

A Comparison of H. D. and Marianne Moore's poetry in the 1910s and 1920s

A Thesis Presented for
The Master of Arts
Degree
The University of Tennessee, Knoxville

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May 2012

Abstract

Although both H. D. and Marianne Moore created distinctive voices, we cannot ignore their close relationship with poetic modernism. These two poets had common characteristics which were fit for the ideas of modernism, such as exact descriptions, clear images, concision, objectivity, and repression of personal emotions. H. D.'s poems were regarded as an ideal model of Imagism, and Moore generally tried to follow the style although her poems contained her own unique features. Their choice of the modernistic hard style caused them to face complicated situations because of their gender. Both poets had affinities with Romantic aesthetics such as excessive effusion of emotions and indulgence in soft beauty, but they discarded these qualities which tended to be despised as feminine by many male modernists.

From the end of the period of Imagism these two female began to write less condensed poems and to express tremendous energy which breaks from the confines of compact poetry of Imagism. Their adoption of more effusive and loose style was related to the restoration of the elements which had been discarded as feminine. H. D. frequently employed female characters' voice to express women's emotion, and foregrounded the decadent beauty which many male modernist poets decided to discard because it appeared feminine. Moore presented women's point of view of patriarchy in her longest poem, "Marriage." She also presented decadent beauty, and described beauty of flowers which are commonly assumed to be feminine.

These two poets' images of literally hard objects like crystal and ice reflect their belief in the modernistic tight and condensed style. Even after the period of Imagism, these poets emphasized "crystalline" images. The "crystalline" objects in H. D.'s poems suggest that her claim that her poems contain fiery passion under the cold and hard surface. Moore's "crystalline" image of "an octopus of ice" is different from H. D.'s images in that Moore's volcano like an octopus is pliable and slippery as well as hard and static. This quality of the octopus suggests that Moore apparently accepts the modernistic hard style but at the same time she explores her own style flexibly.

A List of Keywords

H. D., Marianne Moore, modernism, Imagism, femininity, “crystalline” poetry

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A List of Keywords

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I. Introduction

H. D. and Marianne Moore create two of the most distinctive voices in modern poetry. Indeed it is not easy to confuse them with their contemporaries. Yet it is impossible to come to full understanding of their work without awareness of its origins in the turbulent years of the early twentieth century. Like other writers of the period, they struggled to depart from late Romanticism and attempted to find alternative to that poetic idiom.

H. D.'s autobiographical fiction, such as "Asphodel," suggests that she was absorbed in the late Romantics during her apprenticeship in poetry. Cassandra Laity writes that H. D. and Pound "read Swinburne almost obsessively in the early years of their brief engagement" ("H. D.'s Romantic Landscape" 10). As for Moore, Charles Molesworth mentions that she described herself as under Swinburne's influence when she was at Bryn Mawr College (82). Her early short stories with "isolated artistic characters" (69) and picturesque beauty of details, which she wrote when she was at college, borrow their themes and subjects from late Romantic literary styles and one of her teachers remarked of her published stories that "they reminded her of Rossetti" (Molesworth 38).

Although both H. D. and Moore were influenced by late Romantics in this way, when they emerged in the public literary scene in the 1910s, their poems showed qualities quite distinct from those of late Romantic poetry. The aesthetes in the late nineteenth century "placed art outside all moral and even social considerations: art was the product of subjective experience and made for the artist's delight alone" (Beasley 22). Modernists tried to displace the aesthetes by distancing themselves from their self-indulgent subjectivity and rejecting this quality as emotional excess. For example, in 1912 Ezra Pound characterized the nineteenth century "a rather blurry, messy sort of a period, a rather sentimentalistic, mannerish sort of a period" (11) and predicted that twentieth-century poetry would "move against poppy-cock, it will be harder and saner...austere, direct, free from emotional slither" ("A Retrospect" 12). H. D. and

Moore's attitudes toward poetry in the 1910s basically agreed with Pound's characterizations.

H. D. was more intimately involved with the movement of new poetry. After H. D. went to London in 1911, she frequently met with Pound, Richard Aldington, and F. S. Flint to talk about modern poetry. They studied the work of contemporary French poets, and H. D., Pound and Aldington went to Paris, which was "ablaze with groups of poets issuing manifestoes and promulgating 'rules' for the revitalization of modern poetry" (Pondrom 86). H. D. and Pound also attended the lectures by T. E. Hulme, who thought the new poetry should be "dry," "hard" and "classical" ("Romanticism and Classicism" 66). Pound invented the word "Imagiste," when H. D. presented her poems to Pound in 1912 in the British Museum tea room and he said "this is poetry" (*End to Torment* 18), and found that she had composed an ideal example of new poetry which he had aimed at and had not succeeded in composing himself. Indeed, one could argue that H. D. was the poet who fulfilled the Imagist doctrines more satisfactorily than any other poet.

Marianne Moore was not a central member of the Imagist movement, and her early life in Carlisle, Pennsylvania was somewhat isolated from other modernists. In this environment she had a definite will to become a professional poet and eagerly studied what was happening in the literary world. In the early 1910s Moore borrowed avant-garde little magazines such as *The Egoist* and *Blast* from her friends and libraries and exposed herself to the world of modernist aesthetics. She was reading Pound by 1911 and T. S. Eliot by 1914. When Moore managed to see a copy of *Blast* in 1915, she was "excited about its brash energy" (Molesworth 109) and wrote a poem titled "Ezra Pound" which concludes with the phrase "Bless Blast!" Molesworth explains that "[d]uring the middle 1910s, poetry for the average American reader was still a matter of lovely descriptions of 'soft' moods and a recital of approved moral axioms" (99). Moore knew her friend Laura Benét's poems, and found them full of "moral smugness" and "sentimentality" (Molesworth 101) were accepted by magazines that rejected Moore's poems, but Moore did not write poetry which the "average American reader" was willing to accept.

Moore first appeared in a literary magazine other than the magazine at her college in 1915 when three of her poems were accepted by *The Egoist*, in which Imagist poems were published. Aldington edited an issue of *The Egoist* called a “Special Imagist Number” in May 1915 and included Moore’s poems, and this prompted an English paper to call her an Imagist, although later Imagist anthologies edited by Any Lowell did not contain her poems. Even if Moore said she was not “be able to be called an ‘imagist’” (qtd. in Stapleton 10) many years later, the ideas of Imagism must have helped her to develop and establish her style. Moore encountered early modernists’ aesthetics such as Imagism just as her poems were being repeatedly rejected by American literary magazines. As she sought for her own style, it is reasonable to suppose that these aesthetics offered her some direction. When she heard her friend William Benét, who published traditional poems in major magazines, would advise her “not to let [herself] be influenced too much by the Imagists,” she wrote, “I’m sorry to disappoint him but it is not possible to meet his views on the subject” (*Letters* 98). This comment suggests a significant role that Imagism seemed to play for Moore’s early poetry. Moore chose to distance herself from traditional poetry and was inclined to absorb the poetics of Imagism and maybe Vorticism.

The poetics of Imagism, which played significant roles in shaping H. D. and Moore’s early poetry, is made explicit in the “three principles” which Pound, H. D. and Aldington “agreed upon”:

1. Direct treatment of the “thing” whether subjective or objective.
2. To use absolutely no word that did not contribute to the presentation.
3. As regarding rhythm: to compose in sequence of the musical phrase not in sequence of a metronome. (Pound, *Make It New* 335)

These principles suggest an exact and clear-cut description or presentation of an image, conciseness and concentration of language, and free verse with irregular meters. Since Imagism puts emphasis on the “treatment of the ‘thing,’ Jones claims, it tends to exclude “reflection on human experience,” “vagueness of abstractions” and “striving for the spiritual”

(31). This doctrine is an objection to the excessive emotional representation and mellow musicality which Imagists thought that the nineteenth-century poetry tended to possess and is a suggestion of an attempt to get a firm grasp on words and objects. The stress on economy in poetry in the second rule suggests the Imagist poets' keen consciousness of the danger of the emotional effusions of the late nineteenth-century poems, which obstruct and obscure the direct relationship between words and objects. The expression of emotion should be highly concentrated and represented by objective things. Pound emphasizes objectivity in his letter to Harriet Monroe in 1915: "Objectivity and again objectivity" (qtd. in Jones 141). Accordingly, Imagists tried to prevent what Pound calls "emotional slither" by means of objectivity. The rhythm mentioned in the third principle is also related to the firm grasp of words. In his letter to Harriet Monroe, Pound mentions rhythm: "Rhythm MUST have meaning. It can't be merely a careless dash off, with no grip and no real hold to the words and sense" (qtd. in Jones 141). Natan Zach explains the rhythm Imagism aimed at: "it [the rhythm] avoids symmetrical, isochronic meters, which are branded soft, monotonous and soporific, and instead traces in its rhythms the 'rough' (i.e. irregular) contours of 'things'" (238). The rhythm of poetry is also a means to grip each word firmly, which the "mannerish" conventions of poetry have lost.

This desire for the firm grip of words and the objects may be called "a doctrine of *hardness*" as Natan Zach suggests. Zach points out, "Imagism is perhaps best viewed as a doctrine of *hardness*, the commonest, widest-ranging concept in the movement's vocabulary" (238). He continues, even on "a naïve level, the Imagist's 'hardness' may simply express his preferences in the selection of materials—thus, hard stone or hard bones as against mellow notes of music, soft hues, soft perfumes or the softness of silk, all of which had enthralled the alternately melancholy and hedonistic spirit of the Nineties" (238). Zach explains that this hardness can be applied to Imagists' preference for concise language without "ornamental frills," concrete objectivity which avoids sentimental effusion, "an accurate account of [the] subjects" which "approximates the scientist's 'hard' methods, his hard observation of detailed

fact” and avoidance of regular and monotonous meters (238). Zach adds that even “the concentration on the image may be interpreted in terms of the desire for a resistant hardness” (238).

Both H. D. and Moore sympathized with and carried out the avoidance of “emotional slither” through objectivity at least until a certain time. Pound explains H. D.’s poetry in his letter to Harriet Monroe in 1912: “Objective—no slither; direct—no excessive use of adjectives, no metaphors that won’t permit examination. It’s straight talk, straight as the Greek!” (qtd. in Jones 17). H. D.’s early poems have concision, objectivity, restraint of emotion and directness, which were also main features of Imagism. As for Moore, her clear-cut descriptions of things and avoidance of fixed meters also resemble Imagism. Moore seems to have sympathized with Imagists’ rejection of Romantic self-indulgence and their objectified presentation of personal emotion, because from her early years one of her central concerns as an artist was to avoid egocentrism.

Yet, this objection to Romantic self-indulgence and emotional effusions seemed to have a different meaning to female poets like H. D. and Moore than they did to male modernists. The tight grasp of words and things, as in Imagism, was associated with masculinity, while the soft and loose effusions and absorption in beauty of Romantic inclinations were identified with femininity. Cassandra Laity points out that these male modernists charged Romanticism with “sentimentalism,... escapism, lack of discipline, emotionalism, self-indulgence, [and] confessionalism” (“H. D. and A.C. Swinburne” 220), and connected these qualities with femininity. Laity argues that “theorizers of modernism such as T. E. Hulme, Eliot, Pound, and [W. B.] Yeats socially constructed the Romantic past as a pernicious form of ‘women’s writing’” (220). The following remark of Hulme clearly indicates the association between the self-indulgence of late Romanticism and femininity:

The carcass is dead and all the flies are upon it. Imitative poetry springs up like weeds, and women whimper and whine of you and I alas, and roses, roses, roses, all

the way. It [Romanticism] becomes the expression of sentimentality rather than of virile thought. ("A Lecture on Modern Poetry" 51)

The modernists' association of Romantic effusion and soft beauty with women's writing arose from the situation in which female poets' sentimental poetry was extremely popular in the nineteenth century and continued to be dominant well into the twentieth century. Cristanne Miller explains that "[t]he authority of the poetess resembled that of the romantic poet in its self-absorption" (14) though the self in the poetess's work is "private and personal" while the self in male Romantic poets tends to be "transcendent and universal" (14). Miller states that women's "sentimental verse was seen to incorporate the excess and self-indulgence of romanticism" (14), in spite of the fact that Romanticism also had strong aspects of masculinity. For this reason women's "sentimental poetry was a primary target of modernist revisionary aesthetics, far more than the romantic verse of, for example, Wordsworth, Keats, or Shelley" (Miller 14). Miller suggests that "because of the disgust with which masculine modernist poets and critics viewed sentimentalism several early twentieth-century women...turned decisively away from modes of feminine writing" (15). Moore's words about women poets imply her agreement with the judgment that women's sentimental writing is not genuine poetry: "I know they did say I was the best woman poet in this country, but you see...that means nothing, just nothing at all, because here in America not more than two, or perhaps three, women have ever even *tried* to write poetry" (qtd. in Miller 93). It is likely that H. D. and Moore were willing to adopt "hard" and "dry" poetics of Imagism in order to differentiate themselves from sentimental poets as well as from Romanticism and to be authorized as respectable poets in accord with male modernists' standards. These two female poets seem to have strived much harder than male poets to make their poems concise and hard because they needed to flee from the stereotypical figure of a sentimental poetess whom male modernist poets and critics greatly despised. Friedman points out that Virginia Woolf's explanation of the terse language of a woman writer called Mary Carmichael can be applied to H. D.'s use of crisp language. Woolf

writes, “This terseness, this short-windedness, might mean that she was afraid of something; afraid of being called ‘sentimental’ perhaps; or she remembered that women’s writing has been called flowery and so provides a superfluity of thorns” (*A Room of One’s Own* 85). Moore’s language is not always as terse as H. D.’s, but the hardness of Moore’s descriptions may reflect the anxiety about “being called ‘sentimental’” in Woolf’s words. Jeanne Kammer explains the modernist style in Emily Dickinson, Moore and H. D. in a little different way. She argues that their “linguistic compression” (153) arises from the pressures of silence, namely, “habits of privacy, camouflage, and indirection” (156). In H. D.’s case her autobiographical fiction tells us her annoyance at being treated as the muse of male poets, not as a poet in her own right. This annoyance also may have prompted her to erase conventional forms of femininity from her poetry. Thus by erasing their feminine identity from their poetry, these two poets tried to be authorized as legitimate modern poets.

The complicated positions as female poets can be found in these two poets’ representations of beauty in relation to femininity. While the hard poetics of Imagism denies conventional feminine elements, they themselves were women, and therefore they had to redefine femininity in relation to a modernist poetics presented as essentially masculine. Their unconventional representations of beauty suggest their resistance to being treated as the beautiful objects of male artists and their commitment to the new poetics. Thus, H. D.’s early poems about seaside flowers suggest her attempt to deny conventional feminine beauty. Her flowers are deprived of soft and luxurious beauty which has been connected with femininity, and instead they are attributed to austere and harsh beauty. Moore, however, often uses brightly colored images which can be regarded as beautiful, but the beauty of her dry reptiles and hard sea creatures is more peculiar than H. D.’s seaside flowers. Moore avoids soft beauty even more thoroughly than H. D.

