the deepest unconscious or subconscious layers of my being, to be the founder of a new religion? (52-5)

In her description of telling Freud about the Princess dream, H.D. refuses to accept that she plays the role of the baby, however, at the end she wavers. Friedman, the editor of the letters between H.D. and Bryher, considers Freud as another possible person to take the role of the baby in the dream. "The first short week of analysis – from Wednesday through Saturday – covered critically important psychic territory. *Tribute to Freud* and *Advent* expand at length 'the Moses dream' to which H.D. briefly alludes in her letter to Bryher. Called her 'Princess dream' in *Tribute to Freud*, H.D. had dreamed of a beautiful Egyptian princess descending the stairs to find a baby in a basket, like the Gustav Dore illustration that both Freud and H.D. admired. The question was: who was Moses? Was it Freud, or did she, as Freud surmised, picture herself as the baby, wanting to be the 'founder of a new religion'" (Bryher 31–2). Friedman suggests Freud as a possibility for the role of a baby although she places emphasis on the baby representing H.D. in her dream. However, what if Freud was represented by the role of the baby? What role would represent H.D. in her dream? Would she be represented by Miriam as she suggests in *Tribute to Freud*? If this is the case, who is represented by the Princess? What if the Princess represents Bryher in the dream? During H.D.'s analysis with Freud, Bryher was H.D.'s companion and lover. Bryher also adopted H.D.'s daughter, Perdita, in order to secure a British citizenship for the child. As far as the dream analysis is concerned, this construction of representation would make sense when considering both the private and political events that were occurring in their lives during H.D.'s analysis in 1933 and 1934.

First of all, the baby representing Freud would be appropriate because, similar to a lost child, Freud was in danger. At the time of H.D.'s analysis, anti-semitism was on the rise in Vienna. The Reichstag had elected Hitler chancellor in January of 1933 and this event spurred an accession movement in Austria to become a part of Germany. In a letter to Bryher, H.D. discusses the possibility of danger to Freud and all Jews in Austria. "I don't mind a damn who goes and who doesn't, to war. All I want is to pick up the pieces, to know how I feel, not to be badgered by conflict. But of course this time, one does KNOW the 'north' is impossible. Freud says, 'they are mad. They may manage a MASSACRE before the powers can interfere'" (Bryher 149). In another letter to Bryher, H.D. writes:

> Apparently in spite of a good face, papa and all of them are horribly shocked psychically by Germany. He asked me particulars of all news from London (you would think some of the ps-a crowd would keep him informed.) I am taking him that old press-cut of Times, March 5, you sent, as it is characteristic of the English open-mindedness toward the Jew, also so anti-H [anti-Hitler]. […] I went over the chief points, how England was pledged to France and yet had a sort of understanding with Italy, and H. [Adolf Hitler] would hardly dare dare the powers like in the old days. He says, "yes. But before he has time to think, many, many people will be murdered." (He meant Jews.) I said I didn't think massacre was possible, there was still the open sympathy of the world. Poor old, old little old papa. However, he gave a flea-shake to his

> shoulders and said, “well, we better go on with your analysis. It is the only thing now.” (Bryher 135)

Although she refers to his old age, H.D. also describes Freud as being small and vulnerable to political events forming in Europe with the rise of Hitler. This section of the letter also provides H.D. with the role of observer. She predicts that the outcome of the current political crisis will be positive, but she appears almost out of the realm of danger in their focus on Freud’s Jewish heritage. Unlike Freud, H.D. has an Aryan genealogy much favored by the Nazis. Freud is more in the direct line of danger from the Nazis because of his Jewish heritage.

Why would the Princess represent Bryher? Like the Princess heading toward the basket, Bryher represented safety through her efforts to smuggle out refugees from Germany during the Nazi takeover. In a letter to Bryher, H.D. writes “[Freud] tells me you write and every other day regularly, there is a cheque for some unfortunate” (Bryher 236), referring to the money that Bryher would send to Freud to help bring a refugee out of Germany and out of harm’s way from the Nazi’s. In another letter to Haverlock Ellis, H.D. writes:

> Bryher, by the way, was here at Easter with me, and became terribly agitated by the possible chance of the trouble from the north [Germany], spreading down here. She met many of the exsiles, with their fresh experience and difficulties, and Bryher very splendidly became affiliated (or informally affiliated) with the Society of Friends in England, so as to

> be able to do what work possible, in case of need. She has been altogether remarkable, and much endeared to Dr. S.F. [Sigmund Freud] and his daughter, as she, Br. [Bryher], did manage to help some of the endangered ones, who had got as far as Zurich. (Bryher 245)

In over ten letters, Bryher's refugee assistance is mentioned, particularly when she visits H.D. and Freud in Vienna. In her commentaries on the letters between H.D., Bryher and their friends, Friedman provides a tally of how many people Bryher saved. Friedman states "From 1933 through 1940, when she had to flee Switzerland for her life, Bryher helped 105 refugees escape the Nazi terror. Most were related in some way to psychoanalysis, and sixty of these were Jews. Kenwin, the Bauhaus villa, was the 'underground station' for many in the coming years" (Bryher 277). Kenwin was one of Bryher's homes.

This interpretation of the Princess Dream would make the roles that H.D., Freud and Bryher provide for each other and would also show Freud as the founder of a new religion, not H.D. This scenario not only releases H.D. of the taint of megalomania, it also places Freud in the role of magician.

What if H.D. sees Freud as possessing the necessary qualities for establishing the tenants of a new religion? He can only do so if he takes on the role of the magician, and accepts the influences of the animistic system. It's a role he refuses to accept.

By the time the culture falls under the influence of a scientific system, the influences of the animistic system should only be found in certain traces in occupations such as those found in the arts or in the individual's unconscious.

As a psychiatrist, Freud places himself in the age of science. He is once removed from the animistic system. All approaches in his method come from scientific analysis. The psychiatrist must study the influences of an animistic system on the unconscious, but as a psychiatrist, he should not be governed by those influences. To work under the influence of animism would mean that the scientist would confer omnipotence on himself, which contradicts the relinquishing of omnipotence demanded by scientific thought (*Totem and Taboo* 843).

Yet, the very text that promotes the time sequence of the three systems also privileges the words of an artist. *Totem and Taboo* ends with the quote "In the beginning was the deed" (898). The quote comes from Johann von Goethe's *Faust* and is used by the character, Faust, as a replacement for the quote from *The Gospel of John*, "In the beginning was the Word." Faust is translating the Bible into German and chooses the word "deed" over "word" because the former has more agency incorporated in it. However, with this change, Faust conjures up Mephistopheles, the servant of Satan.

Although Freud gives the line from *Faust* a place of privilege in his text, he uses it as a reference to the primitives influenced by an animistic system. Therefore, he is merely connecting a work of art, in this case, Goethe's play, with those influenced by the animistic system. Freud states:

> [W]e must not let our judgment about primitive men be influenced too far by the analogy with neurotics. Differences must also be taken into account. Of course the sharp division between thinking and doing as we draw it does not exist either with savages or with neurotics. But the

> neurotic is above all inhibited in his actions; with him the thought is a complete substitute for the deed. Primitive man is not inhibited, the thought is directly converted into the deed, the deed is for him, so to speak, rather a substitute for the thought, and for that reason I think we may well assume in the case we are discussing, though without vouching for the absolute certainty of the decision, that "In the beginning was the deed." (*Totem and Taboo* 898)

Freud places the quote from Goethe squarely in the realm of primitive man who is influenced by the animistic system. The quote from *Faust* is used to represent the psyche of primitive man.

However, looking at the entire context of *Faust*, the idea of an influence of a scientific system emerges, as well as the influence of an animistic system. The character, Faust, uses magic to conjure up Mephistopheles. Mephistopheles uses magic to bring forth what Faust desires. In the end, Faust, with the help of Mephistopheles, conjures up an industrial city that harnesses the power of the sea. Faust entreats Mephistopheles to help him harness power from the sea:

> On the high sea my eye was lately dwelling,
> It surged, in towers self upon self upwelling.
> Then it subsided and poured forth its breakers
> To storm the mainland's broad and shallow acres.
> This galled me – showing how unbridled blood
> By passionate impulse in rebellious flood
> To wry perversity of temper blights
> The liberal mind which cherishes all rights.
>
> […]

> Forward it steals, and in a myriad starts,
> Sterile itself, sterility imparts;
> It swells and grows and rolls, and spans
> The noisome vacancy of dismal strands.
> There wave on wave imbued with power has heaved,
> But to withdraw – and nothing is achieved;
> Which drives me near to desperate distress!
> Such elemental might unharnessed, purposeless!
> There dares my spirit soar past all it knew;
> Here I would struggle, this I would subdue. (*Faust II* 4 10198-10205, 10212-10221)

Once the city is built and the sea is harnessed for industry, Faust becomes irritated by remnant influence of the religious system. The new city surrounds a grove of linden tress, a small house and a church with a steeple and chimes. This small parcel of land is owned by an old couple named Baucis and Philemon, intentionally recalling the Greek and Roman myth.

In the Greek and Roman myth, Baucis and Philemon[22] are living alone in the woods when a stranger comes to their door seeking shelter. The stranger is Zeus (Jupiter, in Roman myth) in disguise. In reward for their hospitality, Zeus changes the couple into a pair of trees in order to assure their longevity. The most notable description of the Baucis and Philemon myth in the English language is in the Arthur Golding translation of Ovid's *Metamorphoses*. It is a transformation myth, dealing directly with the establishment of the sacred.

> the old poor cote so base
> Whereof they had been owners erst became a church. The props
> Were turned into pillars huge; the straw upon the tops
> Was yellow, so that all the roof did seem of burnished gold;
> The floor with marble paved was; the doors on either fold

> Were grave. At the sight hereof Philemon and his make
> Began to pray in fear. Then Jove[23] thus gently them bespake:
> "Declare, thou righteous man, and thou, O woman meet to have
> A righteous husband, what ye would most chiefly wish or crave."
> Philemon, taking conference a little with his wife,
> Declared both their meanings thus: "We covet during life
> Your chaplains for to be to keep your temple. And because
> Our years in concord we have spent, I pray, when death near draws
> Let both of us together leave our lives, that neither I
> Behold my wife's decease nor she see mine when I do die."
> Their wish had sequel to their will. As long as life did last
> They kept the church; and being spent with age of years forepast,
> By chance as standing on a time without the temple door
> They told the fortune of the place, Philemon old and poor
> Saw Baucis flourish green with leaves, and Baucis saw likewise
> Philemon branching out in boughs and twigs before her eyes.
> And as the bark did overgrow the heads of both, each spake
> To other while they might. At last they each of them did take
> Their leave of other both at once, and therewithal the bark
> Did hide their faces both at once. The Phrygians in the park
> Do at this present day still show the trees that shaped were
> Of their two bodies, growing yet together jointly there. (Ovid *The Eighth Book of Ovid's Metamorphoses* 878-904)

Goethe, and Freud chose the myth of Baucis and Philemon for a specific reason. This myth, as demonstrated in Golding's translation of Ovid, shows the intertwining of religion and transformation, particularly involving the image of the tree. Baucis and Philemon are rewarded for their devotion by transforming into trees and their house is transformed into a church: sacred ground.

Goethe's narrative of the myth in *Faust* uses the same objects that appear in Ovid's version. However, instead of a progress toward reverence, Goethe's narrative describes a progression toward debasement. Goethe describes an old couple, a wanderer seeking shelter, the old couple's cabin, a church that the couple attends to, and a grove of linden trees. As with Ovid's version of the myth, the entire ground is sacred, and

therefore, would be associated with Freud's concept of a culture influenced by a religious system. Where Ovid's version is an establishment of a religious system, Goethe's narrative destroys one.

In Goethe's narrative, Faust despises this sacred ground of Baucis and Philemon's. It is a space that he has not violated.

> That cursed peal! Malign and groundless,
> Like shot from ambush does it pierce;
> Before my eyes my realm is boundless,
> But at my back annoyance leers,
> Reminding me with envious stabbing:
> My lofty title is impure,
> The linden range, the weathered cabin,
> The frail old church are still secure,
> And should I seek my ease there – crawling
> At alien shades my flesh would rear,
> Thorn in my side, encumbrance galling,
> Oh, were I far away from here! (*Faust II* 5 11151-11161)

Mephistopheles, taking this statement from Faust as a reason to take action against the old couple and their land, sets out to destroy the sacred ground. When Faust discovers what has happened to the old couple and their land, he becomes filled with remorse. As Faust reflects on the destruction he refers to the trees as a marker of this sacred place. "My inmost temper / Is soured by the impatient act. / But where the linden stand is wizened / To piteous ruin, charred and stark" (*Faust II* 5 11340-11343). The tree becomes the marker for the sacred and its demise means the loss of the sacred place. The marker is organic, but the character of Faust wishes to replace the marker of the trees with a manmade marker: a look-out frame. Faust says "[a] look-out frame will soon have risen / To sweep the world in boundless arc. / Thence I shall view the new

plantation / Assigned to shelter the old pair, / Who mindful of benign salvation, / Will spend life's happy evening there" (*Faust II* 5 11344-11349).