In this thesis I will treat these relations between the poetics of Imagism and the work of two female modernist poets, H. D. and Marianne Moore. Both poets were almost at the same

age and began their poetic career in the same period when Imagism emerged. Both were exposed to the inclination to “hard” and “dry” poetry which tried to repel conventional femininity and encountered dilemmas about being both women and poets. I will examine these poets’ works in their early careers, namely, in the period of Imagism and will suggest how they adopted and negotiated with the hard poetics of Imagism, in order to survive as poets.

Although generally they adapted to the poetics of Imagism (or what they thought it was) and tried to erase or restrain the expression of their feminine identities and emotions from their poems, their reactions to it also have differences which suggest each poet’s characteristics. Then I will demonstrate the poets’ changes after the period of Imagism. In this period each distanced herself from the ideas of Imagism to some degree and attempted to establish her own style while continuing to be influenced by its poetics. The degrees of their expressions are different, but each develops a distinctive gendered identity and poetic approaches to emotion.

H. D. in her early years was often considered to be the perfect Imagist, and her “perfection” was described as static, frozen, and sculptural, and labeled “crystalline.” This reputation resulted in part from her concise and direct language and objective descriptions, but it also reflected her use of literally hard materials such as rocks and metal. As mentioned before, Zach says that the selection of hard materials is a “naïve” sign of the “doctrine of *hardness*,” but for

H. D., the presentation of hard materials does not seem to be insignificant. Such hard and static materials seem to function as plain symbols of H. D.’s rejection of a soft, sentimental, and supposedly feminine style of poetry. H. D.’s pressing need to suppress conventionally feminine elements may have intensified the degree of hardness in her imagery to the extent of extreme stasis. Although Pound began to state that the image should be “active rather than static and fixed” (Zach 236) when he got involved with Vorticism in 1914, the Imagist poems including Pound’s appeared like precisely captured verbal pictures partly because they used the word “image” to express their major motto. This aspect of Imagism as a pictorial description

may have helped to create reviewers' opinion that the perfect Imagist should have a static quality. H. D. herself seems to have shared this view that Imagism is a visual presentation. She wrote to Norman Holmes Pearson, "I feel that the early poems were written to be seen painted or chizzled" (qtd. in *Penelope's Web* 53). This understanding of Imagist poetry as a static picture was shared by reviewers and H. D. herself. It seems to have accelerated her tendency to use hard and sculptural images and thereby to suppress femininity.

However, H. D. began to feel that the "crystalline" label which gave her fame of the perfect Imagist was suffocating. Even in her early poems in *Sea Garden* H. D. sometimes presents violent impetus to destroy static situations. We can also find Decadent eroticism under the "crystalline" surface. In 1915, Harold Monroe called Imagist poetry "petty" (79) by citing H. D.'s "Oread" as its typical example. Monroe's comment reflects the way in which people's appraisal of H. D. as the perfect Imagist began to imply that her poetry was limited and small. H. D. may have also felt the limitation of the Imagism's exclusion of "reflection on human experience." In the poems after *Sea Garden* H. D. partly abandons the "crystalline" poetics. First, she employs female speakers' narratives which express strong emotions. In these narratives H. D. restores female voices which are erased in her earlier Imagistic objective poems. The female voices enable H. D. to reflect her personal feelings in her life more directly than before. Her images are used to express the female speaker's interiority, and so the images are different from the thorough impersonality of those in her earlier poems. Secondly, in the poems after *Sea Garden* H. D. adopts luxurious and sensuous beauty openly in order to express the female characters' passion. Indulgence in sensuous beauty which late Romantic poets often describe tended to be disdained as escapist and effeminate by male modernist poets. In H. D.'s early poems luxurious beauty is not overt and so they do not appear to violate the principle of male modernists. In contrast, her poems after *Sea Garden* obviously embrace this kind of beauty unlike male modernists' poetry which expresses a complicated distaste of them, and suggest her sense of closeness to the Decadent Romantics. Thirdly, together with these

changes, her language became less condensed and terse.

On the other hand, H. D. does not discard all the methods she has established in the period of Imagism. She sometimes inserts short expressions among the lengthy descriptions and monologues and creates intense effects. Her descriptions of imagery are generally less condensed than before, but the impressive use of imagery seems to be the one which has developed in her earlier poems. In this way H. D. creates her own ways of expression by mixing effusion with concision. In addition, H. D. recurrently uses white images which remind one of her early reputation of “crystalline” qualities. In the descriptions of the “crystalline” images such as ice and snow, H. D. emphasizes the fiery passion and steely strength which underlie the clear surface of the white objects. This suggests her insistence on the strength of her emotions which create and sustain her “crystalline” poetry and her response to reviewers’ opinion that her poetry is frigid and frail. Critics such as Harriet Tarlo and Diana Collecott suggest that H. D.’s white images imply powerful homoerotic passions. H. D. revised her “crystalline” images and changed them into things which might reflect emotional content less restrained than that called for by Imagism.

These changes seem to suggest that H. D. abandoned the idea that she should suppress femininity in her poetry. Her flowers after *Sea Garden*, which are used to present strong feminine characters, have luxurious beauty and powerfulness which are different from the meagerness of the sea rose. This increased emphasis on femininity in H. D.’s poems seems to have been caused by her personal experiences. After her husband Aldington’s affairs with other women, H. D. separated from him. H. D.’s female friend and would-be lover Bryher supported her when she had “a state of both physical and mental collapse” (Friedman, *Psyches Reborn* 27). Melvin E. Lyon explains that after the rupture of her marriage H. D. “would never again invest so much of herself in a male-female relationship” and “the center of her emotional life would be her daughter and Bryher” (14). Lyon adds that due to this emotional change the center of H. D.’s writing shifted from the masculine principle to the feminine principle.

In many of Moore's early poems her descriptions are objective, precise and condensed just like the ideal of Imagism, though most of the time her sentences and expressions are not so brisk and direct as the early H. D.'s. Moore's unique line breaks based on the number of syllables in one sense coincide with the Imagists' idea that the rhythm of verse should not be based on traditional meters. The geometrical typography of her syllabic stanza suggests mathematical accuracy which appears to hold the words firmly and to keep them from "slithering" away. In this sense Moore's typography may satisfy modernists' desire to grip the words exactly. If Zach is right in saying that "an accurate account of [the] subjects" like "the scientist's 'hard' methods" is a feature of Imagism, we can say that Moore's poems have this quality in one sense. Above all, Moore's remarkable erasure of her own personality and emotions echoes the objectivity of Imagism. Some of her very early poems are epigrammatic and so they are different from the poems of Imagists which are based on the presentation of images and avoid abstract ideas, yet they possess thorough impersonality. What seems to be Moore's emotion is represented indirectly through sharp and detached irony. Her choices of long and metaphysical words make us feel intellect rather than personal emotions. Moore insists that emotion produces poetry, but she avoids expressing it directly. Moore seems to be acutely conscious that emotional excess is not appropriate because she repeatedly maintains that "restraint" is valuable. The male modernists' distaste of emotional effusions and their insistence on "dry" and "hard" poetry may have served to intensify Moore's avoidance of direct expressions of her own feminine personality and emotions. Like H. D. Moore sometimes seems to exaggerate the need of dry hardness excessively. Moore's frequent use of quotations also serves to conceal her own personal voice. Just as her early book was titled *Observations*, characteristics of Moore's poetry appear to be impersonal objectivity and dry accuracy which are the opposite of mellow emotions and soft beauty. However, in fact her sentences tend to sound smooth and flat like prose and her syllabic stanzas themselves function to attach equal weight to every syllable whether it is stressed or unstressed. Therefore, her language contains

an essentially distinct quality from Imagists' attempt to grip words by means of metric rhythm created by terse language. In addition, in spite of her repressed and impersonal tone, careful readings illuminate her ideas including those about women's situation in society.

Moore's change which began around at 1918 is more subtle than H. D.'s. Instead of shorter sharp epigrammatic poems, Moore's poems began to contain long descriptions of details, in which it seems as if her purpose is presenting many words rather than informing some message. These descriptions are different from the condensed way of descriptions the rule of Imagism suggests. The visual forms of her stanzas became less sharp than before. Moore's abandonment of syllabic stanzas and adoption of free verse instead between 1920 and 1925 is another sign of her change. Her sentences in this period become much longer and their syntax is sometimes elusive and ambiguous because of many modifiers and clauses. Moore seems to destroy the direct and clear relationships between words and objects which male modernists aim at. The diffuseness of this lengthy and complicated language appears to be intensified visually because of the discard of the stanza form. When she divides the sentences into short lines which constitute geometrical patterns, they appear concise and orderly. However, without the regular (if not in a conventional sense) syllabic patterns her language seems to "slither" or deviate from the definite order of the poem. By abandoning the syllabic patterns, Moore seems to remove her visual device of restraining effusions and to make the smooth and supple stream of her language explicit. Although those effusions are not overtly emotional, they seem to suggest her strong creative force which tries to flee from the hard-looking form which Moore herself has imposed on her poetry. Moore's language is not soft and sentimental, but its careful gracefulness is not suitable to call dry hardness. Moore has developed her own unique elegance while she adopts some of the modernists' ideas. Another notable thing of this period is that Moore presents a female voice in her longest poem called "Marriage," unlike her other poems in which female voices are never directly presented. Moore's female character in the poem does not express a strong passion which we see in H. D.'s female narratives, but Moore's

character Eve frankly expresses her views about men's behaviors.

Moore's visual images reflect her complicated reactions to the "hard" and "dry" poetry which modernists value. Like H. D., Moore frequently describes "crystalline" objects such as gems. The hardness of these images suggests that she tries to avoid soft and tender poetry. The most striking example which presents Moore's "crystalline" imagery is her second longest poem, "An Octopus," which compares a snowy mountain to "an octopus of ice." This poem contains overwhelming color descriptions such as "dots of cyclamen-red and maroon" (4), "ghostly pallor changing / to the green metallic tinge of an anemone-starred pool" (12-13) and "vermilion and onyx and manganese-blue interior expensiveness" (18). Moore seems to know the sensuousness which colors could convey as H. D. knows it, but the former poet refrains from presenting the quality too explicitly. This "octopus of ice" has fire in it like H. D.'s "crystalline" white images, because the mountain is a volcano. Therefore, we can think that Moore suggests that under the apparently cold and hard surface her poetry contains strong emotions like H. D. The difference of Moore's "crystalline" image from H. D.'s is that Moore's mountain is pliable and slippery as well as hard like "glass that will bend." It can be soft because it is an octopus in the first place. This image seems to reflect Moore's response to modernists' preference for hardness. It suggests that she apparently accepts the idea of "hard" and "dry" poetry but at the same time she attempts to compose her poetry as flexibly as she likes and to go stealthily beyond the confines of the poetics.

II. The Renouncement of Femininity in H. D.'s *Sea Garden*

In H. D.'s *Sea Garden* (1916), as the title suggests, various flowers by the seaside appear and they indicate her dilemma as a woman poet and a modernist. H. D. was faced with a problem which traditionally many female poets and writers had encountered. Her poems about flowers suggest that she attempted to refuse a position as a muse for male poets and to become a poet in her own right. In addition, she was confronted with a problem proper to modernism whose ideas were highly charged with gender biases. The dominant idea of modernism is that romantic inclinations towards softness and luxury should be dismissed because they are effeminate. Therefore, H. D. tried to exclude femininity from her poetry while she wrote about flowers which have been traditionally associated with femininity. For the purpose of departing from conventional femininity she tried to write "hard," "dry" and clear-cut poetry which contained no personal connotations, and she deprived her flowers of luxurious beauty. H. D.'s early poetry made up of concise and clear-cut descriptions was considered to have a static and sculptural quality which was labeled "crystalline." H. D. used the sculptural quality to dismiss her femininity, though later she began to feel that the "crystalline" label confined her to static forms which lacked energy.

In the poems in *Sea Garden* we see H. D.'s rebellious attitudes toward commonly assumed feminine beauty. The flowers in her sea garden are not beautiful in an ordinary sense. For example, "Sea Rose," the first poem of the book, describes a rose which lacks soft and luxurious beauty which a rose is usually supposed to possess. In the first stanza, the speaker denies richness a rose should have in close succession to the extent that it seems almost doubtful that the poor sea rose is actually a rose. The use of direct and concise expressions corresponds with the "harsh" figure.

Rose, harsh rose,
marred and with stint of petals,

meagre flower, thin,
sparse of leaf,

more precious
than a wet rose
single on a stem— (1-7)

The praise of the sea rose in the second stanza sounds paradoxical after one stanza of harsh assertions of the meagerness of the flower. Here the gap between this extremely meager sea rose and the conventional assumption about a rose is effective, and thus H. D. criticizes ideal feminine beauty which has been often associated with a rose. Then from the end of the second stanza the speaker enumerates hardships the sea rose suffers one after another. From the expressions “marred” (2) and “Stunted” (9) we come to see that the poor figure of the sea rose is shaped by the severe environment by the seaside. The sea rose is described as being tossed about and harmed by waves and the wind incessantly.

you are caught in the drift.

Stunted, with small leaf,
you are flung on the sand,
you are lifted
in the crisp sand
that drives in the wind. (8-13)

The repetition of the phrases which begin with “you are...” reminds us of the movement of the wave and emphasize the ceaseless sufferings of the flower.

The last stanza again maintains the value of the sea rose.

Can the spice-rose
drip such acrid fragrance

hardened in a leaf? (14-16)

This sentence appears to repeat the content of the second stanza, but the image of “acrid fragrance” impresses us with its unusual quality. Its “acrid fragrance” is sharply contrasted with the sweet and pleasing smell a usual garden rose should have. In this way the speaker concludes this poem not with an explanation but with a sharp image that informs the peculiar quality of the rose in a condensed way. It is also notable that while “the spice-rose” “drip[s]” its fragrance, that of the sea rose is “hardened in a leaf.” H. D. contrasts her sea rose’s hard and clear-cut image with the fluid and soft attraction of the usual rose. The concluding question consists of one relatively short and simply-structured sentence as compared with the rather long and loosely-structured sentences in the former part of the poem. This conciseness of the last sentence intensifies the sharp and harsh image of the sea rose.

The sea flowers in the book *Sea Garden* are harmed and distorted by the harsh environment of the seaside. The sufferings of the flower in “Sea Lily” are much more severe than those of the sea rose and compared to the cuts caused by a sharp edged tool. The flower is “slashed and torn” (2) and “shattered / in the wind” (6-7). Almost all the second and third stanzas are about the damages the flower suffers.

Myrtle-bark
 is flecked from you,
 scales are dashed
 from your stem,
 sand cuts your petal,
 furrows it with hard edge,
 like flint
 on a bright stone.