Applying Freud's concept of the three systems to the Baucis and Philemon narrative in *Faust,* the character of Faust wishes to replace one marker for another. He wishes to replace the organic marker of a culture influenced by the religious system (a "benign" system) with a manmade marker that would come from an industrialized culture: a culture influenced by the scientific system.

In *The Witch's Kitchen: Freud,* Faust*, and the Transference*, Sabine Prokhoris discusses Freud's use of *Faust* in detail.

> The quotations from *Faust* turn up in Freud's writing with truly disconcerting insistence. The fact that they appear so frequently is in itself odd enough to give one the impression that much more is involved here than the literary coquetry of a cultivated Austrian, or, worse, an excessive indulgence in facile rhetoric. The impression is strengthened by something else. It seems as if Freud calls the poets to his rescue whenever he senses a weak spot in his reasoning, or finds himself disinclined to proceed scientifically. (Prokhoris 2)

Prokhoris identifies Freud's use of *Faust* quotations at crucial moments in Freud's scientific process. Does this dependence on poetry, a work of art, mean that Freud shows a weakness in his approach to scientific analysis? Does Freud use quotes

from Goethe's text as merely an artificial support for his larger argument? Is it weak science?

Prokhoris claims that it is not science at all, and cannot be judged by such criteria. She claims it as an attack on science, but not necessarily an attack intended by Freud.

> This interference of a poet in Freud's affairs certainly qualifies as an act of violence directed against science. It is, perhaps, retaliation for the crime Freud commits in venturing onto the dark, forbidden shores that had hitherto lain under the ban of the sacred; retaliation for his violent attempt to secularize this domain by boldly setting out to transform it into an object of knowledge and tenaciously pursuing the paradoxical task of constructing a theory of the unconscious – a theory that seeks to meet, for such is Freud's avowed intent, exacting standards of scientificity. (Prokhoris 19)

Prokhoris goes on to establish the importance of Freud's use of the quotes from Goethe as an essential element in closing off gaps that are left when approaching the subjective quality of the psyche by using the objective qualities of scientific analysis. Freud uses Goethe's quotations because Goethe reveals so much about the human psyche even as he artistically conceals other elements of the human psyche. This play of revelation and concealment becomes a magic trick.

Prokhoris then shows how Goethe's quotations allow Freud to create new concepts of the human psyche through the momentary suspension of belief that the poet's words allow for the audience.

> One understands, then, how Goethe's poetry, especially *Faust*, makes Freud "pregnant with theory," as it were. It opens the space of a transference onto the person of the poet, a source of clarity who is nevertheless also irreducibly opaque at one essential, "umbilical" point: that of the origin and life of his work. […] They thus enable Freud to make good his wish to be a pioneer or explorer of unknown lands, and so to become "his own ancestor." […] It is this wish that finds its fantasy fulfillment here, by way of the metamorphosis of poetic into scientific discourse, the concomitant identification with Goethe[.] (Prokhoris 95)

By using phrases like "metamorphosis of discourses" and "being pregnant through transference," Prokhoris identifies Freud's intentions at the point in his texts when he uses Goethe's poetry. Freud uses the poet's voice because he wishes to transform the psyche. In order to transform the psyche, he can only use the influence of an animistic system, because the animistic system, unlike the scientific system, reclaims the omnipotence of the thought. It reclaims the ability to manipulate.

On the other hand, Freud needs the influences of the scientific system in order to establish a fertile ground that can be manipulated. His scientific analysis is necessary to shape, not only a psyche, but also a complete context that is able to transform into

something else at the point when the poet's words are uttered. As an example, Freud does not reach for Goethe's words until the end of *Totem and Taboo*. The entire text uses scientific analysis, particularly in the realm of anthropology, to establish a moment when he speaks the words of magic that are so essential in propelling the plot of *Faust* forward by conjuring up Faust's antagonist, Mephistopheles.

With the sentence "In the beginning was the deed" (*Faust I* 1 1237), Freud is able to propel his audience into the same transformation of concept as Goethe does with his characters in *Faust*. It is a play on a sacred text from Christianity that is violated through transformation. The audacity to transform a sacred text is the claiming of the omnipotence of thought: magic. Just as Goethe's *Faust* incorporates magic and religion in order to call forth an industrial world built on science, Freud also incorporates the influences of two of the systems in order to transform a third. Freud's *Totem and Taboo*, therefore, incorporates influences from the animistic and the scientific system to transform the influence of the religious system.

Prokhoris sums up her investigation of Freud's use of Faust's words in his analysis of the psyche by connecting his intentions with that of Bakhtin's concept of grotesque realism. As suggested in Bakhtin's concept of the grotesque, Freud wishes to make known the primal urges in the human psyche, especially those found through shared anthropological discourse, in order to mobilize the patient into conscious action. Prokhoris states:

> Goethe, in forging his theory of a world literature, had conceived regeneration in terms of a "melting pot," melange, "experience of the

> foreign," as Antoine Berman puts it. As for *Faust*, that work Goethe was forever in the process of finishing, where does it take its inception, if not, precisely, in the "muck" of popular tradition, the tradition of the puppet theater? It comes out of a "mudhole fit for children," the mudhole of folklore, where one is not afraid to roll around in the dirt, the impurity, the filth in which the pure gold of truth lies buried. Psychoanalytic truth. […]
>
> For Freud too, the soul of the people is a treasure-house […]: that of Bakhtin's "carnivalesque," carnival understood as hodge-podge, vulgarity, truth in the raw. The muddy fountain, in other words, which Goethe draws on for *Faust*, and Freud for analysis.
>
> Elective affinities, then, between Goethe and Freud. Freud makes a transference onto Goethe, onto the forever opaque primal scene that permits the flowering of the work of art, and also accounts for certain of its effects. They make themselves felt in Freud's self-analysis, which in some sense reproduces, reiterates, rehearses this primal scene, translating it into a mode of action through the invention of analytic theory and practice. Which is another way of saying that inventing analysis comes down, precisely, to putting transference love to work. (Prokhoris 105-6)

Prokhoris connects the ideas of Goethe, Freud and Bahktin through the concept of grotesque realism: the desire for complete metamorphosis into an agent that has conscious control over his or her actions. This source of agency comes from the signs

that pervade the popular culture through the reiteration of elements from the culture's earlier stage in evolving from the animistic system to the religious system.

This reiteration of the transformation between systems through popular culture in order to shed light on the individual psyche also explains Freud's fascination with objects of antiquity: particularly fetishes. To recall, Freud snaps at H.D. when they met in his office because she was preoccupied with looking at Freud's collection of antiquities that he had in his office, never looking directly at him. In their first meeting, H.D. makes a connection between Freud and his interest in collecting ancient fetishes. She made the connection using his ethnicity.

According to H.D.'s letter to Bryher about their first meeting, after the original emotional exchange they both calmed down and began to talk about religion and politics, particularly war. H.D. continues with the description of the meeting. She writes "[w]e talked of race and the war, he said I was English from America and that was not difficult, 'what am I?' I said, 'well, a Jew-' he seemed to want me to make the statement. I then went on to say that that too was a religious bond as Jew was the only member of antiquity that still lived in the world. He said 'in fragments'" (Bryher 35). The discussion concerning religion becomes a central theme between H.D. and Freud.

In her letter about the Princess dream,[24] H.D. tells Bryher how Freud was fascinated with that particular dream. In her letter, H.D. refers to the princess dream as the Moses dream. H.D. writes "I had a most charming 'hour.' I was solemnly taken to the inner room which was filled with glass cases of the most lovely little Greek bronzes[.] […] He is terribly sweet about my memories of the Gustav Dore illustrations

for the Old T. Funny. He knows them all and in bits, and we had an orgy going over the Moses-saga, quite wonderful. He said a Moses-dream I had was of the utmost mythical importance. I was not so scared" (Bryher 38). Freud ties in the Princess or Moses dream with myth: the development of myth occurring during the transition between the animistic stage and the religious stage.

Another set of dreams of H.D's that Freud found fascinating once again places Bryher in a symbolic relation to the mother, if not actually representing the mother. H.D. refers to this sequence of dreams as the 'house' dreams and it contains an image of trees that play a prominent role. In another letter to Bryher, H.D. states:

> I had more dream of the "house" sequence, you and me gathering roses from enormous trees in an old garden. "House of pleasure" (Fifth House)??? We climb on a wall, as we near a wing of the house, and you jump down. I cling to my roses and stay ON THE WALL. There are two elderly gents, Bernard Shaw and Cunninghame Graham … and I am afraid they will scold me for stealing the roses. You say they won't mind. Evidently the gents are fathers, and roses, (words cut out, probably reference to genitalia) the big house set back in the enchanted garden, "mother" in general. Its all like that now … it has boiled down to the sun and moon and myself a wandering planet …. Terribly exciting and keeps papa purring like mad. (Bryher 207)

Once again, trees play a prominent role in that they produce the flowers that are desired. Bryher retains her role as nurturer, leading H.D. to the mother figure. And then there is the reference she places in the letter placing herself in the role of the Earth. Although not directly connecting with the imagery of her dream, her statement makes an interesting connection. "[M]yself a wandering planet" (Bryher 207) connects the individual with the community, and a connection between the individual and the environment. Preceding this statement, H.D. orients Bryher to her dream by describing the space they inhabit as characters in the dream.

The idea of trees, in particular, also plays an important role in the interaction between H.D. and Freud. In *Analyzing Freud*, Friedman mentions an important symbol that Freud used to end H.D.'s analysis. That symbol was an orange branch. Friedman states that H.D. "returned for another five weeks, from October 30th to December 2nd, 1934, after which Freud pronounced her analysis 'finished' and marked its completion with a parting gift of a branch from an orange tree, a golden bough of fertile promise" (Bryher xxxiv).

In *Tribute to Freud*, H.D. goes into detailed analysis of the moment Freud provided her with the orange branch.

> [T]he Professor,[25] one winter day, offered me a little branch. He explained that his son in the South of France had posted […] a box of oranges, and some branches with leaves were among them. He thought I might like this. I took the branch, a tiny tree in itself, with its cluster of golden fruit. I thanked the Professor. At least, I murmured some

platitude, " How lovely – how charming of you" or some such. Did he know, did he ever know, or did he ever not-know, what I was thinking? I did not say what I had no time to formulate into words – or if I had had time for other than a superficial "How lovely – how perfectly charming," I could not have trusted myself to say the words. They were there. They were singing. They went on singing like an echo of an echo in a shell – very far away yet very near – the very shell substance of my outer ear and curled involuted or convoluted shell skull, and inside the skull, the curled, intricate, hermit-like mollusc, the brain-matter itself. Thoughts are things - sometimes they are songs. I did not have to recall the words, I had not written them. Another mollusc in a hard cap of bone or shell had projected these words. There was a song set to them that still another singing skull had fashioned. No, not Schumann's music – lovely as it is – there was a song we sang as school children, another setting to the words. And even the words sing themselves without music, so it does not matter that I have not been able to identify the "tune" as we lilted it. *Kennst du das Land?* […] *Kennst du das Land, wo die Zitronen bluhn?*

The words return with singular freshness and poignancy, as I, after this long time of waiting, am able to remember without unbearable terror and overwhelming heartbreak those sessions in Vienna. The war closed on us, before I had time to sort out, relive and reassemble the

> singular series of events and dreams that belonged in historical time, to the 1914 – 1919 period. (136-8)

H.D.'s recollection of Freud's gift of the orange branch leads her directly to the period of World War I when she lived in London. The intention of Freud's analysis with H.D. was to find what she was repressing in that era. Like the childhood song that she kept hidden in the metaphorical mollusc shells in her brain, the events in London during World War I were repressed. She never had a chance to uncover the source of that repression because of the advance of World War II.

Once again, during World War II, H.D. lived in London, experiencing the Blitz of 1940. Living in London during World War II had both its comparisons as well as its contrasts.

In *Blitz: The Story of December 29, 1940*, Margaret Gaskin discusses both the comparisons and the contrasts to living in London during both wars. She covers how London received air raids during World War I, just as they had in World War II. However, the scope of the attacks was very different. In fact, the attacks grew more menacing as time went on. Gaskin states:

> this Blitz was proving not so much a ravening beast as a fast-mutating virus. And both sides of the fight were learning what it was, or might become, as its form changed day by day, night by night.
>
> In a sense it had begun a quarter of a century ago, with the very first German bombs dropped on London. And the chain of events linking

> those bombs to these, though invisible to the passing years, took on a dreadful inevitability when viewed in hindsight.
>
> Only a few hundred Londoners had died over three years in raids in the Great War. The 12,000-plus in just three months of this one showed the progress made in the technology of death. But the very first Zeppelin raid in 1915 had destroyed the bedrock of centuries of British defense policy forever, by showing that a strong Navy would no longer be enough to maintain Britain's independence. (Gaskin 35)

Gaskin's use of the term 'virus' provides a unique interpretation that would fit the perspective of someone who lived in London through both world wars. The term 'virus' for the Blitz provides the element of consistency. The similarities in the air raids that occur during the two wars would be just as observable as the differences, despite the laps of over twenty years in between.

The constant threat but erratic occurrence of the air raids would be one case of similarity between the two wars. *Collier's Photographic History of the European War* records two cases of air raids by Zeppelins. One photograph shows a Zeppelin caught in searchlights over the London suburb of Hendon in October 1915 (*Collier's* 77). Another photograph shows a Zeppelin sinking in the mouth of the Thames River on May 31, 1916 and was one of a division of five (*Collier's* 102).

Zeppelins were not the only air raid threat to London during World War I. In the summer of 1917, Germany introduced the Gotha two engine bomber, the first heavier than air aircraft that could fly across the English Channel and dispense enough bombs to

inflict minor damage on the civilian population of London. On June 13th of that year, fourteen Gothas appeared in formation over London. The unusual scene caused the civilian population to run out of their homes to watch them. 162 people were killed as the Gothas released their bombs on the city (*Trenches: Battleground WWI*).

In total, 1,413 people were killed in air raids on Britain during World War I (Havighurst 131). The contrast between the air raids in World War I and World War II can be seen more clearly in the casualty list.

In *Britain in Transition: The Twentieth Century*, Alfred F. Havighurst provides the statistics for the Blitz, given the name Operation Eagle by the German Arm Forces. Havighurst states from "from July 1940 to the end of the year, 23,002 civilians were killed in raids (the large majority in metropolitan London), heavier casualties than in the armed forces" (Havighurst 309). Havighurst goes on to provide detailed information about particular raids on London. Havighurst states that even into 1941 "London remained a major target. On April 16-17 raids by 450 bombers left a death list of 1,180 and 2,250 fires were recorded. Six churches were destroyed and the north transept of St. Paul's was wrecked. In another prolonged attack, May 10-11, 1,436 lives were lost, the chamber of the House of Commons was destroyed, and the famous churches of St. Clement Danes in the Strand and St. Mary-le-Bow ("Bow Church") in Cheapside were gutted" (Havighurst 315). Looking at the steadily growing casualty list, Margaret Gaskin's description of air raids as a growing virus would probably provide an excellent metaphor for the civilian in London who witnessed both series of events in their lifetime.

Margaret Gaskin also provides an interesting observation by Sigmund Freud's daughter Anna Freud who was working as a child psychologist in England during the Blitz of the Second World War. Gaskin states:

> *PM* editor Ralph Ingersoll had spoken to Austrian child psychologist Anna Freud who was living in the Hampstead home where her father Sigmund had died in exile and where she was now working to set up a special rest center for children. The Blitz had been a revelation to the psychiatric community, she told Ingersoll. A meeting of London psychiatrists found that, while many of the soldiers retreating from Dunkirk had been understandably shell-shocked, no London practitioner had found a single true case among bombed civilians in the first few weeks. "You have never seen anything like these people," she said. "You wouldn't believe it unless you lived here. They are so calm, and they take it all so well."
>
> Not everyone was fine: "In a great city, there are always people whose lives become too difficult for them to handle, but we cannot see that they have been aggravated by the bombing." In fact, one of her neurotic patients now drove an ambulance and had been very agitated and over talkative after being in a very bad bombing. But less so the next day. And by the third day she was back to normal. (191)

This function under the threat of death from air raids plays a crucial role in H.D.'s productivity during World War II while she lived in London. The threat actually becomes a type of catalyst that identifies the agency within the individual with the threat of that individual's loss of culture. Whether it's the protection of that culture or the weakening of that culture's hold on the individual, the individual becomes empowered even while dealing with such paralyzing conditions as neurosis.

In his introduction to *H.D.: Collected Poems 1912 to 1944*, Louis L. Martz describes how H.D.'s analysis with Freud actually allowed her to become more active in her writing because her writing was a documentation of the Blitz. Martz states "Freud has set her free to prophesy. Her powers are restored and prepared to face the challenge of another borderline – the London bombing of the second war, where a whole civilization stands on the edge of destruction, where millions of ordinary people live nightly on the edge of death – and the poet shares it all" (*H.D.* xxx). Along with an earlier collection of poems, H.D. produces her culminating work of poetry, *Trilogy*, as well as her *Tribute to Freud*, finishing both works at the end of 1944.

H.D. begins *Trilogy* with a reference to two cities that lay in ruin. The first is "for Karnack 1923" (*H.D.* 509): a city made nothing but ancient ruins. It is a skeleton of a city without inhabitants by 1923 when the Tombs of Tutankhamun were unearthed for the world to see (*H.D.* xxx). The second reference is to "London 1942" (*H.D.* 509): a city that has recently been laid into ruins by the Blitz.

The first section of *Trilogy*, "The Walls Do Not Fall," provides a description of the ruins of London blending into the ruins of Karnack. With this blending of separate

time and space, H.D. establishes the setting: a context in which her story performs its narrative. Both cities create the same setting which is the place of ruins. Within this place she sets up a question. The poem begins "[a]n ancient here and there, / and rails gone (for guns) / from your (and my) old town square: / […] there, as here, ruin opens / the tomb, the temple; enter, / there as here , there are no doors: / the shrine lies open to the sky, / the rain falls, here, there / sand drifts; eternity endures: / ruin everywhere, yet as the fallen roof / leaves the sealed room / open to the air, / so, through our desolation, / thoughts stir, inspiration stalks us / through gloom" (*H.D.* 509-10). H.D. is working through the ruins of a bombed out London, seeking solace from the ancient ruins of Karnack and in this comparison she discovers a motivation to continue, despite the message provided by an environment in ruins: that of inevitable loss.

By pairing the two ruins, she reveals that the opening of both cells, the cells of the tombs and the cells of the inhabitants of London and of their places of worship, the world is exposed to riches. Whereas the riches of Karnack come in the form of Tutankhamun's treasure, the riches in London lay in the psyche of the inhabitants.

While she exposes the psyche of the inhabitants of London as a collection of riches, she also responds to Freud's last statement in *Totem and Taboo* where he quotes Goethe. The poem continues:

> But we fight for life,
> we fight, they say, for breath,
>
> so what good are your scribblings?
> this – we take them with us
>
> beyond death: Mercury, Hermes, Thoth

> invented the script, letters, palette;
>
> the indicated flute or lyre-notes
> on papyrus or parchment
>
> are magic, indelibly stamped
> on the atmosphere somewhere,
>
> forever; remember, O Sword,
> you are the younger brother, the latter-born,
>
> your Triumph, however exultant,
> must one day be over,
>
> *in the beginning*
> *was the Word*. (*H.D.* 518-9)

H.D. responds to Freud's analysis of cultures in the animistic stage as placing the deed before the thought by placing the word, as it is in *The Gospel of John*, as the mediator of the human psyche's consciousness. However, H.D. brings religion back into the foreground, along with magic, or animism, when she reestablishes "the Word" as precedent. In this section of the poem, H.D. identifies the poet as dealing with both magic and the sacred. She, in fact, identifies the poet as the inventor of the sacred, and that sacredness outweighs the physical destructiveness of brute force.

She continues by placing brute force as subordinate to the word or method of communication. The poem continues "Without thought, invention, / you would not have been, O Sword, / without idea and the Word's mediation, / you would have remained / unmanifest in the dim dimension / where thought dwells, / and beyond thought and idea, / their begetter, / Dream, / Vision" (*H.D.* 519). She reinforces the idea that words create. Therefore, words are themselves a type of action because they bring action into

existence. This concept takes on Freud at the level of her disagreement with him. H.D. considers that the three systems, animistic, religious, and scientific, can interact in a culture at the same time. It is from this interaction that metamorphosis can occur.

However, the question might arise: where is the science? She claims it directly through math and biology. According to Freud's definition of a scientific system, the individual gives up all claim to the omnipotence of thought. H.D. demonstrates the loss of the omnipotence of thought in the section entitled "The Flowering of the Rod."

> It is no madness to say
> you will fall, you great cities,
>
> (now the cities lie broken);
> it is not tragedy, prophecy
>
> from a frozen Priestess,
> a lonely Pythoness
>
> who chants, who sings
> in broken hexameters,
>
> doom, doom to city-gates,
> to rulers, to kingdoms;
>
> it is simple reckoning, algebaic,
> it is geometry on the wing,
> not patterned, a gentian
> in an ice-mirror,
>
> yet it is, if you like, a lily
> folded like a pyramid,
>
> a flower-cone,
> not a heap of skulls;
>
> it is a lily, if you will,
> each petal, a kingdom, an aeon,

and it is the seed of a lily
that having flowered,

will flower again;
it is that smallest grain,

the least of all seeds
that grows branches

where the birds rest;
it is that flowering balm,

it is heal-all,
everlasting;

it is the greatest among herbs
and becometh a tree. (*H.D.* 584-5)

H.D. brings the scientific system into her poem with the mentioning of cities inevitable demise through time. No city remains because the collapse of cities is a part of the structure of existence.

While each section of *Trilogy* references the motif of the tree, H.D. begins each with a reference to another grotesque image: the dismembered human body. The dismembered human body recalls Bakhtin's concept of the Romantic grotesque, an image that cannot transform. The only thing a dismembered body references is illness and death. It is the body out of alignment, inoperable. As an image, it grabs attention and H.D. uses it that way at the beginning of each section of *Trilogy*.

In "The Walls Do Not Fall," H.D. makes a reference to the victims at Pompeii and compares them to the victims of war in the twentieth century. In this comparison, H.D. exhibits the deformities of the human body ripped apart by violence.

Pompeii has nothing to teach us,
we know crack of volcanic fissure,
slow flow of terrible lava,

pressure on heart, lungs, the brain
about to burst its brittle case
(what the skull can endure!):

over us, Apocryphal fire,
under us, the earth sway, dip of a floor,
slope of a pavement

where men roll, drunk
with a new bewilderment,
sorcery, bedevilment:

the bone-frame was made for
no such shock knit within terror,
yet the skeleton stood up to it:

the flesh? it was melted away,
the heart burnt out, dead ember,
tendons, muscles shattered, outer husk dismembered (*H.D.* 510)

The poem provides a description of body parts being destroyed by fire with only the skeleton remaining. The image demands attention because it eliminates the ordinary boundaries of the poetic language. It demands the audience look at the ruptured human body, identifying the body as the perishable entity that it is.

The other two sections of *Trilogy* also start with the ruptured human body. In "Tribute to the Angels," H.D. asks about the structure of duality that power seems to be constructed of. "Bitter, bitter jewel / in the heart of the bowl, / what is your colour? / what do you offer / to us who rebel? / what were we had you loved other? / what is this mother-father / to tear at our entrails" (*H.D.* 552). In the final section, "The Flowering

of the Rod," H.D. alludes to another flayed human body found in modern cities. The poem continues "leave the smouldering cities below / (we have done all we could), / we have given until we have no more to give; / alas, it was pity, rather than love, we gave; / now having given all, let us leave all; / above all, let us leave pity / […] / let us leave / The-place-of-a-skull / to those who have fashioned it" (*H.D.* 578-9). The image of the skull returns later in the poem along with reference to the feeling of pity. "[A]gain, the pyramid of skulls; / I gave pity to the dead, / O blasphemy, pity is a stone for bread, / only love is holy and love's ecstasy / that turns and turns and turns about one centre, / reckless, regardless, blind to reality" (*H.D.* 583). The image of the dismembered or flayed body once again appears with the direct labeling of emotion. Pity and love appear without metaphor or example. She mentions them directly.

This occurs partly because the image that she provides is in the style of the Romantic grotesque, the grotesque that does not create complete transformation. Because the image does not suggest transformation, the speaker in the poem must name the emotion. The image is so demanding on its audience that it blocks out any transformation of the image.

The other thing that these three references hold in common is their descriptions of the body being flayed. Recall in chapter I how John Ruskin places the most noble grotesque as the image of the skeleton because it is received through the unconscious and, therefore, from the divine. The skeleton is a repulsive image, but for Ruskin it is directly linked to the divine for the fear the image provokes.