Yet though the whole wind

slash at your bark,
 you are lifted up,
 aye—though it hiss
 to cover you with froth. (8-20)

What is interesting about the flowers in *Sea Garden* is that most of the time the flowers do not die completely even after the violent attacks on them. In the final stanza of “Sea Lily” the lily is “lifted up” and saved in spite of the violent wind. The phrase “you are lifted up” is placed between two “though...” phrases which refer to the harshness of the weather, and therefore we are informed how much the flower is surrounded by incessant attacks and how unexpected the survival of the flower is. Considering that the flower survives the hard sand’s “cutting” and “furrowing” “like flint,” we see that the lily actually has a surprising stoutness. The comparison of the lily to “a bright stone” seems to prove its strength. In “Sea Rose,” the rose has survived though it is “marred” and “stunted” by the sea and has become “meagre” and “thin.” In “Night” the night does not destroy the rose completely at once and the flower has some time left to continue to live without petals just like the “meagre” flower in “Sea Rose.”

O night,
 you take the petals
 of the roses in your hand,
 but leave the stark core
 of the rose
 to perish on the branch. (15-20)

Rather than viewing the difficulties of the flowers as negative things, H. D. seems to value them as offering special attractions to the flowers. The harsh environment such as the waves and the sea wind create the unusual “acrid fragrance” of the rose. The sea lily which is “slashed and torn” is “doubly rich” (3) and like a “bright stone.” In “Sea Poppies” the sea poppy is “[b]eautiful, wide-spread, / fire upon leaf” (13-14) and has a more “fragrant” (16) leaf

than those in usual meadows though it “has caught root” (8) in barren lands such as pebbles, drift and shells. The white sea-violet is “fragile” (“Sea Violet” 4) and its “grasp is frail / on the edge of the sand-hill” (14-15). It is less great than blue violets on the hill, but it has special beauty: it “catch[es] the light— / frost, a star edges with its fire” (16-17). The sea iris has a scent like “camphor” (10) and absorbs blue and gold from a seashell, the sand and “rivets of gold” (19) though its petal “is broken” (5).

The denial of conventional beauty of flowers and the descriptions of incessant difficulties in *Sea Garden* are considered to be connected with H. D.’s dilemma about being both a woman and a poet, which critics such as Susan Stanford Friedman and Rachel Blau DuPlessis point out. H. D.’s autobiographical novel *HER* suggests that she felt annoyed that she was treated as a muse but not as a poet by Ezra Pound. The heroine Her (short for Hermioni) thinks that Pound’s persona, George, wants her as his “decorative” object like female figures painted by “Great Painters”: “He wanted Her, but he wanted a Her that he called decorative” (230). Later in her life, in her memoir of Pound, H. D. writes his similar words to her, “You are a Poem, though your poem’s naught” (*End to Torment* 12). Friedman explains the situation, “As his wife, she would be *his* poem, no longer a poet in her own right” (*Psyche Reborn* 41). H. D.’s heroine Her fears that George erases her identity: “kisses of George smudged out her geometric thought...smudged out. I am smudged out” (100). Sex with George is also described as suffocating and threatening: Her feels as if the “ceiling came down” “like some horrible torture thing out of Poe’s tales” and “[w]alls were coming close to suffocate, to crush her” (231). Her also mentions that George has “torn [her] chiffon sleeve thing horribly” (231). The next descriptions suggest that Her survives the danger of the crush of the self: “A twist, a turn. Men are not strong. Women are stronger. I am stronger. I turn and twist out of those iron arms because if he had held me, I would have been crushed by iron. Iron is in walls” (232). This passage shows Her’s resolute will not to abandon her own self even though someone tries to blot out her identity. For fear that George will “smudge out” her identity, the heroine Her decides

not to marry him. As for H. D.'s husband Richard Aldington, DuPlessis argues that he attempted to "seal her as his ideal" and confine her in "the status of muse, embodiment of an ideal to which others aspire, a role sacred to poetry as a social institution" (8). DuPlessis cites Aldington's letter to H. D., "Remember H. D. cannot afford to be anything less than perfection" (qtd. in DuPlessis, *H. D.* 8).

HER was written in the twenties, several years later than the poems in *Sea Garden*, but a comparison of it with these poems illuminates the problems H. D. encountered when she wrote them. George's "smudging out" and "crushing" Her's identity resemble the violent weather and the waves which beat and hurt the seaside flowers. Rather, the visual image of his tearing her chiffon sleeve may be more similar to the images of violence in *Sea Garden*. The flowers which struggle to survive the harsh environment seem to reflect H. D.'s own resolution to survive the danger of her identity's being erased and to produce her own poetic achievement. In addition, the peculiarity of H.D.'s flowers such as the "acrid fragrance" of the sea rose seems to suggest her awareness that a woman poet who is a subject of creative writing is a strange existence. Sandra Gilbert and Susan Gubar argue that female poets have been considered to be "profoundly 'unwomanly,' even freakish" in the Western tradition because "the lyric poem is in some sense the utterance of a strong and assertive 'I'" while "the novel allows...the self-effacing withdrawal society has traditionally fostered in woman" (xxii). When H. D. persists in describing these peculiar flowers, she must project on them her own identity as a poet which may seem "freakish." By choosing to depict these strange flowers instead of conventionally beautiful ones, H. D. gives up being a decorative object of male poets and decides to become a poet in her own right. Although the seaside flowers are not favorable in a conventional sense, they have unusual and precious attractions which at least the speaker values more than usual floral beauty. This positive evaluation of the peculiar quality of the flowers reflects H. D.'s pride in her own career as a poet. The speaker in *Sea Garden* seems to value the sufferings themselves because these sufferings strengthen the flowers and intensify their

peculiar attraction. Maybe H. D. wanted to believe her hardships as a female poet would strengthen her poetic talent. The significance of the position of “Sea Rose” at the beginning of the book *Sea Garden* must be great because the challenge against the beauty of a rose, the most frequent embodiment of female beauty, can be a symbol of the message of the whole book.

At the same time the use of the interrogative sentence informs subtle wavering of the speaker’s mind. When the speaker maintains the superiority of the sea rose to an ordinary garden rose, she / he uses an interrogative sentence: “Can the spice-rose / drip such acrid fragrance / hardened in a leaf?” This sentence sounds as if requesting the reader to admit the peculiar attraction of the sea rose. Also in “Sea Violet” and “Sea Poppies” the speakers use similar questions: “but who would change for these [greater blue violets] / who would change for these / one root of the white sort?” (10-12) in “Sea Violet” and “what meadow yields / so fragrant a leaf / as your bright leaf?” (15-17) in “Sea Poppies.” Surely they are rhetorical questions which imply the superiority of the seaside flowers, but they are different from determined assertions. In these questions we could suspect H. D.’s feeling swaying between conventional ideas about women and her own resolution to be a female poet.

In terms of H. D.’s style, the sea rose without much decoration resembles the poetry H. D. intends to create. Just as the sea rose does not have many petals, this poem refuses excessive adjectives and sweet musicality which beautify it. The expressions for the rose are simple and concise, and the lines do not have regular metric patterns because they are incised into small pieces. The last stanza describes the “acrid fragrance / hardened” by the harsh environment of the seaside. This condensed fragrance also corresponds with the condensed way of expression of this poem.

The characteristics of “Sea Rose” are fit for T. E. Hulme’s idea of modern poetry in “Romanticism and Classicism,” because he says that modern poetry should be “dry,” “hard” (66) and exact like classical verse and accuses damp emotions in Romantic or sentimental poetry. However, the relation between modernists’ ideas and female poets could be complicated.

Critics such as Eileen Gregory and Cassandra Laity argue that modernists employ “a gender-biased binary construct” (Laity, “H. D. and A. C. Swinburne” 220) in which they regard Romantic inclinations as feminine with much contempt, while modern verse should be masculine like classicism. In particular, they disdain the Decadent Romanticism of the nineties. They think of hardness, dryness and austerity of poetry as masculine, and softness, wetness and luxury as effeminate. Laity explains that modernists think that Romanticism should be dismissed because it is connected with “self-indulgent sentimentality” and “confessionalism” of women writers while masculine writings have “intellect, unity, objectivity and concreteness” (“H. D. and A. C. Swinburne” 221). Hulme’s accusation that Romanticism is corrupted by sentimentalism and becomes full of women’s “whimper and whine” (“A Lecture on Modern Poetry” 51) is a typical example of modernist’s association of sentimentalism with femininity. Male modernist poets were “absorbed by self-indulgent, erotic fantasy” “under the influence of Romanticism” (Laity, “H. D. and A. C. Swinburne” 223) in their young days, but they regarded their absorption in Romanticism in their early stages as childish, adolescent and effeminate. The poets thought that they should overcome the Romantic influence to become mature and virile modernists. H. D. conformed to these attitudes of male modernists toward femininity and created dry, hard and clear-cut poetry in order to separate herself from sentimentalized Romanticism.

We may say that H. D. needs to dissociate herself from sentimental women’s writing as well as Romanticism. Friedman explains that H. D. tries to flee “from the stereotype of the poetess, the sentimental versifier of soft love and sweet sighs...in order to establish [her] own poetic authority in the male-dominated world of letters” (*Penelope’s Web* 58). In order to clarify this situation, Friedman quotes Louis Untermeyer’s comments in 1921 on three women poets including H. D.: he approves H. D. because she is “not ...the manufacturers of traditional, politely feminine verse,” that is, “the sort of nature-poem that seems designed for a wall calendar or the type of love-lyric that appears to have been concocted in a candy-factory.”

(Untermeyer 133). Pound, who was close to H. D., also “deployed the diminutives *poetess* and *poetette* for those whom he considered ‘nonentities’ (Collcott, *Sapphic Modernism* 140).

Friedman states, “H. D.’s harsh flowers reflect a repudiation of sentimental language of flowers popularized by the Victorians, especially the widely known poet and illustrator Kate Greenaway, whose books *Under the Window*, *Language of Flowers*, and *Marigold Garden* were best-sellers” (*Penelope’s Web* 59), though ironically Kate Greenaway’s poem is the “first poem H. D. ever learned” (59). H. D. tried to separate her own femininity from her poetry in order to be authorized as a poet in her own right by her peer male modernists. Alfred Kreymborg’s comment suggests that H. D. succeeded in making her contemporaries think her poetry was not feminine: “Never the soft, the effeminate, is allowed to intrude, not even among the flowers” (350).

The episode of Pound’s correction of H. D.’s first Imagistic poem suggests that his inclination toward dry hardness of language may have urged her to write concise poetry. In her memoir of Pound H. D. writes: “‘But Dryad,’ ... ‘this is poetry.’ He slashed with a pencil. ‘Cut this out, shorten this line. “Hermes of the Ways” is a good title.’ ... and he scrawled ‘H. D. Imagiste’ at the bottom of the page” (*End to Torment* 18). The same episode H. D. told to Pearson puts more emphasis on Pound’s act of cutting: “He took the pages, set them on the table—then with his pencil (and she illustrated with her hands the dash of his pencil)—slash, slash, slash” (qtd. in Friedman, *Penelope’s Web* 37). Considering that H. D. uses the words “slash” and “cut,” which are used to express the violence toward the flowers such as the sea lily, it might be possible to think that H. D. felt hurt to see her poem “slashed.” Since Pound had been practically H. D.’s teacher of poetry for about ten years, his cutting her poems must have been a symbolic incident which exerted pressure on her to write terse poetry to be fit for his ideal of masculine modernism at that time.

In this way in the poems in *Sea Garden* H. D. follows the masculine principles of modern poetry. She tries to depart from conventional femininity in a double way: by using concise

descriptions and short lines without regular meter and by depriving her rose of luxurious beauty and nearly destroying the rose itself by means of the severe environment. Friedman argues that since “hard,” “dry” and condensed poetry aims to exclude personal matters including female emotion, this “impersonalism allowed an escape from femininity” for H. D. (*Penelope’s Web* 55). Friedman points out that the initials H. D. also suggested “the transcendence of gender itself, an ultimate impersonalism that creates an authorial identity beyond masculine and feminine, male and female” (*Penelope’s Web* 47). Friedman uses the following words by H. D. when her photo appeared in Louis Untermeyer’s *American Poetry Since 1900* (1923): “The initials, ‘H. D.’ has no identity attached; they could have been pure spirit. But with this I’m embodied!” (qtd. in *Penelope’s Web* 47). This reaction suggests H. D.’s inclination to hide her own feminine identity.

However, H. D. does not give up describing roses and other flowers which are often connected with feminine beauty, though those flowers are often harmed and meager. However hard she tries to remove femininity from her sea rose, the sea rose does not cease to be a rose, which embodies femininity. The choice of a flower garden as her subject reflects her indebtedness for traditional conception of femininity as well as her refusal of it. She abandons femininity in one way, but does not do so completely. When we observe H. D.’s descriptions about flowers, we can see the complicated struggles she was engaged in to be a poet and a woman.

Friedman points out that H. D.’s early poetry made up of concise and clear-cut descriptions have been often considered to have a static quality which is labeled “crystalline.” The label of “crystalline” poetry, which is fit for Hulme’s respect for hardness and dryness, has been used for suggesting how rightly her poems realize the idea of Imagism. The word “crystalline” involves the sculptural nature of her poetry, just as Untermeyer calls it “the sculptor’s power of transfixing a gesture” (134). The first part of “Garden” is one of the fittest examples that demonstrate the static and sculptural nature of her poetry.

I

You are clear
 O rose, cut in rock,
 hard as the descent of hail.

I could scrape the colour
 from the petals
 like spilt dye from a rock. (1-6)

The image of a “rose, cut in rock” exemplifies the sculptural quality of H. D.’s description satisfactorily. Her descriptions are quite short and simple, and grasp the clarity and hardness of the rose by comparing it to the “rock” and “hail.” We can say that this is truly a perfect example of “dry, “hard” and exact poetry that Hulme claims as an ideal of modern poetry. This also reminds us of the metaphor of “granite” that Ezra Pound uses to describe the ideal of new poetry in “Prolegomena” (12). The second stanza might be more amazing in terms of the hardness of the rose like the rock. The expression “scrap[ing] the color / from the petals” is made possible by the refusal of the softness and fragility which are considered to be intrinsic qualities of a rose. Here the static nature of the rose becomes more evident than in the first stanza. What is depicted here is a motionless rose similar to that of a sculpture or on a wall painting. Femininity which is often assumed to be connected with soft beauty is thus denied.

The third stanza suggests that the rose is so solid that the speaker needs as much power to break it as the power to break a tree.

If I could break you
 I could break a tree.

If I could stir
 I could break a tree—

I could break you. (7-11)

The third stanza tells about the extraordinary solidity of the rose, and apparently the last stanza looks similar to it because the same lines “I could break you” and “I could break a tree” are repeated. However, this solidity is connected with a static situation. “If I could stir” in the last stanza implies that somehow the speaker cannot stir. Gary Burnett regards it as “the negative solidity” (72). The scene is static, and the stasis dominates the speaker and restrains her / him from moving. Burnett suggests this negative solidity “carries over into the poem’s second section” (72).

II

O wind, rend open the heat,
cut apart the heat,
rend it to tatters.

Fruit cannot drop
through this thick air—
fruit cannot fall into heat
that presses up and blunts
the points of pears
and rounds the grapes.

Cut the heat—
plough through it,
turning it on either side
of your path. (1-13)

In this section the thickness of the heat creates a static atmosphere. The hot air is described as so thick and hard that it “presses up” the fruit and the wind can “cut” it “apart” like a knife or a

“plough.” The stasis described in the second section seems different from that of the first section, because it is caused by sensuous suffocation. However, if we consider that H. D. must have some intention to suggest a connection between the two sections, the static quality of the first section may also imply suffocation which urges the speaker to break through it. In other words, the stasis of the rose or rather of the garden that includes it is so overpowering that it freezes the speaker. When the speaker says, “If I could stir,” maybe she / he wants to be free from the static situation. The rose “cut in rock” seems to be in an imprisoned situation. If so, the last stanza of the first section seems to suggest H. D.’s desire to destroy the static beauty, and moreover, the poetics which relies on static images.

“Garden” describes the images which are not allowed to move at all, but her poems are not only static all the time. Although “Oread” is not included in *Sea Garden*, it appeared in *Some Imagist Poets: An Anthology* in 1915 and has been regarded as a typical example of Imagist poetry, and so maybe it is not inappropriate to think of this poem together with the poems in *Sea Garden*. “Oread” describes violent motions of the sea or a forest.

Whirl up, sea—
whirl your pointed pines,
splash your great pines
on our rocks,
hurl your green over us,
cover us with your pools of fir. (1-6)

Brendan Jackson argues that this poem is a “projection of a contained energy: it is vibrant, yet reaches stasis” (99). Jackson explains the reason for the stasis: “[T]he stasis is achieved in part by the poet’s refusal to extend her compass” (99). Jackson’s claim of stasis seems to be connected with the “timelessless” that Friedman observes as a feature of H. D.’s early poems. Friedman explains that “Mid-day” represents the early H. D.’s Imagistic quality in that it “encapsulates past, present and future” like “the moment frozen into timelessness on the Greek

vase painting in Keats' 'Ode on a Grecian Urn'" (*Penelope's Web* 52). It seems to be right to think that "Oread" has the "timelessness" Friedman mentions. Since the surrounding landscape and specific time are excluded from this poem and only the motions of the water are focused on, the poem seems to present an imagined pure image of the energy of the sea rather than an actual scene. However, the static quality of H. D.'s poetry, the quality Friedman describes as "frozen," is not adequate for the motions of the waves in this poem. Moreover, Friedman says that a feature of H. D.'s early poetry is that it is "a discourse that privileges vision over action" (52). This remark is fit for the poems like the first section of "Garden," but "Oread" is different. In "Oread" action precedes vision. The rose "cut in rock" in "Garden" does not move at all from the beginning to the end, but in "Oread" each action is continuous.

This poem contains both unity and energy of the movement of the sea. The whole lines of "Oread" refer to one action of the wave's swallowing a rock, and the action itself could be summarized in one phrase. This one action of the wave is divided into several pieces but each piece does not express stasis but motion. Each part contains a short and direct verb which expresses a violent action. The verbs are at the beginning of lines and so they impress us with the energy of the motion. Especially the word "whirl" used at the beginning of the first two lines implies unceasing vigorous movement, the opposite of stasis. The lines are continued because they are one sentence, and the repetition of phrases of a similar structure (a verb plus "your" something) suggests that the whole lines are united to present one same action, though at the same time the lines are different each time. Constantly some words are dragged from a phrase into a later one, and so each phrase is shown as a part of one stream of action which is continued from the former phrase. From the first line "whirl" comes into the second line "whirl your pointed pines." The second and third lines are similar in structure and "your" and "pines" in the third line are drawn from the second line: "whirl your pointed pines, / splash your great pines" (2-3), but the latter phrase becomes different because "on our rocks" is added after it. In the fifth line the word "hurl," which sounds similar to "whirl" in the first two lines, is

used. Perhaps “green” in the fifth line is related to “great” in the third line which begins with a similar sound. “Cover us” in the sixth line sounds similar to “over us” in the fifth line. Thus the lines proceed as they keep containing some words used before and taking in new words, too. Therefore each part cooperates to construct one series of actions but keeps moving and changing, that is, keeps energy like the movement of waves. The repeated occurrence of similar but slightly different phrases brings about both unity and dynamism. It is as if this poem preserves one whole series of motions of the sea without constraining energy of each movement. Rachel Connor argues that H. D.’s poetry has cinematic elements. If her poem can be compared to a movie, it would be possible to think that the motions of the wave are replayed repeatedly like a motion picture each time we read “Oread.” This preservation of the motions of the wave in the poem can be said to be timeless, but it is different from a static vision.

If there is stasis in this poem, maybe it is connected with its feeling of ending. We may feel a sense of stasis after reading this poem because one series of actions is completed and stillness will arrive after that. H. D. places “over us” just before “cover us” as if to emphasize the words “cover us”: “hurl your green over us, / cover us with your pools of fir.” In this way the meaning of “cover” is emphasized and we feel that the conquering power of the wave reaches climax and the speaker is completely covered by it. Therefore, at the end of the final line we feel the calmness and a sense of ending after the conquest of the wave is over. The vowel in “Whirl” also plays an important role in building the structure of the poem. The vowel in “Whirl” at the beginning appears in “fir” at the ending. Since the vowel at the beginning appears again and concludes the poem, the feeling of closure is intensified. Maybe “hurl” in the second line from the bottom is used to remind the reader of the vowel. The surer the sense of ending is, the greater stillness we feel after the violence.

In this way the poem “Oread” suggests H. D.’s potential to express enormous energy in her poetry. This poem is short, but its energy is not reduced. It only focuses on one set of motions and omits its situations. The repetition of similar phrases is a skill H. D. often uses

and in her later poems sometimes it sounds lengthy. However, since in this poem its whole length is limited and its each phrase is effectively connected with each other, the repetition does not become monotonous. This poem skillfully keeps balance between H. D.'s desire to express energy and her need to condense the expression of it.

When Ezra Pound used "Oread" as an ideal example of Vorticism, he noticed the energy which so-called Imagistic poetry could contain. However, as Benstock suggests (330-331), Pound helped to make Imagism passive and powerless poetics by separating it from more "active and energized" poetics, Vorticism. Pound served to confine H. D. in static poetry named Imagism. It seems that H. D. thought that she was expected to present static images. Friedman points out, "H. D.'s sense of entrapment in the words of her reviewers centered on a word many used about her early imagist lyrics: *crystalline*" (*Penelope's Web* 54). According to Friedman, "'The early H. D.,' in the eyes of many readers, was the imagist lyric," and was an "exquisite cameo, perfect in her frozen limitation" (54). The implication of "limitation" and frigidity in the praise of the perfect imagist may have irritated H. D. Friedman says, "H. D. herself questioned the validity of 'crystalline' as a label": in a letter to Bryher she writes, "[They] squeal that H. D. is no longer the pure crystalline...I suppose there is nothing for it but a shell of water-tight and fool proof M. Moore variety, or T. S. E. [Eliot] wobbling mass-ward...but how about and why and in what manner?" (qtd. in *Penelope's Web* 38). Although the letter was written in 1936, much later than the age of Imagism, we can imagine that H. D. felt that the "crystalline" label which people used to refer to her poetry constrained her in the supposed static poetics of Imagism.

The violent motions in "Sheltered Garden" also seem to reflect the strength of H. D.'s passion which can hardly be contained in "crystalline" images. The poem describes the relation between a stifling garden and a wind which destroys its suffocation in a similar way to "Garden." The sheltered garden in this poem is filled with lovely flowers such as "border-pinks, cove-pinks, wax-lilies, / herbs, sweet-cress" (10-11), but the speaker cannot stand

it: she says, “I have had enough. / I gasp for breath” (1-2). This suggests the speaker’s refusal of soft beauty of a domestic garden which tends to be connected with femininity and sentimentalism. The speaker compares the garden to “fruit under cover” to assert how stifling the sweetness of the protected garden is.

Have you seen fruit under cover
that wanted light—
pears wadded in cloth,
protected from the frost,
melons, almost ripe,
smothered in straw? (18-23)

Considering the oversweetness of fruit is described as stasis to cut through in “Garden,” it may be that this sheltered garden filled with sweet smells has similar suffocating stasis. Then the speaker calls the beauty of the sheltered garden “beauty without strength.” The expression “beauty without strength” suggests that the speaker scorns typical feminine beauty of the flower garden because it is weak. The speaker wishes a violent “wind to break” the soft beauty and tries to “find a new beauty” in the violence.

For this beauty,
beauty without strength,
chokes out life,
I want wind to break,
scatter these pink-stalks,
snap off their spiced heads,
fling them about with dead leaves—
spread the paths with twigs,
limbs broken off,
trail great pine branches,

hurled from some far wood,
 right across the melon-patch,
 break pear and quince—
 leave half-trees, torn, twisted
 but showing the fight was valiant.

O to blot out this garden
 to forget, to find a new beauty
 in some terrible
 wind-tortured place. (40-58)

In these lines we find strong emotion that refuses the constraint of the protection. It is possible that we interpret this desire for freedom as rebellion against social pressure of conventional gender roles. This desire is described as violent and destructive motions. The verbs such as “break,” “scatter,” “snap,” “fling,” and “spread” appear one after another and impress on us the strength of the violence. This stormy wind appears to be similar to the violent sea in “Oread,” but the scene described here is rather chaotic in contrast with the scene in which the sea finally covers “us” after one series of actions finishes and everything but the water disappears in “Oread.” The wind moves in disorganized and wild ways and leaves the garden messy. The increasingly expanding descriptions of the storm which contains various motions are different from those in “Oread” which focus on one series of motions of the wave. While at the end of “Oread” we imagine a momentary peace after the water makes everything disappear, after the description of the violent wind we see a disorderly scene in which destroyed flowers and broken branches are scattered all over the garden. It is also different from the wind in the second section of “Garden,” which has the clear-cut image of the sharp blade that goes straight in the hot air. In addition to its disorderly images, the language in “Sheltered Garden” is also somewhat diffusive and reflects her bursting energy to express. These lines in “Sheltered

Garden” seem to present energy and disorder which H. D. possesses behind the disguise of static sculptural poetry.

Since the speaker says that she / he wants to find “a new beauty” instead of “beauty without strength,” we can think that this poem tells about the beauty H.D. wants to create. If so we can apply the yearning for energy to H. D.’s poetics. Imagist poetry began with the attempt to resist the soft beauty of the late nineteenth-century poetry in favor of “hard” and “dry” poetry, and to some degree its desire for dry hardness brought about H. D.’s “crystalline” quality. However, “Sheltered Garden” suggests a different inclination from the “crystalline” poetics. In this poem H. D. suggests that violent energy like the storm, which is opposite to stasis, can create new poetry and replace softness and sweetness. As “Garden” suggests, this poem may reflect H. D.’s desire to destroy her own stifling “crystalline” poetry as well as soft and feminine poetry. It is suggestive that the speaker of this poem says, “[T]he fight was valiant” in terms of the destruction of the storm. It means that the storm’s destroying the domestic and maybe static sweetness of the garden flowers is a “fight.” It seems to be a fight to destroy H. D.’s “crystalline” poetry as well as conventional femininity and to create a new poem which is full of energy.

The preference for the violent energy in “Sheltered Garden” can be considered to be a Romantic effusion, though maybe it is not right to say that the effusion is gentle and soft. In addition, H. D.’s poetry has more Romantic inclinations. Laity points out that this “terrible / wind-tortured place” (57-58) is rooted in “romantic visionary tradition” because it suggests “Edmund Burke’s definition of the sublime literary landscape which ‘excite[s] the ideas of pain and danger’ and is therefore ‘productive of the strongest emotion which the mind is capable of feeling’” (“H. D.’s Romantic Landscapes” 114). Laity explains that H. D.’s contrast between the sensuous gardens and the seaside landscape with wild flowers is influenced especially by A. C. Swinburne’s recovery of the romantic sublime in poems “which describe the poet-speaker’s progress from the stifling love bower to the purgative influence of the wild

seascape” (114). Laity argues that H. D.’s landscape is indebted for Decadent Romantic convention “in which antithetical eroticized landscapes frequently enact a drama of imprisonment and escape—usually in the sensuous trap of the Venusberg and an alternately regenerating landscape of psychic and erotic power” (*H. D. and the Victorian Fin de Siècle* 43).

Moreover, Dianne Chisholm argues that this scene conveys sensuousness which resembles that in Swinburne’s poems. Chisholm explains that the sensuous and sadistic images which appear in “Sheltered Garden” and other poems in *Sea Garden* as follows: “vegetable bodies are beaten, lacerated and whipped into an orgy of sensual intensity” (73). Chisholm also points out that these poems are filled with “splitting membranes, battered flesh, and fermenting sap” (73). These expressions suggest that H. D. includes in her poem fluidity and softness of plants. H. D.’s speaker tries to escape from the oversweet protected garden, which is associated with romantic feminine beauty, but “a new beauty” she presents is not separated from Romantic tropes. It is connected with sensuous pleasure which late Romantics often liked to describe.

Laity also suggests that H. D.’s early “crystalline” imagery which is supposed to be a model of Imagism paradoxically contains Decadent Romantic aesthetics. Laity thinks that “mangled...brittle sea flowers that earned her the reputation for a sculpted, crystalline (or ‘frozen’ and perverse) Imagism” (*H. D. and the Victorian Fin de Siècle* 48) themselves show “H. D.’s strongest debt to Decadent Aestheticism” (48). Laity says that H. D.’s sea flowers have “deliberately perverse eroticism” and this feature “appears to derive both from the ‘rare, rank flowers’ of the Decadents’ *fleurs du mal* and from Swinburne’s stoic, passionately celibate sea gardens” (49). For example, Laity points out that Walter Pater’s fascination with peculiar flowers in metal-screen work resembles H. D.’s sea poppies’ “Amber husk / fluted with gold” (1-2). Another example is the description of the same sea poppies of H. D., which are “Beautiful, wide-spread / fire upon leaf” (13-14). They are similar to Swinburne’s sea daisies: “With lips wide open and face burnt blind, / The strong sea-daisies feast on the sun” (“The Triumph of Time” 55-56). The white sea-violet like “frost” or “a star” which “edges with its

fire” is similar to Decadents’ aesthetics of crystal. Laity mentions Douglas Bush’s comment on H. D. in his book published in 1937, pointing out her similarities to Decadent Aestheticism: “The fact is that the hard bright shell of H. D.’s poetry partly conceals a soft romantic nostalgia, which, however altered and feminized, is that of the Victorian Hellenists” (506).