When placed in the context of Greek mythology, the image takes on an added meaning of power over fear, not too remote from Ruskin's interpretation of the image. The flayed body holds a reference to Greek mythology. Apollo flayed the satyr, Marsyas, for daring to compete with him. Marsyas challenged Apollo to a lyre-playing competition. This competition challenged Apollo's position as the god of artists. Marsyas is seen as the ultimate artist because he challenges the gods with his work, despite the threat to his own body.

H.D. uses this image to place the audience in the role of the artist, the true desperate role of the artist. It is the role of challenging power with the statement of the artist's work. H.D. includes the audience when she writes "Pompeii has nothing to teach us" (*H.D.* 510). She includes the audience when she refers to "our entrails" (*H.D.* 552) as she makes reference to a father-mother duality. She includes the audience when she states "let us leave / The-place-of-the-skull" (*H.D.* 578). H.D. makes the audience as an equal with the artist. The audience, like Marsyas, is placed in the role of torture for speaking in a way that challenges the gods.

As a stagnant Romantic grotesque image, it suggests that the audience is in a position of being flayed for speaking. If H.D. left the audience in this strait, she would be playing the role of sadist, but she doesn't stop there. Her intention in *Trilogy* is to go beyond this point. She returns to the grotesque in the latter portion of each section and follows the flayed image of the human body toward complete transformation: the image that Bakhtin refers to as grotesque realism. This image of transformation evokes the

religious system through the Biblical quotation concerning the mustard seed and its essential motif in *Trilogy*: the tree.

In "The Walls Do Not Fall," the poem refers to "a plum-tree in flower" (*H.D.* 514) and makes the observation that myrrh is made from the flower of the plum tree. In "The Flowering of the Rod," H.D. returns to myrrh as coming from a flowering tree. "*I am Mary, the incense-flower of the incense-tree, / myself worshipping, weeping, shall be changed to myrrh*" (*H.D.* 592). As Martz notes in his introduction, the poem's final reference to myrrh occurs at the very end of *Trilogy*, where Mary Magdalen assumes that she smells the myrrh that she uses to wipe the feet of Jesus. Kaspar, the magus who gives her the myrrh, recognizes the seal on the bottle is not broken and, therefore, the scent does not come from the myrrh, but from the act of "forgiveness and healing" (*H.D.* xxxvi). "She spoke so he looked at her, / she was shy and simple and young; / she said, Sir, it is a most beautiful fragrance, / as of all flowering things together; / but Kaspar knew the seal of the jar was unbroken. / he did not know whether she knew / the fragrance came from the bundle of myrrh / she held in her arms" (*H.D.* 612). Healing, a type of transformation, comes forth from the tree.

H.D. uses the actions of a pharmacist or an apothecary as a description in the section entitled "The Walls Do Not Fall." Starting from the image of a tree, the speaker of the poem takes the audience to different flowers and herbs, searching for the correct medicine or potion for a cure.

> the Kingdom is a tree
> whose roots bind the heart husk

to earth,
after the ultimate grain,

lodged in the heart-core,
has taken its nourishment.

[…]

What fruit is our store,
what flower?

what savour do we possess,
what particular healing-of-the-nations

is our leaf? is it balsomodendron,
herb-basil, or is ours

the spear and leaf-spire
of the palm? (*H.D.* 530-1)

The poem goes on to list other fragrances and trees. Why does this list appear? The line "[w]hat fruit is our store" (*H.D.* 530) establishes the role of the action occurring in these lines. The term "apothecary" derives from the Greek term "apotheke" which means storehouse (*The Oxford Dictionary and Thesaurus* 61). The poem places the audience in the role of the apothecary, looking for the essential medicinal agent for a cure. The role of the apothecary is important because, as an archaic term, it can be said to be influenced by a scientific system in terms of medical observation and it can be influenced by an animistic system in terms of creating potions and spells.

However, the role is obscured by the possessive pronoun used in the poem. The poem does not objectify the plants. Instead, the poem places the audience in the role of the observed, while at the same time placing the audience in the role of the agent doing the observing. Just as the moment at the end of *Trilogy* where the poem describes

fragrance coming from the body as if it were myrrh, the poem once again collapses the identity of the individual human with that of the tree. The identity is one.

Another image of a tree repeated in *Trilogy* occurs as a reference to the Blitz. The image she keeps referring to is an image of a half-dead apple tree flowering in the midst of the rubble. The poem refers to the tree throughout the first two sections of *Trilogy*. Finally, in the twentieth through the twenty-third section of "Tribute to the Angels," the poem provides a complete image of the half-dead blossoming apple tree while mixing the image with sacred rhetoric:

> we crossed the charred portico,
> passed through a frame-doorless-
>
> entered a shrine; like a ghost,
> we entered a house through a wall;
>
> then still not knowing
> whether (like the wall)
>
> we were there or not-there
> we saw the tree flowering;
>
> […]
>
> it was an old tree
> such as we see everywhere,
>
> […]
>
> We are part of it;
> we admit the transubstantiation,
>
> not God merely in bread
> but God in the other-half of the tree
>
> that looked dead-
> did I bow my head?

did I weep? my eyes saw,
it was not a dream

yet is was vision,
it was a sign,

it was *the Angel which redeemed me*,
it was the Holy Ghost-

a half-burnt-out apple-tree
blossoming;

this is the flowering of the rood,
this is the flowering of the wood,

where Annael, we pause to give
thanks that we rise again from death and live. (*H.D.* 561)

H.D. makes the half-dead apple tree a sacred image, an emblem of the cycle of life, death and rebirth. The image reestablishes the sacred for her.

Why was the blossoming apple tree charged with so much emotion for H.D.? The other text she was writing at the same time as *Trilogy* provides a possible answer.

H.D. ends *Tribute to Freud* by noting that when he handed her the orange branch she heard a song. At that moment, she couldn't identify the song. The memory was too deep. Later on she remembers the source of the song. The lyrics that she learned in childhood came from Johann Wolfgang Goethe (*Tribute to Freud* 162, 168). Near the end of the text, she reveals the meaning of the German lines that she repeated in her head as she accepted the orange branch from Freud. "*Kenns du das Land, wo die Zitronen Bluhn?* 'Do you know the land where the orange-tree blossoms?' It was on a winter day that the Professor handed me a branch from an orange-tree with dark laurel-like leaves"

(*Tribute to Freud* 166). With the reference to the laurel tree, the gift connects H.D.'s individual childhood with the nativity of Western culture. The orange branch causes her to recall Goethe's song that comes from a memory of her childhood. She associates the orange branch with the laurel tree; the focus of Apollo's devotion. The laurel tree is Daphne's body, transformed.

CHAPTER V

CONCLUSION: THE PHANTASTIKON

The laurel tree is a reference to the beginnings of Western culture as it recalls one of the ancient Greek myths. With her reference near to the end of *Tribute to Freud*, H.D. connotes the myth of Daphne and Apollo. As Daphne runs from Apollo, she asks the river god, Peneus,[26] to protect her virginity by keeping her body from the potential rape by Apollo. As Apollo is about to overtake her, Daphne prays to Peneus. Arthur Golding's translation of Ovid's *Metamorphoses* provides a clear description of the transformation of Daphne into a laurel tree:

> She looked to Peneus' stream and said, 'Now, father dear,
> And if you streams have power of gods, then help your daughter here.
> O let the earth devour me quick on which I seem too fair,
> Or else this shape which is my harm by changing straight appair.'
> This piteous prayer scarce said, her sinews waxed stark,
> And therewithal about her breast did grow a tender bark.
> Her hair was turned into leaves, her arms in boughs did grow;
> Her feet that were erewhile so swift now rooted were slow.
> Her crown became the top; and thus of that she erst had been
> Remained nothing in the world but beauty fresh and green.
> Which when that Phoebus did behold, affection did so move,
> The tree to which his love was turned he could no less but love.
> And as he softly laid his hand upon the tender plant,
> Within the bark new overgrown he felt her heart yet pant. (Ovid *The First Book of Ovid's Metamorphoses* 667-680)

Although this is a translation of a Roman text, Ovid creates the *Metamorphoses* from Greek myths that are the basis of Roman religion. Golding's translation, the translation that most influenced Pound and would, therefore also influence H.D., provides a

description of a gradual transformation. The description of Daphne turning into a tree never completely loses the element of the human body.

H.D's influence from the earliest elements of Western civilization would occur through texts like Golding's translation. Translations, such as Golding's, had a definite effect on all the poets under Pound's influence.

Pound's influence can be felt through his knowledge of translations, the translations he suggested for reading works of Latin were documents created during the most semantically vibrant period of the English language: the sixteenth century, when the language contained its largest active vocabulary. In chapter six of *ABC of Reading*, Pound provides a list of translations he believes provides an almost equal effect on the reader that the reader would feel if he or she could read them in the original Latin. He suggests Christopher Marlowe's translation of Ovid's *Amores*. Pound suggests that Gavin Douglas's translation of *The Aeneid* was actually of a higher quality than Virgil's original Latin text (*ABC of Reading* 58). However, the translation that Pound reserves the most praise for is Arthur Golding's version of Ovid's *Metamorphoses*. When telling the reader of English what is available in translation, Pound states "[y]ou can get Ovid, or rather Ovid's stories in Golding's *Metamorphoses*, which is the most beautiful book in the language (my opinion and I suspect it was Shakespeare's)" (*ABC of Reading* 58). Pound certainly would have pushed a text he provides this much praise for onto his colleagues in poetry.

For Pound, the works of Ancient Greek have no adequate translation in English and, therefore, are cut off from the experience of those who only read English. An

English reader's closest approach to the original effects of Greek myth occurs through the translations of Latin texts.

In his essay entitled "Psychology and the Troubadours," Pound considers Greek myth to be vital in understanding Western civilization. Pound not only connects Greek myths to the nativity of Western civilization, he connects myth to a cultural unconscious in the same way that Freud describes myths generating by the animistic stage. Freud even states that "myths are based upon animistic foundations" (*Totem and Taboo* 835). Pound reflects this concept of the unconscious being formed by the Greek myths when he discusses how myth shrouded the storyteller from torment by his audience:

> I believe in a sort of permanent basis in humanity, that is to say, I believe that Greek myth arose when someone having passed through delightful psychic experience tried to communicate it to others and found it necessary to screen himself from persecution. Speaking aesthetically, the myths are explications of mood: you may stop there, or you may probe deeper. Certain it is that these myths are only intelligible in a vivid and glittering sense to those people to whom they occur. I know, I mean, one man who understands Persephone and Demeter, and one who understands the Laurel, and another who has, I should say, met Artemis. These things are for them *real*.
>
> Let us consider the body as pure mechanism. Our kinship to the ox we have constantly thrust upon us; but beneath this is our kinship to the vital universe, to the tree and the living rock, and, because this is less

> obvious – and possibly more interesting – we forget it. ("Psychology" 200)

Pound is saying that myth comes from psychic experience but that psychic experience involves the storyteller's immediate space about him. While it comes from his immediate environment, the origin of this story telling comes from within the storyteller. In this way, Pound goes beyond Freud by including the context the individual is wrapped in. Pound brings more objectivity to the experience of the storyteller. He makes the creation of myth a psychic experience but he does not lock the experience off into the subjectivity of the unconscious state alone. Pound's first metaphor is the tree as he tries to explain the transformation in storytelling from the unconscious of the storyteller to the world he inhabits:

> As to his consciousness, the consciousness of some seems to rest, or to have its center more properly, in what the Greek psychologists called the *phantastikon*. Their minds are, that is, circumvolved about them like soap-bubbles reflecting sundry patches of macrocosmos. And with certain others their consciousness is "germinal." Their thoughts are in them as the thought of the tree is in the seed, or in the grass, or the grain, or the blossom. And these minds are more poetic, and they affect mind about them, and transmute it as the seed the earth. ("Psychology" 200)

Pound refers to a "mind about them" that reveals a larger more communal or community consciousness, not necessarily like Jung's achetypes or his collective unconscious,[27] but

an actual organic consciousness that is affected by the poet's or storyteller's unconscious. It is this communal consciousness the poet or storyteller must shield himself from while allowing the source of that consciousness to flourish.

Therefore, the poet or storyteller shrouds himself from torment because he understands his audience's intent on torturing the messenger if the story creates a dissonant tone with the concepts found in the communal consciousness. The concept of myth becomes the shroud. The poet or storyteller separates the story from the immediate interaction with the communal consciousness by placing the story out of time or space with his own communal consciousness.

Mythologizing a story allows it to represent a complete metamorphosis within its structure and, therefore, a myth can bring about a belief in its ability to completely transform. Myth allows the communal consciousness to accept and digest a story in the mode of Bakhtin's grotesque realism: "the inner movement of being itself […] expressed in the passing of one form into the other, in the ever incompleted character of being" (Bakhtin, 32). It allows acceptance through the separation of the story from the communal consciousness' current time and space.

That is why the reference to a tree or grove in a mythologized story takes on greater significance. As the examples from Ovid suggest, the tree provides a direct link to transformation, as well as links to the sacred.

Unlike Pound and H.D., T.S. Eliot was the expatriate who did not want to create a new religion that worked with the modern industrialized world. Instead he wished to turn the modern condition back to a more traditional Christianity. This becomes evident

after publication of *Journey of the Magi* and his baptism and confirmation in the Church of England in 1927 (Moody xvi). But there are signs of religious orthodoxy in Eliot as early as 1920 with the publication of *The Sacred Wood,* where Eliot takes a departure form Pound's poetics. Unlike Pound who espoused the return to original poetic works from archaic times in order to recapture the impetus of a culture's motivations and desires, Eliot believed in a constant consciousness among writers. The major writers of all previous periods play an active role in the present. There is no gleaning of influences, but a transformation through the accumulation of texts that act on culture. In "Tradition and T.S. Eliot," Jean-Michel Rabate explains this difference of understanding influence between the two writers:

> Pound's concept of tradition is normative; Eliot's comprehensive and descriptive, at least around 1920 in *The Sacred Wood*. What matters for Pound is to find the best of what tradition has to offer. The return to tradition as he advocates it should entail a simplification – "A return to origins invigorates because it is a return to nature and reason"[(Pound, "The Tradition," 268)]. Eliot's "historical sense," on the other hand, implies a process of constant addition and complication. If this model rules out any improvement but replaces it with "complication," it is because there is always a consciousness behind the cultural synthesis to be achieved. The progression towards more knowledge is not teleologically orientated, but simply corresponds to the fact that the dead authors *are* what we know. The past insists on being present, demands to

> be claimed as his by whoever wishes to be taken as a serious artist and not merely an adolescent pouring out his feelings. Such a theory is founded upon a phenomenological subject without ruling out the agency of the unconscious. (Rabate 214-5)

Eliot's layering of influence creates a fog of historical understanding that slows down the process of constructing identity. Unlike Pound and H.D. who felt a need to desperately reconstruct the influences of Western culture to thwart its drive toward constant war, Eliot felt more ambivalent toward reconstructing Western culture. He felt the protection was already within the layers of influence on Western culture. His 1919 essay entitled "Tradition and the Individual Talent" directly conveys this perception.

> Historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. (38)

Although poetry and other literature should be considered as a gathering and recording of a culture's past, these genres are not directly a part of constructing religion for Eliot. Poetry and literature merely illuminate religious influences on a culture. In the preface to the 1928 edition of *The Sacred Wood,* Eliot begins by denying any direct equation to religion. "Certainly poetry is not the inculcation of morals, or the direction

of politics; and no more is it religion or an equivalent of religion, except by some monstrous abuse of words" (ix). The preface to the 1928 edition was intended to clarify some of the perspective he espoused in the 1920 edition of *The Sacred Wood*. He possibly felt more connected with his religion and less to his poetry after his recent religious conversion in 1927.

On the other hand, Eliot still felt an important link between poetry and literature and its reflection of a culture's religious influence. In the 1928 preface, Eliot states "[o]n the other hand, poetry as certainly has something to do with morals, and with religion, and even with politics perhaps, though we cannot say what" (*The Sacred Wood* x). While acknowledging a link between literature and religion, he also limits the possibility of bringing that connection into the consciousness of public discussion. Not only does Eliot bury the connection between literature and religion further into the community's unconsciousness he also impedes the discussion on the connection between the two subjects.

Eliot has little use for the grotesque and the tree as a symbol of the sacred. He does not wish to establish a new sacred element in Western culture. Instead, he seeks the re-establishment of existing sacred elements in Christianity.

Eliot implies the grotesque and the tree motif in his poetry by referencing poems by other poets that carry the tree imagery. In particular, Eliot makes a crucial reference to Walt Whitman's poem "When Lilacs Last in the Dooryard Bloom'd," in *The Waste Land* (Hands 107).

Whitman laces his elegy to Abraham Lincoln with a meditation on a hermit thrush singing in a swamp. In the fourth section of the poem, he introduces this narrative.

> In the swamp in secluded recesses,
> A shy and hidden bird is warbling a song.
>
> Solitary the thrush,
> The hermit withdrawn to himself, avoiding the settlements,
> Sings by himself a song.
>
> Song of the bleeding throat,
> Death's outlet song of life, (for well dear brother I know,
> If thou wast not granted to sing thou would'st surely die.) (Whitman 459-60)

Eliot alludes to Whitman's poem in the section "What the Thunder Said," when he makes a single reference:

> If there were the sound of water only
> Not the cicada
> And dry grass singing
> But sound of water over a rock
> Where the hermit-thrush sings in the pine trees
> Drip drop drip drop drop drop drop
> But there was no water (*The Waste Land* 5 353-9)

Eliot sets up a counter point to Whitman's narrative. He changes the setting from a swamp to a desert and then he reduces the narrative to no more than a mirage.

In the fourteenth section of "When Lilacs Last in the Dooryard Bloom'd," Whitman continued with the hermit thrush narrative in which he introduces two characters interacting with the speaker of the poem:

> Then with the knowledge of death as walking one side of me,
> And the thought of death close-walking the other side of me,
> And I in the middle as with companions, and as holding the hands of companions,
> I fled forth to the hiding receiving night that talks not,
> Down to the shores of the water, the path by the swamp in the dimness,
> To the solemn shadowy cedars and ghostly pines so still.
>
> And the singer so shy to the rest receiv'd me,
> The gray-brown bird I know receiv'd us comrades three,
> And he sang the carol of death, and a verse for him I love.
>
> From deep secluded recesses,
> From the fragrant cedars and the ghostly pines so still,
> Came the carol of the bird. (Whitman 464)

Eliot picks up the three comrades in Whitman with three walkers in *The Waste Land*:

> Who is the third who walks always beside you?
> When I count, there are only you and I together
> But when I look ahead up the white road
> There is always another one walking beside you
> Gliding wrapt in a brown mantle, hooded
> I do not know whether man or woman (*The Waste Land* 5 360-5)

Eliot is alluding to a moment in Whitman's poetry in which he makes reference to trees and of course, the animal that dwells in them. In many ways Whitman is establishing a sacred image through the fact that "When Lilacs Last in the Dooryard Bloom'd" is an elegy. An elegy, by its definition, involves establishing a sacred element to someone who has recently died. *The New Princeton Encyclopedia of Poetry and Poetics* identifies an elegy as a poem "usually formal or ceremonious in tone and diction" (Brogan et al., 322).

This is where Eliot breaks from Whitman and must reject him as an influence despite overt references in *The Waste Land*. Whitman is using poetry as a text for reconstructing the sacred, which is alien to Eliot.

In his essay, "'Mature Poets Steal': Eliot's Allusive Practice," James Longenbach follows Eliot's treatment of Whitman. Longenbach points to the fact that Eliot needed to reject Whitman's poetics, which clashed with his own. Whitman was a large influence on Eliot during his early years as a poet, and Longenbach credits the more recent literary scholars for recognizing Whitman's influence:

> For years Eliot was read through the lens of his own ideas about tradition, so that in the 1970's, when later readers began to stress the fact that Eliot's poems did allude to the writers he publicly spurned (especially Tennyson and Whitman), the received Eliot began to seem contradictory or even underhand. The song of the hermit thrush in the final movement of *The Waste Land* clearly alludes to Whitman's "When Lilac's Last in the Dooryard Bloom'd," but Eliot's notes send us to Chapman's *Handbook of Birds of Eastern North America* – almost as if to suggest that his birdsong is "natural" and untainted by literary allusion. […] Whitman and Tennyson were crucial, Eliot knew, to his personal life as a poet; but they could not be part of his public mission to alter the terms of his literary cultures. (Longenbach 179-80)

Longenbach observes that Whitman's influence on Eliot couldn't be acknowledged by Eliot even at the time he was making references to Whitman in his poetry. Eliot wrote *The Waste Land* in 1922; he published *The Sacred Wood*, a collection of essays, in 1920. Longenbach states "[w]hile he was composing the essays that went into *The Sacred Wood* (1920) , Eliot depended on Whitman and Tennyson in his poetry but, for political reasons, could not acknowledge his debts in his essays" (Longenbach 185).

Another politically fragile subject Eliot brings up in the section where he references Whitman's poetry in *The Waste Land* is bisexuality. After Eliot makes the reference to Whitman's hermit thrush, he refers to the character he changes into a Christ figure, as sexually androgynous. The speaker in *The Waste Land* states:

> There is always another one walking beside you
> Gliding wrapt in a brown mantle, hooded
> I do not know whether man or woman (*The Waste Land* 5 360-5)

Bisexuality is a controversial subject that Eliot alludes to multiple times in *The Waste Land*, and each time he alludes to the subject of bisexuality, he also alludes to poets who use the grotesque. In "The Fire Sermon" section of *The Waste Land*, Eliot makes reference to Tiresias and his representation as a bisexual in Greek and Roman myth. In *The Waste Land*, the speaker states:

> At the violet hour, when the eyes and back
> Turn upward from the desk, when the human engine waits
> Like a taxi throbbing waiting,
> I Tiresias, though blind, throbbing between two lives,
> Old man with wrinkled female breasts, can see
> At the violet hour, the evening hour that strives
> Homeward, and brings the sailor home from sea,

> The typist home at teatime, clears her breakfast, lights
> Her stove, and lays out food in tins. (*The Waste Land* 3 215-23)

The speaker not only is Tiresias, but clearly defines himself as being both man and woman. Eliot repeats this revelation in the "Notes on *The Waste Land*:"

> Tiresias, although a mere spectator and not indeed a "character," is yet the most important personage in the poem, uniting all the rest. Just as the one-eyed merchant, seller of currants, melts into the Phoenician Sailor, and the latter is not wholly distinct from Ferdinand Prince of Naples, so all the women are one woman, and the two sexes meet in Tiresias. What Tiresias *sees*, in fact, is the substance of the poem. (*The Waste Land* 53).

Eliot describes a constant state of metamorphosis when he discusses Tiresias. Tiresias is the final identity in his catalogue of human transformations. In doing so, Eliot makes Tiresias' bisexuality of primary importance in his notes. His notes continue to reinforce the importance of Tiresias' bisexuality when he gives reference to the story of Tiresias. He does not refer to *Oedipus Tyrannus* by Sophocles or Homer's *Odyssey* (Hands 100). He suggests Ovid. Making a reference in his notes to Homer or Sophocles would reinforce Tiresias' quality as a clairvoyant over his bisexuality. By choosing Ovid, Eliot is emphasizing how Tiresias' bisexuality brings about his insight. In the notes, Eliot states "[t]he whole passage from Ovid is of great anthropological interest" (*The Waste Land* 53). Following this statement, Eliot provides the audience with a quote in Latin of the section he perceives to be of interest.

His notes comes from the section of Ovid's *Metamorphosis* concerning Juno's punishment of Tiresias after he sides with Jove (Jupiter) over a question concerning which gender had more pleasure during sex. Arthur Golding's translation states:

> The twice-born Bacchus had a time to man's estate to come,
> They say that Jove, disposed to mirth, as he and Juno sat
> A-drinking nectar after meat, in sport and pleasant rate
> Did fall a-jesting with his wife and said, 'A greater pleasure
> In Venus' games ye women have than mean beyond all measure.'
> She answered, 'No.' To try the truth they both of them agree
> The wise Tiresias in this case indifferent judge to be,
> Who both the man and woman's joys by trial understood.
> For finding once two mighty snakes engendering in a wood,
> He strake them overthwart the backs; by means whereof, behold,
> (As strange a thing to be of truth as ever yet was told)
> He, being made a woman straight, seven winters lived so.
> The eighth he, finding them again, did say unto them tho,
> 'And if to strike ye have such power as for to turn their shape
> That are the givers of the stripe, before you hence escape
> One stripe now will I lend you more.' He strake them as beforn,
> And straight returned his former shape in which he first was born.
> Tiresias, therefore being ta'en to judge this jesting strife,
> Gave sentence on the side of Jove. The which the queen, his wife,
> Did take a great deal more to heart than needed and in spite,
> To wreak her teen upon her judge, bereaft him of his sight.
> But Jove (for to the gods it is unleeful to undo
> The things which other of the gods by any means have do)
> Did give him sight in things to come for loss of sight of eye
> And so his grievous punishment with honour did supply. (Ovid *The Third Book of Ovid's Metamorphoses* 398-422)

Unlike the narratives by Homer and Sophocles, Ovid's narrative focuses on how Tiresias acquired his clairvoyant ability through bisexuality. Jove (Jupiter) provides Tiresias with special insight in order to compensate for Juno striking him blind. Nevertheless, it is his bisexuality and his knowledge of both genders that place him in the situation. Eliot reinforces the importance of bisexuality in Tiresias' gift of prophecy when the

speaker of *The Waste Land* refers to himself as an "[o]ld man with wrinkled female breasts" (*The Waste Land* 3 219).