Although Chisholm and Laity explain that H. D.’s early poetry contains indications of the Decadent eroticism, in her poems sensuous elements are repressed to some degree by means of her stark and brief representations. In the torn and crushed plants in “Sheltered Garden” we feel sensuous and sadistic beauty, but the incised brisk lines made up of short words make us feel sharp cruelty rather than languid sensuousness. In this sense the descriptions of “terrible / wind-tortured place” can be considered to be oriented to masculine dryness instead of soft femininity. To find peculiar beauty in the “stunted” rose and the “slashed and torn” sea lily can be said as perverse, but the concise descriptions create sharp and hard images. The stout resistance of the flowers to the severe weather offers the scene much tension which is different from feminine languid beauty. The flowers like valiant fighters without much decoration may be considered to be somewhat masculine because of their austerity. As for the metallic quality of H. D.’s sea poppy and the crystalline quality of the sea-violet, they can coincide with the modernists’ notion of hard and clear images though they derive from the Decadent poets. If the metallic or crystal beauty goes to extremes it could be deemed as peculiar and decadent, but H. D.’s usage of these kinds of beauty is so brief that the possible decadence is inconspicuous enough to be overlooked. H. D.’s sea poppies like fire can be a sensuous image, but the depiction of its luxurious beauty is also condensed in very short phrases and so its image looks hard and clear. Thus while H. D.’s early poems in *Sea Garden* are indebted for late Romantic sensuous and perverse beauty, they create “hard,” “dry” and exact images by reducing the softness of that beauty. In her autobiographical sketch “Pontikonisi (Mouse Island)” H. D. herself wrote that “the early H. D.” “offered cast-iron exterior to cover, if possible, the suppressed Victorian sentiment” (qtd. in Friedman, *Penelope’s Web* 59).

As we have seen, in her very early poems H. D. tries to exclude conventional femininity to follow the idea of “hard” and “dry” poetry. She uses hard and exact images and concise descriptions without many decorative expressions. Her flowers are deprived of luxurious and soft beauty which is connected with femininity. These hard, dry and clear qualities of her poetry was often considered to be static and sculptural and labeled “crystalline,” and because of these qualities her poems succeeded in being considered to be ideals of Imagism. At the same time behind the disguise of “crystalline” poetry her poems include Romantic inclinations which tended to be considered to be feminine and denied by modernists. The Romantic elements such as her preference for violent energy and Decadent eroticism have a potential to destroy the supposed static qualities of her poems. In this way H. D.’s early poems contain feminine elements while they try to deny these elements. Her flower imagery illuminates this struggle of H. D. to establish her own poetics.

III. The Restoration of Femininity after *Sea Garden*

Since in her very early years of her career H. D. followed the Imagists' tenet of "hard" and "dry" poetry which refuses the Romantic effusion of emotions, the representation of personal emotions is repressed in her poems. However, after *Sea Garden*, H. D. "was beginning [in 1916] to create a strong personal voice, breaking out of the Imagist confines" (Martz xviii-xix). In 1916, H. D. wrote three poems "Amaranth," "Eros" and "Envy" in a confessional tone, but H. D. did not continue to develop the confessional style. While "Eurydice" published in 1917 is in a different direction from the directly confessional tone of these three poems, this poem consists of the long narrative of a female character which the impersonality of Imagism does not allow poets to use. In "Eurydice" H. D. established her new type of poetry, namely, "the kind of myth poems [she] was to write for the next twenty-five years" (Friedman, *Penelope's Web* 65). In this chapter I will focus on the female narratives written between 1917 and the mid-1920s and their difference from *Sea Garden*. Her poems in this period use more emotional and diffusive descriptions than her earlier poems. The flower imagery in these narratives is used in relation to the representations of female interiority, unlike the impersonal flowers in *Sea Garden*. The flowers reflect the passion and strength of her female characters.

As Laity notes, the flowers in *Sea Garden* "are deliberately left ungendered" and even "do suggest 'unnatural' androgyny" (*H. D. and the Victorian Fin de Siècle* 50). In contrast with this impersonality of the sea flowers "Eurydice" clearly presents a female speaker's voice which expresses strong emotions. The poem begins with Eurydice's strong resentment of Orpheus:

So you have swept me back,
I who could have walked with the live souls
above the earth,
I who could have slept among the live flowers
at last;

so for your arrogance
 and your ruthlessness
 I am swept back
 where dead lichens drip
 dead cinders upon moss of ash;

so for your arrogance
 I am broken at last,
 I who had lived unconscious,
 who was almost forgot; (1-14)

The speaker, Eurydice, harshly accuses Orpheus of failing to rescue her from the underworld, by using severe words such as “arrogance” and “ruthlessness.” She regards his failure as a result of his egocentricity rather than some unhappy accident. As Elizabeth Dodd points out, Eurydice in this poem “makes no mention of Orpheus’s great gift of song” (53), although traditionally this legend places “emphasis on the power of the poet” (54). Dodd says, “[A] more traditional understanding of the myth includes a sense of tragic inevitability; the sensitive poet’s song is the product of a love so strong that it empowers his own splendid talent, but it also compels him to look back to his beloved” (54). Maybe Eurydice in this poem blames Orpheus for his complacency about his own talent and so she does not want to mention his excellence in songs. Far from praising his songs, Eurydice complains that he should not have come to rescue her in the first place: she claims, “[I]f you had let me wait / I had grown from listlessness / into peace” (15-17). DuPlessis explains this poem as “a reconstruction of myth which puts the woman into the center of the story” (“Romantic Thralldom in H. D.” 410). By omitting his talent and his efforts to rescue her from the narrative and by viewing his acts as victimizing her, the speaker recreates the story from a female point of view.

The following repeated questions reflect the speaker's resentment of Orpheus's failure in the moment that he looks back at her. The repetition of the word "why" in successive lines 29-34 expresses the speaker's strong anger. Even though this speaker wears a mask of a mythic character, her direct expressions of emotion are clearly different from impersonalism in *Sea Garden*.

Why did you turn back,
 that hell should be reinhabited
 of myself thus
 swept into nothingness?

why did you turn?
 why did you glance back?
 why did you hesitate for that moment?
 why did you bend your face
 caught with the flame of the upper earth,
 above my face?

what was it that crossed my face
 with the light from yours
 and your glance?
 what was it you saw in my face?
 the light of your own face,
 the fire of your own presence? (25-40)

The last part of the citation presents the relation between a male poet and a woman as an object of his art in this poem. Diana Collecott points out, "Whereas Eurydice is traditionally represented as a woman who can only live by virtue of her husband's art—Orpheus is,

significantly, a masculine figure for poetry itself” (“She too is my poet” 12). Eurydice surmises that Orpheus saw the “light” of his own “face” and the “fire” of his own “presence” instead of her face when he turned back. This phrase suggests that Eurydice existed only as an object created by his art and nothing in her own right. Also, in lines 91-93 Eurydice says, “you who have your own light, / who are to yourself a presence, / who need no presence.”

Therefore Eurydice implies that what provokes Orpheus to turn back to her face is in fact a narcissistic desire to make sure of his own poetic talent. Since Orpheus has succeeded in persuading Hades to return his wife to the earth thanks to his marvelous song, Eurydice means to mention his self-satisfaction with this achievement of his. These words suggest Eurydice’s severe accusation that Orpheus’s seeming love for Eurydice may actually be his own narcissism.

It is possible that this accusation of Eurydice reflects H. D.’s resistance to the male poets who she felt tried to confine her in the roles of a muse and a “perfect exemplar” of Imagism (DuPlessis, *H. D.* 8). This erasure of Eurydice’s face because of Orpheus’s “presence” resembles the heroine’s feeling that her identity was “smudged out” by George, the persona of Pound, in H. D.’s autobiographical fiction *HER*. Collecott says, “By scrawling ‘H. D., *Imagiste*’ on the manuscript of her earliest published poems, Pound had identified not only her poetry, but her poetic persona, as his product” (*H. D. and Sapphic Modernism* 138). Aldington says to her, “Remember H. D. cannot afford to be anything less than perfection” (qtd. in DuPlessis, *H. D.* 8). Eurydice’s words might reflect H. D.’s annoyance that she was treated as a perfect practitioner who mirrored the male poets’ program of ideal poetics in addition to as their muse, and her desire to be liberated from the roles imposed on her, because she was probably confident of her own poetic talent which led the movement of Imagism substantially.

This poem uses images of flowers in different ways from the poems in *Sea Garden*. While the images of the flowers in *Sea Garden* are impersonal and genderless, the flowers in this poem are clearly connected with the speaker’s personal life and emotions. The things of the earth the speaker has lost because of Orpheus are represented as flowers.

So for your arrogance
 and your ruthlessness
 I have lost the earth
 and the flowers of the earth
 and the live souls above the earth, (83-87)

Instead of describing the actual details of life on the earth, the speaker uses colorful flowers to symbolize the fullness of the earthly life she could have had. She catalogues various flowers such as “azure crocuses” (46), “the bright surface of gold crocuses” (47) and “the wind-flower” (48), and then laments the loss of the flowers: “all, all the flowers are lost” (55). The speaker in this poem is more interested in the flowers as a symbol than clear descriptions of each individual flower. The flowers are used to describe an imagined world kept alive in her memory.

By using the whole fourth section of the poem, Eurydice continues to describe flowers with bright colors on the earth. The following lines describe the landscape filled with blue crocuses.

Fringe upon fringe
 of blue crocuses,
 crocuses, walled against blue of themselves,
 blue of that upper earth,
 blue of the depth upon depth of flower,
 lost; (61-66)

In this passage the speaker’s strong yearning for the earthly life is expressed in a heightened tone. The images of the blue crocuses are not as impersonal as those of the seaside flowers because the crocuses are imagined in the female speaker’s mind and charged with her emotion. The descriptions are repetitive rather than condensed. The repetition is used to reflect her agonized feelings. The utterance of the one word “crocuses” (63) after “Fringe upon fringe / of

blue crocuses” (61-62) sounds like her sigh and vividly informs her strong attachment to the flowers. The recurrent word “blue” suggests the speaker’s obsession with the color and the crocuses. Although repetition is often used in her earlier poems, the repetition here is more prominent. As compared with the juxtaposition of the similar phrases in “Oread,” this repetition of blue is less subtle and more openly persistent. At the same time, in addition to the repeated expressions, the last word “lost” effectively impresses us with the speaker’s sense of loss by means of its conciseness. H.D. mixes condensation with exuberance here.

In *Sea Garden* luxurious beauty of flowers tends to be suppressed, but in “Eurydice” the rich colors of the flowers are celebrated. In the citation above, H. D. does not refrain from describing the scene covered all over with the blue flowers, while in *Sea Garden* her focus tends to be limited to a small range, that is, one small flower or one tuft of flowers. The profuse repetition of blueness makes the scene luxurious. The following passage is also remarkable. In it H. D. invokes a gorgeous “golden” color three times.

if I could have caught up from the earth,
 the whole of the flowers of the earth,
 if once I could have breathed into myself
 the very golden crocuses
 and the red,
 and the very golden hearts of the first saffron,
 the whole of the golden mass,
 the whole of the great fragrance,
 I could have dared the loss. (74-82)

To sense the brightly colored flowers is treated as sensuous pleasure because the speaker says that she wishes to “breathe” them. The “great fragrance” mentioned here is evidently different from the “acrid fragrance” of the sea rose. In the former line, the speaker yearns for “[f]ringe upon fringe” of the blue crocuses, which contrasts with the “stint of petals” of the sea rose.

The speaker in “Eurydice” does not deny decorative and feminine beauty of the flowers, the beauty of which is subdued in *Sea Garden*.

In contrast with these flowers full of colors, the underworld she has to remain in is described as black and colorless.

everything is lost,
 everything is crossed with black,
 black upon black
 and worse than black,
 this colourless light. (56-60)

In spite of this blackness in hell, in the last two sections of the poem the speaker declares that she tries to find “the flowers” of herself in the blackness.

VII

At least I have the flowers of myself,
 and my thoughts, no god
 can take that;
 I have the fervor of myself for a presence
 and my own spirit for light;

and my spirit with its loss
 knows this;
 though small against the black,
 small against the formless rocks,
 hell must break before I am lost;

before I am lost,
 hell must open like a red rose

for the dead to pass. (125-137)

This concluding passage can be read as Eurydice's assertion of her own power. While Orpheus has his own "light" (39) and "fire" (40) which imply his exceeding poetic talent, Eurydice is forced to stay in the darkness of hell. The darkness suggests the deprivation of creativity as well as the loss of the fullness of life on earth. Eurydice is deprived of creative activities by being deserted in hell. Although Eurydice is in darkness, she says, "At least I have the flowers of myself," and the flowers here seem to suggest the speaker's own poetic talent she attempts to restore. Then Eurydice concludes the poem with a suggestion that the flower she has now is the mouth of hell like "a red rose." As compared with the bright crocuses and saffrons on the earth, this red rose is an ominous image and connected with darkness. Presumably the red rose here is connected with the "flame" of hell mentioned before: "Here only flame upon flame / and black among the red sparks" (21-22). Thus, the image of the red rose contains the fervency of flame as well as the darkness of hell. This suggests the speaker's dark and fiery passion such as her resentment against Orpheus and refusal to be defeated and silenced. This rebellious image of the red rose expresses female interiority assertively and eloquently as compared with the flowers in *Sea Garden*. We can assume that Eurydice's strong defiance mingled with anger reflects H. D.'s own firm trust in her own poetic energy even when she is faced with the hell of her personal despair and misery.

The speaker who tries to have her flower in hell resembles the seaside flowers in that both of them have to face difficulties and to struggle to survive them stoutly. However, the image of the red rose associated with hell is much more powerful and large-scaled than the dwarfed and frail flowers by the seaside. While the severe condition creates peculiar attractiveness of the seaside flowers, the speaker in "Eurydice" tries to turn hell into something luxurious and gorgeous like a red rose. Unlike in *Sea Garden*, in "Eurydice" the severe condition does not seem to damage the feminine beauty of the flower, but the red rose deviates from conventionally desirable soft beauty of femininity: the rose which is connected with the dark and fiery female

emotions is powerful and threatening. It is not fit for a “decorative” object which male poets desire as an ideal. This rose which is associated with fire in hell has more overt closeness to the “rank flowers” in Decadent poetry than the “harsh” and “marred” rose in *Sea Garden*.

The speaker’s assertion of her own creative power like an ominous red rose can be read as a rebellious challenge to the male poetic genius typified by Orpheus. By using Eurydice’s voice, H. D. may insist that she must create her own poetics which is independent of the male poets. DuPlessis points out that H. D. tried to resist Pound and Aldington’s “canonisation” of her as “an imagist saint” (*H. D.* 31). Eurydice’s resistance may reflect H. D.’s feelings about her position as the perfect Imagist. As we have seen in the first chapter, the name of “the perfect Imagist” implying her smallness began to be suffocating to her while she must have been proud of the high reputation of her poetry. Judging from the way of expressing in “Eurydice,” it is likely that at that time H. D. desired new poetics for her own which could allow her to express violent feelings of a woman directly. As mentioned before, in “Sheltered Garden” H. D. sees “a new beauty” in the energy in the violent storm which beats and harms flowers. We may say that in “Eurydice” H. D. aims to express the “new beauty” full of energy. In this poem the energy which is sometimes condensed and constrained in the static images in *Sea Garden* is liberated. The descriptions are expanding and sometimes redundant rather than compact and thereby present effusion of female emotions. It suggests that H. D. departs from the confinement of a concise and concentrated poem which Imagism advocates. The powerfulness and richness of the flowers in “Eurydice” seem to reflect her new poetry full of the liberated energy. In 1917 Pound wrote that H. D. had “spoiled the ‘few but perfect’ position she might have held onto” (*Letters* 114). This remark sounds like his complaint that H. D. abandoned the poetics which he had prepared for her as a “perfect” position.