Why would bisexuality be of importance to Eliot? Bisexuality, as a subject, allows Eliot to approach the metamorphosis as a notion of marginalization. Bisexuality holds the qualities of metamorphosis because the bisexual can play two diametrically opposed roles: The gender roles of man and woman in a community. By being able to play two opposing roles, the bisexual is almost always marginalized in communities in Western culture. With the bisexual, Eliot can call on the power of metamorphosis while keeping it under control by calling it up through the marginalization by the community (the intellectual elite of the English speaking world) he speaks to. This way he can control the power of metamorphosis through the perception of his audience. He manipulates the power of his community's public opinion (a type of phantastikon) to control the powers of metamorphosis. Eliot does not wish to establish a new religion in Western culture. He wishes to pump new life back into the fading Christian order. The observer and the messenger in *The Waste Land* is a bisexual who holds the qualities of metamorphosis but is shunned by the community he speaks to. A community and its culture that marginalizes bisexuals could never revere the speaker of the poem as sacred or conveying the sacred.

As would be expected by the theme of the work, all of the grotesque images in *The Waste Land* reflect the idea of Bakhtin's Romantic grotesque. For example, the discussion in the bar between the two women about an abortion provides a moment of

the grotesque when one of the women describes the other through the reconstruction of the conversation. The description is of a woman without teeth.

> When Lil's husband got demobbed, I said –
> I didn't mince my words, I said to her myself,
> HURRY UP PLEASE ITS TIME
> Now Albert's coming back, make yourself a bit smart.
> He'll want to know what you done with that money he
> gave you
> To get yourself some teeth. He did, I was there.
> You have them all out, Lil, and get a nice set,
> He said, I swear, I can't bear to look at you.
> And no more can't I, I said, and think of poor Albert,
> He's been in the army four years, he wants a good time,
> And if you don't give it him, there's others will, I said.
> Oh is there, she said. Something o'that, I said.
> Then I'll know who to thank, she said, and give me a
> straight look.
> HURRY UP PLEASE ITS TIME
> If you don't like it you can get on with it, I said.
> Others can pick and choose if you can't.
> But if Albert makes off, it won't be for lack of telling.
> You ought to be ashamed, I said, to look so antique.
> (And her only thirty-one.)
> I can't help it, she said, pulling a long face,
> It's them pills I took, to bring it off, she said.
> (She had five already, and nearly died of young
> George.)
> The chemist said it would be all right, but I've never been
> the same. (*The Waste Land* 2 139-61)

Bakhtin explains that a mouth is a type of grotesque image. "The gaping mouth, the protruding eyes, sweat, trembling, suffocation, the swollen face – all these are typical symptoms of the grotesque life of the body" (Bakhtin 308). However, the missing teeth provide a facet of decay or age. The description of missing teeth alludes to the human skeleton that is Ruskin's example of the terrible grotesque. It is an image that terrifies

the audience because it contains only the image of death. What little connection the image has of rebirth is connected to a rebirth that only reinstates decay.

Unlike Eliot, H.D. felt a need to reconstruct religion for the industrialized world. She would not directly address bisexuality because she knew that community was marginalized by the larger Western culture it inhabited. Having a relationship with Bryher made H.D. a bisexual because she was also married to Richard Aldington and, at one point, had a sexual relationship with him. During her second series of sessions with Sigmund Freud, H.D. writes to Bryher providing her with the results from the analysis about her sexual orientation. H.D. was writing about her psychological analysis even as she was in her sessions with Freud. She speaks of a manuscript and her bisexuality in her letter to Bryher, dated November 24, 1934.

> [Freud] says, 'you had two things to hide, one that you were a girl, the other that you were a boy.' It appears I am that all-but extinct phenomina [sic.], the perfect bi- [bisexual]. Well, this is terribly exciting, but for the moment, PLEASE do not speak of my own MSS. [manuscript], for it seems the conflict consists partly that what I write commits me – to one sex, or the other, I no longer HIDE. […] I am not, except in certain hours of writing and in certain hours of FORGETTING writing, ever free. Let me write, then let me FORGET my writing. (Bryher 497-8)

The anxiety H.D. feels about revealing her sexual orientation threatens her role or persona as poet, because, as Pound states, the poet must always protect himself from his

audience (Pound, "Psychology and Troubadours" 200). Exposing her sexual orientation would not only incite her audience to marginalize her as a poet, it might incite fierce animosity against her at a time when she was living in a location that made her vulnerable.

Her husband, Richard Aldington, was notorious for slamming homosexuality and bisexuality. In another letter to Bryher, H.D. discusses how Aldington directly attacks homosexuals in his publicity. H.D. writes, "Jennifer C [Jessie Capper, Aldington's ex-lover] (that hen-woman) sends me cuttings too, and I post on yours to her. She also goes off the deep end, why? she [sic.] asks, has he got all this publicity. It does seem funny. I suppose its [sic.] his 'Hero' gesture and slamming homos and talking about 'normal' love" (Bryher 111). Aldington's position toward homosexuality and bisexuality and its celebration in the press seem to reflect the sexual prejudices at the time.

H.D. and Bryher wrote about bisexuality many times as H.D. was taking analysis from Freud. Along with the subject of bisexuality, they often discussed the possibility of blackmail because H.D. was married at the time to Aldington. According to Susan Stanford Friedman, H.D. received citizenship from Great Britain when she married Aldington in 1913. Because she accepted British citizenship, she lost her American citizenship and didn't reclaim it until 1958 (Bryher 278). Because her British citizenship depended on her marriage to Aldington, she could not divorce him without relinquishing it and becoming a person without a state. As Hitler began to take control in Germany, the idea of non-citizenship for H.D. scared Bryher. In a letter to H.D. Bryher states "[a]bout Cuth. [Richard Aldington]. Divorce anywhere but in England would mean I

fear that you would lose your English passport and that would be quite terrible in case anything happened. I really don't think it matters just at present but if a crisis settles we had better dig up a good lawyer […]. But I advise waiting distinctly at the moment" (Bryher 278). The letter was dated May 15, 1933.

The fear of blackmail from Aldington surfaced four years later when he and H.D. were seeking a divorce. Friedman brings up this fact when she provides analysis of the letters between H.D. and Bryher during H.D.'s interaction with Freud. Friedman suspects that seeds of Aldington's blackmail against H.D. were occurring even while H.D. was seeking psychoanalysis from Freud. Friedman even connects H.D.'s concerns about being susceptible to blackmail with her sexual orientation. Friedman states:

> [w]hen Aldington left Brigit Patmore in 1937, went off with her daughter-in-law Netta, and asked H.D. for a divorce, she writes again of the terror she had felt for herself and Perdita [her daughter]. In a typescript presumably prepared for her lawyer, H.D. writes, "I left Richard because he terrorized me in regard to my child and my own position. His actual words were: 'you know, of course that you are to register the child as Vane's. If you do otherwise, it is perjury and five years penal servitude'" (Beinecke, H.D. Divorce Papers). During the divorce proceedings in the spring of 1938, fears of blackmail returned with Aldington's request for money to cover the legal fees. […] These stories of blackmail, […] sex, and pregnancy wove into the issue of her bisexuality in her discussions with Freud. He connected them with her drive to write and the paralysis

> of that drive caused by various fears, including fear of exposure. (Bryher 467)

Bisexuality became an important theme in H.D.'s psychological analysis with Freud, especially concerning the fear of being exposed to the public as a bisexual. Her fear of being exposed as a bisexual through her poetry created an anxiety for her when she wrote. Many of H.D.'s poems carry the idea of bisexuality. Friedman even includes an example in her analysis. Friedman cites H.D.'s poem, "The Master," as a moment in her poetry when she directly addresses how Freud allowed her to cope with her sexual orientation:

> I had two loves separate;
> God who loves all mountains,
> alone knew why
> and understood
> and told the old man
> to explain
>
> the impossible,
>
> which he did.
>
> […]
>
> for a woman
> breathes fire and is cold,
> a woman sheds snow from ankles
> and is warm (*H.D.* 453-4)

H.D. wrote "The Master" shortly after her analysis with Freud. The poem credits Freud with allowing H.D.'s bisexuality to reveal itself in her work. Friedman provides her own interpretation of how H.D.'s psychoanalysis with Freud identified H.D.'s anxiety over

her sexual orientation. Friedman states "[w]hat he seems to have done in their sessions is give her his blessing for her bisexuality, telling her that she could reunite split selves and heal a divided soul" (Bryher 468).

One of the last collections of poems H.D. published before she developed her first writer's block was *Hymen*, published in 1921. The poem "Demeter," reveals bisexuality while leading to the image of a tree.

Demeter, the goddess of agriculture, is the sister of Zeus and Poseidon. She has a child with Zeus named Persephone. Zeus gives Persephone in marriage to Hades, god of the underworld and of the dead. When Demeter discovers the marriage she brings a permanent winter upon the land. In order to pacify Demeter, Zeus strikes a deal with Hades to allow Persephone to return from the underworld for half of the year. For this half of the year when her daughter is with her, Demeter allows crops to grow (James 36).

In H.D.'s poem entitled "Demeter," the speaker provides a detailed description of a female body. In the first section the speaker states, "[a]h they have wrought me heavy / and great of limb- / she is slender of waist, / slight of breast, made of many fashions; / they have set *her* small feet / on many a plinth" (*H.D.* 111). The speaker of the poem has a decidedly gendered construct. At the end of the first section of the poem, she identifies her gender: "[d]o I sit in the market-place- / do I smile, does a noble brow / bend like the brow of Zeus- / am I a spouse, his or any, / am I a woman, or goddess or queen, / to be met by a god with a smile- and left" (*H.D.* 112). The speaker identifies herself as Demeter, yearning for her daughter.

However, the voice of Demeter has an erotic tone when describing the physical interaction with Persephone. When she mentions Persephone, it is in relation to her marriage as a lover of death: the lover of Hades. The speaker states "*What of her- / mistress of Death*" (*H.D.* 114)? After that question, the speaker provides an intimate description of holding Persephone: "[f]orm of a golden wreath / were my hands that girt her head, / fingers that strove to meet, / and met where the whisps escaped / from the fillet, of tenderest gold, / small circlet and slim / were my fingers then" (*H.D.* 114). The intimacy of the description of touching nearly reaches the point of eroticism.

After this intimate description of touching a female body, the speaker brings forth the image of trees. Unlike the usual description of trees, which is to incite metamorphosis and establish the sacred, the speaker describes the destruction of trees: "[n]ow [my fingers] are wrought of iron / to wrest from earth / secrets; strong to protect, / strong to keep back the winter / when winter tracks too soon / blanch the forest: / strong to break dead things, / the young tree, drained of sap, / the old tree, ready to drop, / to lift from the rotting bed / of leaves, the old / crumbling pine tree stock" (*H.D.* 114). The speaker describes her role as that of protector. She is strong enough to hold back the winter. It is the winter that kills and breaks the trees. However, the speaker provides detailed imagery of the destruction of trees, not of holding back the winter. The speaker is preoccupied with the blanching of the forest. This preoccupation goes against the idea of establishing the sacred through the image of the tree because the imagery is about killing the tree.

Something in the intimate description of caressing a woman's body created a response in H.D. that demanded an antithetical image to the sacred. Her description of caressing a woman's body becomes taboo and instead of rejuvenation and transformation through the image of the tree, the poem creates an image of paralysis and death. Not long after she writes the poem she suffers her first major writing block. In her introduction to her edition of letters between H.D. and Bryher, Friedman describes how H.D. perceived her own writing block.