The relation between H. D.’s poetry and her prose helps us understand the style of “Eurydice,” which is different from that of her earlier poems. Friedman explains that H. D. wrote a great amount of prose probably except the period from 1913 to 1916, when she “was

establishing herself as an imagist poet” (*Penelope’s Web* 4). From the late 1910s H. D. “composed and prepared for publication thirteen full-length novels,” “only three of which were published in her lifetime” (Friedman, *Penelope’s Web* 4). According to Friedman, in a letter to a Jewish American Imagist poet John Cournos around in 1919, H. D. explained her idea of poetry to “defend[] her prose project”: “I do not put my personal self into my poems. But my personal self has got between me and my real self, my real artist personality... You must remember that writing poetry require[s] a clarity, a clairvoyance almost. I have been too weak to dare to be clairvoyant. I have tried instead to be merely sensible” (qtd. in *Penelope’s Web* 34). This remark suggests that H. D. was faced with a problem that her condensed and clear poetry praised as the perfect embodiment of Imagism could not contain her personal feelings sufficiently, which she needed to express. H. D. needed prose to express what her poetry could not convey.

Friedman maintains that the style of H. D.’s prose contrasts with that of her poetry: “[i]ts shape is outside the patterns of conventional readability. Its confessional excesses stutter, start, and stop, often caught in the cycles of repetition, hesitation, and incompleteness instead of the developmental pattern of conflict, resolution, and progression” (*Penelope’s Web* 19). For H. D., “prose meant abandoning the condensed discourse of the poet to spill out pages and pages of slosh—a plenitude from the unconscious sea so contained in the crystalline carvings of ‘the early H. D.’” (Friedman, *Penelope’s Web* 94). These features of H. D.’s prose resemble the emotional effusion and persistent repetitions in “Eurydice.” Eurydice’s strong expressions of her emotions can be also interpreted as an outburst of H. D.’s feelings “contained in the crystalline carvings of ‘the early H. D.’” Friedman argues that “H. D.’s linguistic stammers and repetitions” in her prose suggests “her emphasis on the psychodynamics of language” (*Penelope’s Web* 94) and notes that her repetitions are related to “the therapeutic dimension of H. D.’s life-writing” (95). Like her prose, Eurydice’s repetitive lament from the underworld may be a disclosure of H. D.’s traumatic feelings. Since H. D. suffered a nervous breakdown

several times in her lifetime, she must have needed some writing form to treat her psychological dimension. In 1918 H. D. began “really seriously” to work “on a novel, as she wrote to Cournos (Friedman, *Penelope’s Web* 33). It was the year after “Eurydice” was published. We can suppose that the different style of “Eurydice” from her earlier poems predicts the style of her prose she began to be zealously engaged in from 1918. H. D.’s poems after 1918 are less effusive and repetitive than “Eurydice” though their style is not exactly the same as her earlier poems. It may be that H. D. decided to present her effusion and repetition mainly in prose. As Friedman suggests, H. D. constructed polarity between the condensed style of her poetry and the disorderly style of her prose, though the border between her poetry and prose sometimes blurs, and in her much later poems such as *Trilogy* her language is closer to that in her prose. When H. D. explained about the writing of her verse drama, *Hippolytus Temporizes*, she said that she had been “working at prose too” because “there is a bridge needed, but possibly if there had been the bridge, I would have worked at neither...I must have been working on the two, the poetry and the prose, at about the same time” (qtd. in Friedman, *Penelope’s Web* 5). In “Eurydice” she may have intended to compose writing similar to a “bridge” between these two types of writing.

In “The God” published in the same year as “Eurydice,” deep red and purple of cyclamens are described, whose sensuous beauty is similar to the flowers in “Eurydice.” In the poem the god who seems like Dionysus changes the color of cyclamens into deep purple with wine, in response to the speaker’s faith in him or her.

beneath my feet the flat rocks
have no strength
against the deep purple flower-embers,
cyclamen, wine spilled. (26-29)

In section IV the wine-red cyclamen is the main image.

I pluck the cyclamen,

red by wine-red,
 and place the petals'
 stiff ivory and bright fire
 against my flesh;

Now I am powerless
 to draw back
 for the sea is cyclamen-purple,
 cyclamen-red, colour of the last grapes,
 colour of the purple of the flowers,
 cyclamen-coloured and dark. (50-60)

Since the color of deep red reminds us of passion and the wine-god is connected with irrational orgies, the sensuous gesture of placing the cyclamen “against my flesh” suggests that the cyclamen arouses some passion inside the speaker. At the end of the poem the repetition is forceful. Each of the last four lines mentions the color of the sea like dark red or purple cyclamen. This persistent repetition of the color emphasizes that the dark red and purple cover the sea altogether and the passion conveyed by the god overwhelms the speaker. Although the details of the situation are not very clear, H. D. here makes most of the color of the cyclamen which suggests sensuousness. We see the repetitive language of this poem is different from the more concise and brisker language in her earlier poems.

In the book *Hymen* (1921), female interiority and sexuality, which are restrained in *Sea Garden*, are foregrounded more explicitly. Eileen Gregory points out “erotic” aspects of *Hymen* and says that the book is “highly ‘colored’” (*H. D. and Hellenism* 105). Alicia Ostriker notes the difference of *Hymen* from *Sea Garden*: “the imagery changes...more full of fire, darkness, gold, deep reds and purples, spilled wine” (18). For example, in the title poem of the book, “Hymen,” which treats the loss of virginity, the colors of purple and red and cyclamen

flowers of those colors are evidently connected with an erotic moment. Love is described as “a flame, an exaggerated symbol” with “deep red or purple” wings and “a rich purple or crimson” tunic. He also has “a tuft of black-purple cyclamen.” He sings about the curtain which “seems a rich purple cloud.” The bride’s room, which is also crimson, is described as follows.

The crimson cover of her bed
Is not so rich, nor so deeply bled
The purple-fish that dyed it red,
As when in a hot sheltered glen
There flowered these stalks of cyclamen: (135-139)

The Love uses the image of a bee who “slips / Between the purple flower-lips” (155-156) as a metaphor for the bridegroom. The color of the bee’s back is also described as “Crimson” (150) because of sunbeam. Gregory points out that in this poem “the bridegroom never appears, and he is mentioned only once” (*H. D. and Hellenism* 157) that the choruses mention “the *bride’s* passion, *her* active desire” (157): “All the heat...Of desire / Is caught in her eyes as fire / In the dark center leaf / Of the white Syrian iris” (95, 97-100). The focus is not laid on male desire but on “the *bride’s* passion.” Consequently, female sexuality is stressed by means of the persistent use of the dark colors.

In contrast with the sexually neutral speakers in *Sea Garden*, many poems in the book *Hymen* employ monologues of female speakers. In “Phaedra” the monologue of a female voice and the skill of Imagistic imagery are combined. In this poem again a flower of a dark color is used impressively. Phaedra is sometimes described as only a promiscuous femme fatale, but in this poem she talks to her soul and struggles to resist her own uncontrollable love for her stepson.

Think, O my soul—
what power has struck you blind—
is there no desert-root, no forest-berry

pine-pitch or knot of fir
 known that can help the soul
 caught in a force, a power,
 passionless, not its own? (10-16)

Phaedra's description of her soul's being "caught in a force...not its own" suggests that her own love is utterly beyond her control. In particular, the word "passionless" suggests that the passion is so strange and unexpected that the speaker feels as if it were not her own emotion. Her soul imagines that the love is caused by some magic: "strange art and dire, / in counter-charm prevents my charm" (28-29). Maybe it is based on a legend that Aphrodite caused Phaedra's love for Hippolytus in order to punish him for his neglect of the goddess.

In the third stanza Phaedra prays to God of her homeland Crete to recover her own mind.

Grant to my soul
 the body that it wore,
 trained to your thought,
 that kept and held your power
 as the petal of black poppy,
 the opiate of the flower. (21-26)

Since the same flower is described as "the scarlet flower" (40) and "a red leaf" (46) later, we see the color black of the poppy in this passage is used to emphasize the dark red. The strong and ominous image of the "black poppy" suggests the powerfulness and dignity which Phaedra originally possessed. Then in the fifth stanza Phaedra says, "No more, my soul—" and gives up resisting her attachment to Hippolytus. Her surrender to the passion is represented by images which remind us of the descriptions of the battered flowers in *Sea Garden*.

No more, my soul—
 as the black cup, sullen and dark with fire,
 burns till beside it, noon's bright heat

is withered, filled with dust—
 and into that noon-heat
 grown drab and stale,
 suddenly wind and thunder and swift rain,
 till the scarlet flower is wrecked
 in the slash of the white hail. (33-41)

Phaedra's misery is not described by means of the descriptions of her emotional transition but instead by means of the vivid visual image of the poppy which has been blooming triumphantly and gorgeously like fire and gets "suddenly" and utterly destroyed by hail and rain. The stark contrast between the luxuriously blooming flower and its sudden destruction dramatically conveys the shattering of Phaedra's mind. The expressions such as "swift rain" and the "slash of the white hail" involve the sharpness of the attack on Phaedra, who is like a voluptuous flower. The contrasting colors of the "scarlet" flower and "white hail" are also effective in making her tragedy impressive.

In the last stanza the association of the shattered poppy with Phaedra is reaffirmed and some of her personal situation is mentioned. The expression "sullen" in the previous line implies Phaedra's former arrogant and prideful manner and the last stanza informs us of more about Phaedra's former situation.

The poppy that my heart was,
 formed to bind all mortals,
 made to strike and gather hearts
 like flame upon an altar,
 fades and shrinks, a red leaf
 drenched and torn in the cold rain. (42-47)

From these descriptions we suspect how prideful and dignified a woman she has been.

Phaedra is used to attracting all people's admirations and dominating them and has thought she

deserves it. The metaphor “flame upon an altar” impresses us with her dignity which can be compared to that of a goddess. We can imagine that she has never experienced such an overwhelming love which she cannot control. In this stanza we see that the poem presents a proud woman’s misery when she has to succumb to unrestrained passion against her will. The dark and bright red of the poppy recalls luxurious female beauty, but here it focuses on Phaedra’s pride and dignity as well as her voluptuousness.

This poppy echoes the flower in “Sea Poppies,” which is “Beautiful, wide-spread, / fire upon leaf” (13-4). The descriptions of the poppy in “Phaedra” seem to be more developed than in “Sea Poppy.” The descriptions of the luxurious beauty of the poppy in “Sea Poppy” are impressive but quite brief. The image of the poppy in “Phaedra” is clear and exact, because of the short and direct words. It is similar to the images in her earlier Imagistic poems, but the poppy here is connected with a dignified female figure and reveals a more powerful beauty. The expressions such as “the black cup, sullen and dark with fire, / burns” and “the opiate of the flower” make the poppy in “Phaedra” more powerful and somewhat vicious. Phaedra’s soul speaks of an “art undreamt in Crete...[that] in counter-charm prevents [her] charm.” She is concerned with some witchcraft, and so the poppy which can be used as “opiate” is a suitable metaphor for her.

Laity argues that H. D.’s poems such as “Hyacinth” are indebted for the sensuous image of the “romantic fallen paradise of love” (113) in Romantic poets. The “burning” poppy in this poem is also a sensuous image that is similar to Swinburne’s phrase “the inner flower of fire” (392), which describes Venus, a seductive and sexually voluptuous goddess, in “Laus Veneris.” The languid mood created by the “sullen” flower increases the decadent atmosphere. The descriptions of the “withered” noon help to intensify the effect of languor. Both the noon and the poppy brightly burn and therefore the “noon’s bright heat” which is “withered, filled with dust” and “grown drab and stale” seems to be associated with the weariness of the similarly bright poppy.

The impact of the sudden attack of the hail and storm in this poem is not dissimilar to the light which “beats upon” the speaker who is described as a “leaf” at the beginning of “Mid-day.”

The light beats upon me.

I am startled—

a split leaf crackles on the paved floor—

I am anguished—defeated. (1-4)

As mentioned before, Friedman argues that “Mid-day” has timelessness and impersonality, which are characteristic of Imagism. In “Mid-day” the images are separated from characters and conditions and so they seem to apply to any situations universally. In contrast, in “Phaedra” the image of the flower is clearly connected with a female character’s emotion in a specific situation. In this sense “Phaedra” suggests that H. D. departs from the tendency of Imagism which avoids the expressions of personal voices. One characteristic of this poem is that H. D.’s focus is thoroughly on the heroine’s interiority. It is interesting that Phaedra does not mention Hippolytus at all. She does not tell about the external details of her situation, either. The first four stanzas of the poem convey Phaedra’s recognition that something is wrong with her own mind, and then suddenly the poem is occupied by the image of the destroyed poppy. The most important shock to the speaker is presented only by the image. It is clear that she uses the imagery of the poppy to focus on the intense moment of the heroine’s state of mind. However, the sharp contrast between the luxuriously blooming poppy and its destruction reminds us of clear images that Imagism advocated. Thus H. D. has developed her own expressions which mix the method of Imagism with a narrator’s voice as a woman.

“Simaetha” is also a monologue of a female speaker. This poem consists of frequent repetitions and so sounds like a song of a woman who is spinning thread.

Drenched with purple,

drenched with dye, my wool,

bind you the wheel-spokes—

turn, turn, turn my wheel!

Drenched with purple,
steeped in the red pulp
of bursting sea-sloes—
turn, turn, turn my wheel!

(Ah did he think
I did not know,
I did not feel—
what wrack, what weal for him:
golden one, golden one,
turn again Aphrodite with the yellow zone,
I am cursed, curse, undone!
Ah and my face, Aphrodite,
beside your gold,
is cut out of white stone!) (1-18)

This poem is considered to be based on Theocritus's Idyll II. Thomas Burnett Swann says that in the idyll the forsaken heroine "utters incantations to recapture her lover, who has taken another mistress" (60). In H. D.'s poem the first two stanzas show the speaker's incantations, while the third stanza in parentheses presents her voice in her mind. The first two stanzas present striking images of purple color in the repeated phrases. Theocritus's Idyll II once mentions "a circlet of fine red wool" (2), and H. D. magnifies the image of this color. According to Gregory, Aphrodite is associated with purple clothes and headband and goldenness and so it is reasonable that Simaetha, who seems to lament her lost love, mentions a fabric "drenched with purple." In the second stanza purple is connected with a sensuous image of

crushed fruit. Considering the things described in the third stanza, this crushed pulpieness seems to suggest the painfulness of the speaker's emotional wounds. The dark purple might suggest the blood flowing from her scar and the violence of her agony. It might be related to the passage in Theocritus's Idyll II, where the speaker invites Love to "Suck [her] body and drain out all the blood" (56-57). The image of crushed fruit is somewhat similar to the flowers in *Sea Garden* such as a sea lily which is "shattered / in the wind" (6-7) and "wind-tortured garden" in "Sheltered Garden." However, by offering the female narrator's voice, this poem makes the image of a crushed plant a metaphor for the female emotions. The repeated expressions of fluid qualities such as "drenched" and "the red pulp / of bursting sea-sloes" have obvious hints of decadent sensuousness.

The repetitions of the lines in the first two stanzas must be indebted for the repeated magic spell in Theocritus's Idyll II, "Turn, magic wheel, and force my lover home" (17). H. D. adapts the original spell and increases the frequency of repetitions. The persistent repetitions seem to suggest that the speaker is obsessed with her own agony which the purple liquid suggests and she cannot be free from it. The third stanza is not a magic spell, but it continues to be repetitive. In the repetitions in the third stanza such as "I did not know, / I did not feel—" and "I am cursed, cursed," the speaker seems to be trapped in her despair. In the first two stanzas, most lines begin with stressed and relatively short verbs and create an emphatic tone which reflects the speaker's strong feelings. The three successive stresses in "turn, turn, turn" in the fourth line, which seem to represent the turn of a spinning wheel, make an especially strong impression. The assonance of "purple," "bursting" and "turn" also serves to make the tone impressive. In one sense, these lines beginning with stressed verbs are similar to those in "Oread," but unlike the phrases in "Oread," the repetitions of the words and the phrases in "Simaetha" impress us with a regularity which is not dissimilar from that of popular ballads. In this poem H. D. makes most of the effect of repetition and creates her own way of expression which is different from the manner of Imagist poetry based on free verse.

The fourth stanza again has a form of a magic spell.

Laurel blossom and the red seed
 of the red vervain weed,
 burn, crackle in the fire,
 burn, crackle for my need!
 Laurel leaf, O fruited
 branch of bay,
 burn, burn away
 thought, memory and hurt! (19-26)

There are still repetitions of words and assonance, and moreover, this stanza has some rhymes and alliterations. Red images such as “red vervain weed” and fire seem to be associated with the purple and red images described earlier. However, in this stanza the mood changes: in the former stanzas the speaker seems to be overwhelmed by the agonized feelings, but in this stanza she seems to pass through the despair and try to throw away her memories of the love. In Theocritus’s Idyll II, Simaetha burns “barley-grains” (18), “bay-leaves” (23) and a fringe from her lover’s cloak and asks her slave to scatter the ash over his doorstep in order to force him to come back to her by magic. The heroine of Idyll II continues to express her anger and passion throughout the poem and mentions fire in relation to her resentment: “let the fire seize Delphis [her lover]” (25). H. D.’s use of fire and ash contrasts with that in the original idyll.

In the last stanza the color white is impressive, in contrast with the purple and red in the former stanzas, which are connected with passion.

(Ah when he comes,
 stumbling across my sill,
 will he find me still,
 fragrant as the white privet,
 or as a bone,

polished in wet and sun,
 worried of wild beaks,
 and of the whelps' teeth—
 worried of flesh,
 left to bleach under the sun,
 white as ash bled of heat,
 white as hail blazing in sheet-lightning,
 white as forked lightning
 rending the sleet?) (27-40)

Since the whiteness is described as “ash” after things are burned out, it is like hollowness after one goes through terrible hardships. The expression “a bone...left to bleach under the sun” suggests death. Therefore while this whiteness seems to represent numbness after the extreme despair, at the same time it suggests a kind of rebirth after her “thought, memory, and hurt” about love are burned out in purgative fire. The words “polished” and “bleach” indicate that her mind is cleansed of the resentment and sorrow as well as her flesh. In this way, the speaker’s agony eventually transforms the speaker into a purified white figure which is beautiful and at the same time peculiar. The fragrance like the “white privet” of the speaker recalls the “acrid fragrance” of the sea rose created by its hardships. The last images of the speaker’s condition like hail and lightning seem to be more beautiful than the image of the bone. However, the “hail blazing” and “forked lightening / rending the sleet” are sharp, dynamic and aggressive images. This fierceness seems to reflect the speaker’s violent rage against her lover who the speaker imagines may come back sometime later. The speaker’s agony is burnt out, but it does not mean that her feelings disappear entirely. This fire seems to transform her agony into a pure embodiment of anger without flesh.

The use of whiteness of this poem is notable. Although the images of a bone and “ash bled of heat” impress us with the calmness of the speaker’s mind, the images of the hail and the

lightning suggest violent energy. This means that the whiteness contains two contradictory aspects, namely, calmness like cold ash and violence like lightning. The expression “hail blazing” also contains a contradictory combination between ice and fire. The image of the lightning itself resembles this combination between ice and fire. In addition, this whiteness results from burning as mentioned earlier, and so it also suggests that the cold whiteness like hail is connected with fire.

In *Sea Garden* rather passive figures of the seaside flowers which endure attacks by the wind and sometimes hail and rain, but in this poem the situation is reversed. The speaker is given a fierce power to destroy others. This difference seems to suggest that H. D.’s idea of women has changed from rather passive ones to stronger and active ones. The situation in the ending of this poem resembles that in “Eurydice,” in that in both of the poems the deserted women survive their despair like death and try to change their agony into a peculiar but beautiful thing. This poem focuses on the process of the change more than “Eurydice” and explores the possible qualities of a radical transformation through sufferings by presenting various white images. The descriptions of the whiteness are not very concise, but the usage of the clear and hard things such as ice and lightening may be considered to be fit for the hard and exact images of Imagist aesthetics and literally match the name “crystalline.” In this way, by using the narrative voice and the impressive images this poem presents the female speaker’s strong emotion and will similarly to “Phaedra.”

These representations of strong female emotions might be connected with H. D.’s personal experiences at this period. As mentioned before, Aldington’s affair with other women started in 1916 and he began to live with Dorothy Yorke in 1917. Friedman explains that in 1919, toward the end of her second pregnancy, H. D. was in “a state of both physical and mental collapse” (*Psyche Reborn* 27) because of a double pneumonia, the news of her brother Gilbert’s death and her father’s death, and immediately after that, the dissolution of her marriage. H. D.’s newborn baby was another man’s child, but H. D. seemed to expect to be reconciled with

Aldington when he “appeared with daffodils and a plea for reunion” (*Penelope’s Web* 63). Aldington’s “brutal rejection” after that caused her “emotional breakdown” (*Penelope’s Web* 63). According to Friedman, Pound also came to the hospital and “[pounded]’ away on her wall with his walking stick” and told her “my only real criticism is that this is not my child” (*Psyche Reborn* 27). In a letter to Pound around in 1929, H. D. explained to him how Aldington’s and Pound’s attitudes were shocking to her: “I was ‘not on my feet’ was literally ‘dying’...that is why I kept away from you all” (qtd. in *Psyche Reborn* 27). Instead of these men, Bryher supported her at this painful time. Friedman says, “H. D. credited her recovery to Bryher’s support and vigilance” (*Psyche Reborn* 27). The image of rebirth in “Simaetha” may reflect this recovery after her “physical and mental collapse” like death.

We see the clear contrast between red and white in “Simaetha,” and critics note the contrast between these two colors in the poems in *Hymen* and H. D.’s books after it. Laity regards “Hyacinth” in *Heliodora* (1924) as a typical example which presents the contrast between white and red: the speaker of the poem “contrasts the vulgar, scarlet eros of the femme fatale...with the more spiritual and intellectual ‘white’ desire of the slain boy Hyacinth” (“H. D., Modernism, and Transgressive Sexualities” 57). In “Hyacinth” the images of white flowers appear and their whiteness is connected with purity and coldness. Hyacinth’s white hands are “chaste” (3) and “inviolat” (36), and the speaker Apollo’s love for him is continuously compared to his attachment to the snow on a far ridge and to the white flowers there such as an “ice-gentian” (6) and the “whitest violet” (7). In contrast, a fervent woman “you” has a “red mouth” (25) and “russet locks” (27) and takes “red spoil / of grape and pomegranate, / the red camellia, / the most, most red rose” (37-40). Laity suggests that H. D.’s preference for a “more spiritual and intellectual” white youth over a sexually voluptuous scarlet woman matches the aesthetics of the Dorian model of Greek art which Victorian intellectuals such as Walter Pater advocate. Gregory says, “Imagism can be seen as a new articulation of Dorian art, with its call to discipline, hardness, and brilliance” (*H. D. and Hellenism* 105) and therefore H. D.’s

precedence of the whiteness over red in “Hyacinth” is fit for Imagism ideals in one sense.

However, the contrast between red eroticism and white purity which appears to be represented in “Hyacinth” is not as simple as it looks. Rich dark red is not always treated as degraded as we have seen in “Phaedra,” and white contains various connotations besides purity and innocence. Collecott is right in saying, “‘white’ and ‘red’ evoke phases of passion” (*Sapphic Modernism* 5). For example, Gregory argues that in “White World” “the whole white world” “is not an empirical but an erotic entity” (*H. D. and Hellenism* 103) because this poem begins with the phrase “The whole white world is ours,” but “it continues not by cataloguing white things but by discriminating muted shades of color” (103) such as “purple with rose-bays” (2) and “grey-green olive” (5). Gregory observes that “[t]he whiteness here...does not refer to light or color in itself but to a sensuous consummation” (103). In “Fragment 113” H. D. connects whiteness with passion by using the fusion of fire with coldness in a similar way to “Simaetha.” After successively denying various sweet things such as “honey” (1) and “the sweet / stain on the lips and teeth” (7-8), the poem ends with something different “you shall feel.”

knowing that you shall feel,
about the frame,
no trembling of the string
but heat, more passionate
of bone and the white shell
and fiery tempered steel. (37-42)

Since the speaker denies “old desire—old passion” (30) and “old pain” (31) earlier, these lines seem to imply a new phase of passion. Gregory points out that this poem signifies “a shift in the whole volume [*Hymen*] from physical sensuality to a more spiritualized or subtle eroticism” (“Scarlet Experience” 85). Although the newly obtained passion in this poem may be a “spiritualized” one just as Gregory says, it is not less passionate than the former one. It is

described as “more passionate / of bone.” The “fiery tempered steel” makes us feel intense passion which is refined and compressed under the hard surface of the steel but which does not lose its fervency. The “white shell” recalls the coldness and purity of the steel after being tempered by fire. These descriptions create an extraordinary image of the ecstatic feeling: it is intense, fervent and at the same time cool and pure. These concise expressions are an impressive example in which heat, coldness, and clarity are contained compactly.

Similarly, in “Egypt,” a white flower appears as a strong mysterious power to destroy people and through the death gives people some means to find a new life. This reminds us of the whiteness in “Simaetha,” which is associated with both death and rebirth. This white flower is called a “poison flower” and used as a metaphor for Egypt.

White poison flower we loved
and the black spike
of an ungarnered bush—
(a spice—or without taste—
we wondered—then we asked
others to take and sip
and watched their death) (9-15)

Although “what Egypt brought” (22) was “poison” and “perilous” (25), it “had given us knowledge” (18). The knowledge is “passionate grave thought, / belief enhanced, / ritual returned and magic” (32-34). The speaker says that the knowledge includes some “wisdom” (37).

Even in the uttermost black pit
of the forbidden knowledge,
wisdom’s glance,
the grey eyes following
in the mid-most desert—

great shaft of rose,
 fire shed across our path,
 upon the face grown grey, a light,
 Hellas re-born from death. (35-43)

The “uttermost black pit,” which resembles the darkness of hell Eurydice has to endure, suggests that the people in this poem likewise suffer misery like death. The “white poison flower” causes the people’s death, but it also leads to give them “wisdom” to survive the death. This wisdom can be thought of as a new way or perception of life which is acquired after the people have gone through the sufferings. As a result of the poison of the white flower, “fire” and “a light” are offered to “the face grown grey.” These mentions of “fire” and “a light” suggest that the white flower functions like purgatory fire which strengthens and purifies the people through agony, though the fire and the light at the end of the poem do not seem to be all white because the speaker seems to mean rosy pink in the expression “great shaft of rose.” This use of the colors recalls Gregory’s mention that the white is not “an empirical entity” in H. D.’s poetry. It is likely that whiteness is a special category of color which can contain other “empirical” colors implying passion.

The wisdom which the white poison flower brings through the deadly experience seems to be related to the god or goddess who restores artistic skills in the next poem, “Prayer.” “Prayer” begins with the speaker’s words to an unnamed god or goddess: “White, O white face” (1). The people feel depressed and have lost their talent: “no gift within our hands, / nor strength to praise, / only defeat and silence” (5-7). The talent they have lost seems to be a skill of making handicraft, and the speaker entreats the god to bring back the skill.

Give back the glamour to our will,
 the thought; give back the tool,
 the chisel; once we wrought
 things not unworthy,

sandal and steel-clasp;
 silver and steel, the coat
 with white leaf-pattern
 at the arm and throat:
 silver and metal, hammered for the ridge
 of shield and helmet-rim;
 white silver with the darker hammered in,
 belt, staff and magic spear-shaft
 with the gilt spark at the point and hilt. (17-28)

The people who wish to restore their artistic talent are in a similar situation to Eurydice, who strives to gain her own creative power like flowers. We can also think that the skill of craftwork the speaker wants to restore implies H. D.'s own artistic creation. When the speaker mentions "the chisel," we cannot but associate the word with the sculptural quality which H. D.'s early poetry was assumed to have, just as the expression "a rose, cut in rock" suggests. The silvery white which appears all over the latter part of the poem suggests that this poem depends on "crystalline" imagery. The whiteness of the god or goddess mentioned at the beginning of the poem also seems to prove the centrality of white imagery in this poem. In this sense this poem seems to be H. D.'s response to the label of her poetry, "crystalline." Here H. D. can be deemed to present what "crystalline" poetics should be. However, the art explicated here is different from the assumed elements of her earlier poetry, that is, frigidity and frailty. This poem gives us explanations of a suit of armor and weapons which can cover a whole body, which are sturdy images. The recurrent mentions of "silver," "steel," "metal" and "hammer" emphasize that the images presented here are strong metalwork. If we connect this silvery white metal with the expression "white shell" and "fire tempered steel" in "Fragment 113" in *Hymen*, the metalwork comes to be an extreme strong one which is tempered and purified by fire and which contains fervency of fire under the cool surface. The "gilt spark at the point and

hilt” at the ending suggests this strong energy like fire preserved in the metalwork. Just as violent sufferings are purified and bring about beautiful and hard whiteness in “Simaetha,” the bright silvery white of the metalwork in this poem also suggests that the stout whiteness is refined and obtained after overcoming sufferings. It seems to suggest H. D.’s notion that painful experiences create pure and tough crystal. H. D.’s mention of “the darker hammered in” may suggest that this silvery white is composed of darker emotions such as despair. Thus H. D. emphasizes fervency, stoutness and sufferings are contained in the “crystalline” quality. In her early years she may have thought that her apparently static poems contain fervent energy, but she did not express the idea clearly. In contrast, in this poem we can see H. D.’s counterargument to the commonly held assumption that her “crystalline” poetry is frigid and frail.