> [a]t forty-six, [H.D.] had won prizes, published her *Collected Poems,* appeared alongside her companions in the overthrow of Victorian and Edwardian mores and poetics, and carved out a distinctive voice in poetry, prose, essay, and translation amidst the clamor of manifesto modernism. […] But H.D.'s success at forty-six was also her undoing. She felt she'd reached a vanishing point of sterility in her writing. The river of inspiration was clogged with the flotsam and jetsam of postwar angst and paralysis in the face of the violence to come. It was a borderline existence that she and a drifting generation led – not the narrow borderline of clinical diagnosis, but life on the edge, life with spiritual and emotional moorings shattered by the aftershocks of a brutal war. An asbestos curtain dropped between life before and life after The War, she said. Her shelves were full of unfinished manuscripts, above all the War Novel that she wrote, took apart, reassembled, but never seemed to finish. It's Penelope's web I'm weaving, she said – woven, unwoven, and

> rewoven in a repetitive cycle of endless displacements and disguises that concealed and revealed the catastrophes of a generation through the repetitive stories of a wandering few. […] By 1933, she was hardly writing at all. (Bryher xv-xvi)

The concealment became more powerful than the idea of her writing. H.D.'s fear of revealing her sexual orientation stifled her creativity because her desires are what fueled her creativity. The pressure of a culture seemingly collapsing on itself allowed for more revelation of individual desire. Unfortunately, that culture's prejudices remained intact and demanded concealment from the individual. H.D.'s revelations about her sexual orientation left her vulnerable to torment from her audience. It wasn't until Freud allowed H.D to unify her identity through her sessions with him that H.D. was once more able to write productively.

H.D. continued to communicate with Pound, the original advocate of her writing, when she was seeking analysis from Freud in 1933. She defends Freud from Pound's apparent distaste for psychological analysis and his anti-Semitic observations:

> [t]here are scrufflings of sorts all the time, rather a bore, especially as my sole reason for being here is Sigmund Freud and his circle, he is of course of the house of Israel and the seed of David. I am working with him if he can continue with me. I have been interested in psycho-analysis for some time now, but did not think of taking the actual plunge till this chance came. Freud does not take many people, and prefers "artists" so I got in,

> with the thin edge of the wedge. […] I adore Freud who is a great artist, but as he is just on 77, I feel every hour with him rather too precious. However … I expect you will have some sarcasm to fling at me, and I will quite understand it, dear Ezra. But I'm serious this time …
>
> I spoke of you the other day in connection with the American scene. Freud has seen much of your work in one of the London (?) weeklies. (Bryher 144)

H.D. signs the letter "Dryad" which was Pound's pet name for H.D. during their courtship and engagement from 1905 to 1908 (Bryher 144).

In this letter, H.D. fumbles back and forth from defending Freud to appealing to Pound's more gentle demeanor. She brings up the fact that Freud is Jewish and then appeals to Pound's love of the arts by referring to Freud as an artist. Her representation of Freud as a great artist sends H.D. to prepare herself for "some sarcasm" (Bryher 144) from Pound for making that suggestion. However, she curtails the attack by reinforcing her sincerity about the idea and then reinforces her observation by stating that Freud has been exposed to many of Pound's own works. She finally signs the letter with his intimate name for her: Dryad.

Dryad, coincidentally, is a mythological term for a nymph that inhabits a tree. She appeals to Pound through her use of his pet name for her. The name reflects the tree image and she uses it with this letter for a reason. Her correspondence is requesting a transformation of perspective from Pound concerning an intolerant position. She wishes

to protect herself from the torment of her audience and she uses the tree image to protect herself.

Does H.D. believe that Pound is decisively anti-Semitic? In a letter to Viola Jordan, written a little less than a year later, H.D. reveals that she openly discusses the subject with Pound. In the letter to Viola, H.D. writes "There is such a deep frustration somewhere in Ezra, and these things corrode as one gets older" (Bryher 376). In another letter to Jordan written on May 1, 1941, H.D. states, "Funny about Ezra. […] He always said something vile against Jews or existing political institutions when he wrote me" (Bryher 376).

After a long hiatus from corresponding with Pound, H.D. sent a letter to him, dated March 5, 1937, that explains the reason why she took time to respond to his letter to her. "I didn't write as you had your finance ideas, and I couldn't cope with them. Sorry" (Bryher 376). In all her references to Pound's opinion of Judaism, H.D. leaves the conversation open. Although preparing herself for attack, as she does when she discusses Freud with Pound, H.D. always discusses the subject with Pound.

The question then becomes one of whether his diatribes against Judaism are more connected to his economic concepts or are they more established in racism.

Pound's *The Pisan Cantos* provides the best answer for that question. Pound wrote *The Pisan Cantos* while he was being held in the military detention camp in Pisa for his radio broadcasts from Rome. Critics of Pound often cite the radio broadcasts as proof of his racism and the American government was holding Pound for treason against the American government during World War II. During this period of confinement,

Pound manages to write one of the few works of American literature by a Caucasian that possesses multiple heros of color. In "Canto LXXIV," which appears in the middle of *The Pisan Cantos*, Pound provides two racial groups of exemplars that are not Caucasian. These exemplars provide a focus while Pound is in his cage in Pisa.

"Canto LXXIV" demonstrates Pound's reverence for the Confucian classics: "deification of emperors / but a snotty barbarian ignorant of T'ang history need not deceive one" (*The Pisan Cantos* LXXIV 31-3). These lines refer to the fact that in order for a scholar to pass the *chin shih*, the examination used to fill the official posts of the T'ang government, he would have to know the Confucian classics (including *The Book of Songs (Odes), The Book of History*, and *The Spring and Autumn Annals*) (McMullen 23). Pound places the T'ang Dynasty in opposition to barbarian qualities because the T'ang Dynasty constructs its government around the Confucian doctrine.

When Pound refers directly to the Confucian Classics, usually he refers to a specific time that involves the emperors Yao, Yu and specifically Shun. In "Canto Seventy-Four" Pound states, "beginning of wonders / the paraclete that was present in Yao, the precision / in Shun the compassionate / in Yu the guider of waters" (*The Pisan Cantos* LXXIV 142-5). *The Book of History* (or *Documents*) that Confucius edited provides detailed information in the legendary context of these emperors. According to *The Book of History*, Yao was an emperor who won the hearts of his people. Nevertheless, near the end of his reign, great floods began to occur along the Yellow and Yangtze Rivers. His empire began disintegrating. At this point he felt a need to share his burden of leadership with someone. After looking throughout his kingdom he came

across Shun. Shun, a descendant of Emperor Zhuanxu (an important figure in Pound's interpretation of the works of Confucius), possessed the ability to choose places that could not flood and were relatively safe to live. Because of this ability, Shun had many followers. Yao chose Shun as his co-emperor. Observing the flooding situation, Shun decided to devise a way to bring the people together in order to create a unified work force that could solve the problem of the flooding along the Yellow, the Yangtze, and their major tributaries. He created five major types of ceremonies that would be held in all the cities and hamlets throughout the year. Everyone had a part to play in the ceremony and each was judged by their peers on how well they performed their duty. According to Kuo-Cheng Wu, "it was through these ceremonies that Shun attempted to instruct the people in the technique of organization as well as in the sense of discipline" (*The Chinese Heritage* 81). Yu, the emperor who succeeded Shun, came up with the idea of a series of levies that re-distributed the water from the rivers. Yu built the levies under Shun's reign because of Shun's organization and instruction of self-discipline to the populace of his empire. Shun mobilized the populace.

This interpretation of the three emperors' reigns comes from Kuo-Cheng Wu's *The Chinese Heritage*, which derives its information on the emperors from *The Book of History*, compiled by Confucius.

Kuo-Cheng Wu observes that Confucian doctrine permeates the telling of the story. In *Ancient Chinese Political Theories* Wu states "[a]s it is Confucius himself who edited *The Book of History*, it is therefore not strange that he should endorse the theory

of exemplary kingship" (*Ancient Chinese Political Theories* 261). Yao, Shun and Yu clearly provide the best example of exemplary kingship for Confucius.

Immediately after mentioning the three Chinese Kings, Pound turns to another group of exemplars. The three men he venerates are with him in the military prison at Pisa. Pound describes the camp by the four watchtowers that are placed at each corner of the compound. He then mentions three young soldiers in action around his cage where he is held captive. The poem states "4 giants at the 4 corners / three young men at the door / and they digged a ditch round about me / lest the damp gnaw thru my bones" (*The Pisan Cantos* LXXIV 146-9). As the poem acknowledges the virtues of the three Chinese kings, the three young men also exemplify precision and compassion through the guiding of waters. He compares Shun and "Yu the guider of waters" (*The Pisan Cantos* LXXIV 145) to "three young men at the door" (*The Pisan Cantos* LXXIV 147) who dug ditches around his cell to prevent water from seeping in on him as he wrote *The Pisan Cantos*. He acknowledges the compassion that they display through their work; he notes their charity.

Concerning Pound, scholars of modern literature fall into two groups. Either they dismiss him as being superficial or fascist with an inadequate mastery of scholarship or they venerate Pound, usually without explaining the veneration. As a translator, Pound placed a great deal of thought in the texts he wrote about how to represent classics from other cultures. What piques his critics is that he tried to tie the texts with the current moment in which he was writing. In connecting Chinese classics with the current moment, Pound was acknowledging the worth of other cultures to our

own, rejecting an all too common attitude in Western scholarship that appears imperialistic.

Compassion appears in other parts of *The Pisan Cantos* as well. Also in "Canto LXXIV," the speaker describes a character who builds the speaker a table so he could have a place to write his poems. "Mr. Edwards superb green and brown / in ward No 4 a jacent benignity, / […]: 'doan you tell no one / I made you that table' / […] / and the greatest is charity" (*The Pisan Cantos* LXXIV 317-22). According to Richard Sieburth who edited the 2003 New Directions edition of *The Pisan Cantos*, Mr. Edwards is Henry Hudson Edwards. Edwards made the table from a packing box so that Pound could have a place to write. To reinforce the compassion and associate the deed with the sacred, Pound follows Mr. Edwards' statement with a reference to the words of St. Paul.

The speaker of "Canto LXXIV" associates another African-American with the sacred of Christianity. The speaker describes the execution of Louis Till. "Till was hung yesterday / for murder and rape and trimmings […] / plus mythology, thought he was Zeus ram or another one / […] / a man on whom the sun has gone down / […] / and tovarish blessed without aim / wept in the rainditch at evening" (*The Pisan Cantos* LXXIV 171-3,178,184-5). According to Sieburth, "tovarish" is Russian for comrade.

Sieburth provides information on the identity of Louis Till in his notes for *The Pisan Cantos*. Louis Till was "an African-American trainee at the DTC executed on July 2, 1945, here mythologically associated with Zeus's ram, whose golden fleece Jason and the Argonauts hunted in the kingdom of Colchis. Till was the father of Emmet Till,

whose cold-blooded murder at age fourteen by two white men in Mississippi in 1955 sparked the Civil Rights Movement of the South" (*The Pisan Cantos* "Notes" 122).

The speaker of "Canto LXXIV" returns to the image of Louis Till's execution when he describes Till's body on the gallows. After references to Western economics and the Western intellectual attack against studying classics, the speaker returns to the image of Till's body: "black that die in captivity / night green of his pupil, as grape flesh and sea wave / undying luminous and translucent / Est consummatum, Ite" (*The Pisan Cantos* LXXIV 242-5). According to Sieburth, the final line in Latin is the final words of the mass that is derived from Christ's last words on the cross: "It is finished, Go" (*The Pisan Cantos* "Notes" 123). The speaker of the poem constantly associates the body of Louis Till with the Sacred, in both mythology and in Christian symbols.

The speaker of "Canto LXXIV" associates both Edwards and Till with the sacred. Associating two African-Americans with the sacred would place serious suspicion on the fact that his diatribes in the Rome radio broadcasts were based on a type of formulaic racism. However in *The Cantos*, Pound is providing a speaker that is camouflaging himself from his audience in myth, as well as rhyme and meter. This camouflage becomes necessary when his audience may not accept a hero from a minority, and Pound always considered the American public to be his audience.

It was in the Rome radio broadcast where Pound most clearly identified his intended audience. In *The Trial of Ezra Pound: A Documented Account of the Treason Case by the Defendant's Lawyer*, Julien Cornell describes the beginning statement of

every broadcast and how Pound would affect his vernacular following the statement. Cornell observes:

> At the opening of each broadcast, an announcer made the following statement[.] "The Italian radio acting in accordance with the Fascist policy of intellectual freedom and free expression of opinion by those who are qualified to hold it, following the tradition of Italian hospitality, has offered Dr. Ezra Pound the use of the microphone twice a week. It is understood that he will not be asked to say anything whatsoever that goes against his conscience, or anything incompatible with his duties as a citizen of the United States of America." Then I heard the voice of Ezra Pound, speaking in the folksy drawl of a plainsman from the Western United States. This was not Pound's usual manner of speech, but was affected by him for the purpose of the broadcasts. With his keen ear for language, Pound was a wonderful mimic, able to imitate to perfection the sort of speech which he probably assumed would appeal to the average listener. (Cornell 1)

Cornell identifies Pound's intended audience as Americans. In the broadcasts, Pound affects a manner of speech in order to attract his intended audience.

Cornell also provides several transcripts of the radio broadcasts. In these broadcasts, Pound uses rhetoric that he associates with his American audience. Of course Pound uses derogatory terms against Jews, such as the term, "kike" (Cornell 140).

Pound also blames Judaism for decisions made by Roosevelt's administration. However, Pound doesn't limit himself to derogatory statements against Jews. In a broadcast about a speech in Toledo by Sumner Welles, Pound states "Mr. Welles' foreign auditors will think there is a nigger in Mr. Welles' woodshed" (Cornell 143). Pound is not limiting his offensive language to marginalize one group or ethnicity. Pound uses offensive language in his broadcasts to appeal to his audience. It is a question of rhetoric. Pound sees a racist community he wishes to appeal to. Therefore, he uses derogatory language to appeal to that community.

One of the problems with the Rome radio broadcasts is that Pound has taken the persona of the poet. By appealing to his audience with that audience's rhetoric, he exposes himself to persecution from that audience. Pound breaks one of the important rules of a poet that he, himself, observes in "Psychology and the Troubadours." He leaves himself vulnerable to his audience's persecution because he reflects that audience's failings. Unfortunately, Pound's exposure to his audience's persecution also reveals why that audience can never metamorphose into something new. Racism and bigotry prevent transformation because both types of prejudice fear the transition into something different from their current state.

In "Canto LXXXI" of *The Pisan Cantos*, Pound has the speaker continuously repeating the phrase "Pull down thy vanity" (*The Pisan Cantos* LXXXI 98-9). At one point the speaker of the poem states "[p]ull down thy vanity / How mean thy hates / Fostered in falsity, / Pull down thy vanity, / Rathe to destroy, niggard in charity, / Pull down thy vanity, / I say pull down" (*The Pisan Cantos* LXXXI 99). Pound is appealing

to the transformation of his audience. He appeals in desperation. He may reach some of his audience because he cloaks himself and makes himself safe in the poetic format.

The modernist poets attempted to use their poetry to transform their culture into a community adaptable to its environment. They picked up on the suggestions from Baudelaire, Goethe and Whitman acknowledging the techniques of the grotesque to initiate metamorphosis. The poets who worked in the community on American soil, particularly William Carlos Williams, rejected transformation through the use of the sacred because the sacred in America was tainted with prejudice and stagnation. Of the expatriate poets, Eliot only wanted to re-establish the old religion: in his case, Anglicanism. Pound and H.D. wished to set up a new religion, conducive to the transforming environment of the industrialized landscape. However, any association with the sacred required all of them to leave the community because of the community's racism and bigotry.

But why does the grotesque and tree imagery, in particular, appear so often in the group's poetry? Of all the grotesque images, tree imagery, the transformation of a human into a tree, best provides the answer. It is a transformation back into the natural state. In other words, it is the human being's reconnection with his or her environment.

How immediately was the concept of metamorphosis connected to tree imagery for the group? All the poets used the grotesque. However, not all used tree imagery and those that used tree imagery were not always using it to pursue the sacred. For example, Williams uses tree imagery without any need to pursue the sacred. The use of the imagery goes beyond the idea of the sacred. Its use can be explained in the need for

understanding between people. This is done through words and imagery. In "Die Gotter Griechenlands," Johann Friedrich von Schiller writes "Metamorphosis into a tree. A fall, into the state of nature. The spirit, the human essence, hides, buried in the natural object; 'projected.' Great Pan is dead. Ovid's *Metamorphosis*, the death of the gods, and the birth of poetry" (Brown 15). Through metamorphosis, words can bring us back into our environment.

The answer lies in the relationship at the heart of modernism: the relationship between H.D. and Ezra Pound.

In *The Pisan Cantos*, Pound returns to a memory of H.D. and he presents her, once again, as a dryad, his pet name for her when they were engaged in Philadelphia and mixes the memory with his conviction against the cruelty of confinement and institutionalized murder. "Canto LXXXIII" states:

> [Dryad[28]], your eyes are like clouds
>
> Nor can who has passed a month in the death cells
> believe in capital punishment
> No man who has passed a month in the death cells
> believes in cages for beasts
>
> [Dryad], your eyes are like the clouds over Taishan
> When some of the rain has fallen
> and half remains yet to fall
>
> The roots go down to the river's edge
> and the hidden city moves upward
> white ivory under the bark
>
> With clouds over Taishan-Chocorua
> when the blackberry ripens
> and now the new moon faces Taishan
> one must count by the dawn star

Dryad, thy peace is like water
There is September sun on the pools (*The Pisan Cantos* LXXXIII 108)

Pound's memory of H.D. becomes a meditation on peace when he is in the cages at Disciplinary Training Center at Pisa.

H.D. provides a detailed description of when Pound first referred to her as "Dryad," when they were both young. Appropriately enough, they were both in a maple tree in her parents' garden outside of Philadelphia. The description she supplies not only provides comparison to the Daphne and Apollo myth, it also brings in a description of the environment of Philadelphia as it was transforming into an urban landscape. In *End of Torment: A memoir of Ezra Pound,* H.D writes:

> There was a crow's nest that my younger brother had built – bench boards and a sort of platform. The house is hidden by the great branches. There is an occasional cart or carriage from the highway or turnpike, beyond the hedge. At half-hour intervals, a tram or trolley jolts past. He must not miss the last "car" and the train to Wynecote, on the Main Line. "There is another trolley in a half hour," I say, preparing to slide out of the crow's nest.
>
> "No, Dryad," he says. He snatches me back. We sway with the wind. There is no wind. We sway with the stars. They are not far.
>
> We slide, slip, fly down through the branches, leap together to the ground. "No," I say, breaking from his arms, "No," drawing back from

> his kisses. "I'll run ahead and stop the trolley, no-quick, get your things-books-whatever you left in the hall." "I'll get them next time," he says. "Run," I say, "run. He just catches the trolley, swaying dangerously, barely stopping, only half stopping. Now, I must face them in the house.
>
> "He was late again." My father was winding the clock. My mother said, "Where were you? I was calling. Didn't you hear me? Where is Ezra Pound?" I said, "O-he's gone." "Books? Hat?" "He'll get them next time." Why had I ever come down out of that tree? (12)

H.D. offers tender words, not necessarily to Pound, but about Pound to her audience made up of predominantly Anglo-American readers. She offers words of true forgiveness out into a triangle. The words of forgiveness are for Pound, but also for herself and her audience who reads the token of regret.

It's about vanity. The grotesque cannot influence an audience until its audience drops all pretension. Pretension deals directly with identity in the sense that identity comes from one's own subjective construct of self. This subjective element must make that subjective identity real for others. Therefore, the identity that the self holds must be made objective in order to stabilize an understanding of the self. However, this determination to forge an identity for oneself prevents the transformation of identity. Self-determination, so highly regarded in American culture, becomes the most obstinate block to the Anglo-American public allowing the effects of the grotesque to work within its psyche. The public rejects the grotesque for fear that it may lose its station in the community that each worked so hard to achieve. When identity is threatened,

community is threatened. If the audience allows for a transformation to occur with the identity of everyone in the community, then each must relinquish his or her claim on social position.

H.D. offers her audience a moment of reflection from the fear of losing or transforming identity. It is a fear made more clearly when she enters the house of her parents. She left the tree to remain the child. Daphne wishes not to lose her virginity, so she metamorphoses into a completely different physical identity. H.D. retains her own identity in her own story. However, the retention of that identity comes with regret. She experienced a moment of potential change and she blanched from it. In recollecting the moment, she seeks to absolve herself of shunning the need to transform into something new and it is a part of her story we all can identify with. In recalling a moment of regret, a running away from love, she offers us all absolution from vanity.

NOTES

CHAPTER II

[1] The focus of Virginia Swain's analysis in *Grotesque Figures: Baudelaire, Rousseau, and the Aesthetics of Modernity* primarily concerns Baudelaire's reception and treatment of Rousseau as an icon in nineteenth century France. Nevertheless I wish to use her analysis of how Baudelaire interprets the grotesque within the construction of language.
[2] Ferdinand de Saussure was a Swiss professor who pioneered the theoretic approach to the study of linguistics. (Saussure xi)
[3] Quilligan, Maureen. *The Language of Allegory*. Ithaca, NY: Cornell UP, 1979. 26.
[4] *The New Age* was a journal published in London by A. R. Orage, as a vehicle for dissident socialists.
[5] In *The Pound Era*, Hugh Kenner describes Fenollosa's approach to Chinese ideographs in both of these documents. The description of this approach can be found on pages 226 through 229 in Kenner's text.
[6] T. E. Hulme was an English writer and poet credited by many to help lay the foundations of the Imagist movement in the early twentieth century.
[7] Ezra Pound edited *The Chinese Written Character as a Medium for Poetry* and is considered to be the author of many of its sections in the final published form.
[8] Henri Gaudier-Brzeska was a French sculptor credited with helping begin the Vorticist movement. Pound credited Gaudier-Brzeska with providing the influence of the movement on the plastic arts. Gaudier-Brzeska died in battle during World War I.
[9] Anna Balakian is a professor of French and comparative literature at New York University. She provides the information about Symbolism in *New Princeton Encyclopedia of Poetry and Poetics.*
[10] F. S. Flint was considered one of the founding members of the Imagist movement. According to George Bornstein, Pound was a ghost writer for F. S. Flint for an essay on the movement that is credited to Flint.

CHAPTER III

[11] T. E. Hulme died during battle in World War I.
[12] Carroll F. Terrell is a professor of Comparative Literature at the University of Maine at Orono He is the editor of two journals, *Paideuma* and *Sagetrieb*. He has also published a companion to Pound's *The Cantos* that provides detailed explication for the poem.
[13] In *Healing Fiction*, James Hillman confirms this point.
Hillman, James. *Healing Fiction*. Barrytown, NY: Station Hill P, 1983.
[14] In order to avoid the simplification that this statement may imply, there were many other variables that influenced both Ezra Pound's and William Carlos Williams' political positions in the 1930's and 1940's, from Pound's understanding of the economic

influences that lead to war to the death of Williams' son in World War II. I do not wish to suggest that any single variable was the actual reason for their political positions.
[15] In his attacks on the expatriates, Williams is not attacking European influence of American culture, rather he is questioning the basis of the expatriates' poetics. Williams poetics focuses on the place where the imagery occurs in the poem. He sees the poetry as a product of its location.
[16] I return to Baudelaire because Baudelaire plays an important role in establishing how setting, particularly urban setting is handled in modern poetry. He is one of the first poets to acknowledge how the urban setting is always in flux in an industrialized environment.
[17] Edward Said was a cultural critic who is credited as writing one of the foundation texts for postcolonial theory entitled *Orientalism*, which was published in 1978. (Macey 338)

CHAPTER IV

[18] Colin Jones has Written several text on the history of France and is a professor of history at the University of Warwick. *Paris: The Biography of a City* has won the Enid McLeod Literary Prize. Although Walter Benjamin has covered the same historical material in *The Writer of Modern Life* that I have gleaned from Jones' text, I used Jones as a reference because Jones focuses on the city as an object.
[19] Williams' hometown of Paterson, NJ is located on a sharp bend of the Passaic River. Prior to the bend is a series of waterfalls that made Paterson an attractive location for industries that use water power.
[20] "Cat" is the pet name that H.D. uses for herself in her conversations with Bryher and Kenneth Macpherson. H.D. is occasionally referred to as "Kat." Bryher takes on the name "Fido," and Kenneth Machperson takes on the name "Rover."

CHAPTER V

[21] *Joyless Street* is a silent film by German director G. W. Pabst. It was one of the first films starring Greta Garbo.
[22] Pound's poem "The Tree" from his collection *Personae* also encapsulates the argument of identity and the tree with the Greek myths of Daphne and Apollo, as well as Baucis and Philemon.
[23] The Golding Translation refers to Zeus or Jupiter as Jove.
[24] The Princess dream that H.D. refers to is the dream about Moses being found in the reeds as a baby.
[25] H.D. refers to Freud as "the Professor" in many of the letters to Bryher.

[26] Peneus is a river god who is an ancestor of the Centaurs as well as several human mortals. Daphne was one of his daughters and the only one to refuse Apollo's advances. (James 88-9)
[27] I do not wish to involve Carl Jung's theories on archetypes in this section of my analysis. I feel Jung's work would create a digression in my argument, as well as deter from Pound's original understanding of the phantastikon.
[28] Dryad was Ezra Pound's personal name for H.D. A dryad is a wood nymph in Greek myth.

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