Moreover, the rich beauty of metalwork deviates from the austerity Imagist poetry should have. The white image which appears in the beginning of “Prayer” comes to possess more luxurious and shining images of silvery metal in the latter half. The descriptions of the metallic beauty in this poem are not as brief as those in her earlier poetry such as “[a]mber husk / fluted with gold” of the sea poppy. The repetition of the words referring to metal emphasizes the luster of the metal rather than the stoic reduction of beauty. The metallic beauty of the silvery things is rather gorgeous. The “coat / with white leaf-pattern” also possesses graceful beauty. The material of these armor and weapons itself is hard and dry, but this aesthetic imagery of silvery white is distinct from the austerity and dryness of the ideal modern poetry Hulme maintains. This stress on luxurious beauty of metal is also her new idea of “crystalline” poetry which is different from her earlier poems. In this way in “Prayer” H. D. seems to suggest her ideal of “crystalline” poetry by comparing it to metalwork which is tempered by great sufferings and which compresses violent fiery energy under the beautiful surface which apparently looks frigid and frail.

H. D.’s white flowers in the 1920s imply the fusion of fire and ice like crystal similarly to

other white and “crystalline” images. In addition, the white purity distilled from sufferings seems to be attributed to the white flowers. The description of a white cyclamen in “Hyacinth” also has the combination of “flame” and “ice”: “that flame, that flower, / (ice, spark or jewel,) / the cyclamen, / parting its white cyclamen leaves” (117-120). The flowers such as the “ice-gentian” in “Hyacinth” resemble those in *Sea Garden* which have clear-cut outlines like a sculpture. Laity points out that the combination of light, ice and fire in “Sea Violet” is similar to the images of the white flowers in “Hyacinth”: “you catch the light— / frost, a star edges with its fire” (“Sea Violet” 16-17). Surely the violet like a small jewel is similar to the image of the white flower which is compared to “flame” and “ice, spark, or jewel” in “Hyacinth.” However, the white flowers in “Hyacinth” are stronger than the sea violet. The sea violet is described as fragile and feeble: it is “fragile as agate” (4) and its “grasp is frail / on the edge of the sand-hill” (14-15). Since the white sea violet is contrasted with “greater blue violets” (8), it is impressed as a smaller and weaker one. In comparison, in “Hyacinth” the strength which H. D. associates with the white color in this period is clearly foregrounded. The speaker in the poem repeatedly tells the woman to “take them” and “take all,” but he keeps adding “your” heat cannot “prevail” (116) against the white flowers and the snow on the ridge which is equated with the white flowers. By associating the white flower with the eternal snow on the ridge, the flowers seem to be given persistent life which transcends the seasonal life cycle. The white flowers are not actual existences but imagined figures of the youth in the speaker’s mind. Therefore this strength of the white flowers reflects the strength of the speaker’s everlasting affection for the dead youth, affection which will not be erased though he succumbs to the fiery woman’s seduction. This strong affection of his is described as the resolute image of the jewel-like flower which has fiery strength under the cool surface. The youth Hyacinth died by a tragic accident, and so the speaker’s sorrow for his death may strengthen and purify the love and transform it into the beautiful image of the white flower which is at the same time “flame,” “ice” and “jewel,” just as Simaetha’s agony is burned and brings about beautiful hard whiteness.

While H. D.'s red flowers are concerned with the female characters' heterosexual relationships with men, it is not very clear whose passion the white things stand for. Cassandra describes her heterosexual marriage to God as "white fire" ("Cassandra" 47), but when the speaker in "White World" says, "The whole white world is ours," we cannot determine if the poem is referring to a man or a woman. "White World" does not present the gender of the speaker and the gender of the person with whom the speaker shares the erotic white world. Also in "Egypt" the speaker says "we," but it is not clear who "we" are. Since H. D. is known as having lesbian relationships with Frances Gregg and Bryher, critics such as Harriet Tarlo and Collecott infer that H. D.'s white color represents homoerotic passion. Considering "Fragment 113," which expresses passion by using the image of "the white shell / and fiery tempered steel," is adapted from Sapphic fragment, it seems reasonable to suppose that this poem suggests homoerotic desire. If so, we can think that H. D.'s white images as well the dark colors stand for strong female emotions, though she avoids direct mentions of homoeroticism.

This usage of whiteness is influenced by Sappho and Victorian Decadent artists. H. D.'s whiteness in which heat is fused with coldness like crystal is likely to be influenced by Sappho and Walter Pater. H. D. celebrates Sappho's white as an "unhuman element, containing fire and light and warmth" ("The Wise Sappho" 57) and emulates Sappho's ways of using colors. Gregory explains that H. D.'s "crystalline" images are indebted for Walter Pater's aesthetics of crystal. Pater represents the discipline of art as "a process of purification" "through the chemical metaphor of crystallization" (Gregory, *H. D. and Hellenism* 85). Gregory argues that H. D.'s association of light, whiteness and fire is related to Pater's image of crystal refined as a result of burning impurities. H. D.'s white eroticism derives from Decadent artists such as Wilde, Pater, and Swinburne. According to Laity, Victorian writers use "the color white as a code for homoeroticism" (*H. D. and the Victorian Fin de Siècle* 196). Laity argues that H. D.'s "crystalline youth" has debts for these Victorian writers' depictions of white statues of male youths and she takes advantage of the artists' homoerotic desire for white sculpted male bodies

in order to represent female homoerotic desire, mother-daughter-eros and love between equal men and women.

Gregory points out that in the last poems of *Hymen* “black and white come to dominate” while “[r]ed, purple, and gold (and their variants) *are* the dominant colors in all the poems” (“Scarlet Experience” 85). Considering the dominance of the white color in the concluding part of the book, H. D. might intend to suggest the precedence of white things over bright colored things and in so doing might try to celebrate the crystalline imagery which contains fiery energy in it as an ideal factor of poetry. If so she might have been still imprisoned in the Imagist poetics. Critics such as Untermeyer and May Sinclair noticed the change of H. D.’s poetry after *Sea Garden*, but generally critics continued to view her poetry as having cold and frigid qualities like a sculpture. Collecott explains that the epithet for H. D., “the perfect Imagist,” spread by the 1920s and it confined her in perfect and static expressions. Friedman says, “Some critics found the chiseled perfection of her [H. D.’s] lyrics ‘inhuman,’ ‘cold,’ ‘passionless,’ ‘remote,’ like a statue that refuses to come to life” (*Penelope’s Web* 53). She actually sometimes describes sculpted statues and sculptural white human bodies. H. D. also uses the expression “crystalline youth” to refer to Hippolytus in her play *Hippolytus Temporizes* (1927) (“H. D. by Delia Alton” 221). However, H. D.’s “crystalline” whiteness which involves much of eroticism and passion already deviated from the Imagist poetics which detested sensuousness and decadence of late Romantic poetry. Even when H. D. uses “crystalline” images, her poetry as a whole is not necessarily as “hard,” “dry” and concise as before. H. D.’s poems after the period of Imagism often depend on emotional female voices and her language tends to be more diffusive and repetitive rather than before.

As I have explained so far, the images used in books such as *Hymen* and *Heliodora* are overtly colorful, bright and aesthetic. As H. D. writes, “Flowers are made to seduce the senses: fragrance, from, colour” (“Note on Thought and Vision” 32), she consciously uses the sensuous effects of flowers in her poems. As Laity says, the torn flowers in *Sea Garden* already have

some tendencies toward decadent and sensuous beauty. But in many cases their decadent beauty is constrained like a sculpture and not overt, mainly because of the brief and concise descriptions. It is because H. D.'s very early poems are not evidently decadent that male modernist poets admitted her poems to be "hard," "dry" and clear-cut, and so adequate for their ideal. In her poems after *Sea Garden*, H. D. seems not to refrain from providing full explanations of sensuous beauty of the flower images. When H. D. describes Phaëdra's prideful self as a "black poppy" which is "dark with fire," she dares to use expressions which echo Decadent romantic poets' works that male modernists consider to be effeminate and deny with contempt. These images inversely suggest that under the hard and dry surface of the poems in *Sea Garden* inclinations toward sensuous and luxurious beauty such as those expressed in later poems are hidden and repressed.

In the poems after *Sea Garden*, H. D. presents female speakers' voices which express strong emotions. In so doing she departs from the constraint of Imagistic "hard" and "dry" poetry. H. D.'s images are used to express the female speaker's interiority and involve sensuousness which is influenced by Victorian Decadent poets. H. D. still sometimes uses "crystalline" images, but she comes to emphasize that these images contain fiery energy under their cool surface. Generally her language is less condensed than her earlier poetry and repetition is used more prominently. At the same time she sometimes makes use of impressive imagery and compact descriptions which seem to develop from Imagistic condensed ways of expression. H. D. mixes effusion with conciseness and creates her new ways of expression.

Together with these changes the images of the flowers changed. The luxurious flowers such as the poppy in "Phaëdra" are different from the "meagre" and "marred" flowers which cannot grow their beauty and power to a full extent because of the harsh seaside weather and poor soils in *Sea Garden*. Unlike the sea flowers, the feminine beauty of the poppy in "Phaëdra" is not injured though it seems dangerously luxurious. This seems to suggest that after *Sea Garden* H. D. abandoned the idea that she should exclude her femininity from her

poems. Just as the distorted seaside flowers have their own peculiar attractiveness such as “acrid fragrance,” the red rose in “Eurydice” and the poppy in “Phaedra” look strange in a conventional sense: they have darkness which is associated with power. They are feminine, but the femininity they suggest is not soft and tender but strong, dignified and passionate. The white flowers also suggest strengthened and purified passion which may be more dangerous than red poppies, though they are given different qualities from the dark colored flowers.

H. D. must have felt the need to hide her femininity in the early years of her poetic career probably because traditionally creative energy of a female poet has been often considered to be “freakish,” as mentioned before. The strong feminine power in the flowers after *Sea Garden*, which is contrasted with meagerness of her earlier flowers, seems to arise partly from her confidence in her own creativity. After publishing poetry which led the Imagist movement and being appreciated as a major modern poet, H. D.’s attitudes toward her own talent must have changed. H. D. should have obtained more confidence in her creative power and career as a female poet. Barbara Guest says that in the late 1910s H. D. wrote to John Cournos, “I feel my work is beautiful, I have a deep faith in it, an absolute faith” (80). H. D.’s insistence on feminine power also seems to have resulted from her resentment against male poets’ treatment of her as a muse and an object. As the female voice in “Eurydice” suggests, H. D. seems to have rebelled against male authoritative poets, maybe especially Pound, and to have attempted to develop her own style which was free from male poets and which could reflect female experiences and interiority. Her defiance against men can be seen in “Eurydice” in 1917, but it seems to have become decisive when she finally separated from Aldington. Susan Gubar points out the significance of Bryher’s support for H. D.’s creativity: H. D. “survived male rejection by returning to Bryher, a woman who quite literally shared her vision” (57). Gubar continues to say, “[I]n the autobiographical prose, H. D. describes not only who Bryher encouraged her to maintain the heretical concentration necessary to sustain the mystical experiences that would inform H. D.’s poetic development but also how Bryher occasionally

saw such visions ‘for’ H. D.” (57) As if to suggest her confidence in female creativity which is supported by sisterhood, H. D.’s flowers after *Sea Garden* are dignified and beautiful ones that reflect strong women who have pride both in their own power and in their feminine beauty.

IV. Marianne Moore and the Poetics of Modernism

Marianne Moore was sometimes viewed as an Imagist after her poems were accepted by *The Egoist*, partly because Imagists' poetry was published in the magazine. It was also because her poems have some similarities with the Imagists' poetry. Moore's exact descriptions of visual images, her objectivity, concision, and avoidance of traditional meters in her early poetry are generally similar to the ideas of Imagism, although she practices them in her own unique manner. These features of her poetry announced that its new qualities were distinct from the Romantic or sentimental inclinations dominant in the late nineteenth century and the first decade of the twentieth century. This chapter will discuss Moore's poems in the 1910s which present similar features to Imagists' poems.

Moore's early poem, "A Talisman," can be seen as one of the most typical examples which represent her similarity to Imagism. In his introduction to Moore's *Selected Poems* in 1935, T. S. Eliot cites "A Talisman" and comments that it must have been slightly influenced by H. D. In saying so he implies that the poem has an Imagistic quality more than her other poems.

Under a splintered mast,
Torn from the ship and cast
Near her hull,

A stumbling shepherd found
Embedded in the ground,
A seagull

Of lapislazuli,
A scarab of the sea,

With wings spread—

Curling its coral feet,

Parting its beak to greet

Men long dead. (1-12)

Robin G. Schulze explains that H. D. and Richard Aldington appreciated this poem. It was cited in full in H. D.'s review of Moore in 1916, which was the first review of her poetry. H. D. comments that "surely there is 'something rich and strange' in this 'Talisman'" (she omitted the article from the title) (20). Aldington also praised this poem, comparing it to Robert Browning, calling it "one of the lost songs of Pippa" (Schulze 172). The image of the "splintered mast" in the first stanza of this poem resembles a passage in H. D.'s "Hermes of the Ways": "But the shadow of them / is not the shadow of the mast head / nor of the torn sails" (46-48). The similarity of the image must not have been the only reason H. D. liked this poem. The clear presentation of the gemlike bird and the short lines with concise language must have looked Imagistic and have attracted her. This poem omits the explanations of the scene of a storm or some disaster which destroyed the ship, and focuses on a minute artwork in the shape of a bird which ironically could not work as a "talisman" for the ship. This presentation of a visual detail instead of a tragic story is fit for Pound's idea of Imagism that "the image itself is the speech" (qtd. in Jones 33). The poem has no emotional expressions such as lament and despair. Instead, the ominous figure of the sea-gull "Parting its beak to greet / Men long dead" suggests cruelty of death, contrary to its expected role as a talisman. The emotion of this poem is objectified by means of the image.

The stasis is also a main feature of this poem. Dynamic elements such as a violent storm and drowning people's agony are not presented. The scene after the shipwreck is like a static picture. Marie Borroff argues that Moore's imagination "sees more meaning in fixity than flux" (101). By comparing the ratios of nouns, verbs, adjectives, and adverbs in Robert Frost,

Wallace Stevens, and Moore's poetry, Borroff concludes that Moore uses fewer finite verbs and generally uses static verbs more frequently than active verbs. Borroff's argument applies to "A Talisman." Only the "stumbling shepherd" shows motion, but his motion is hampered. It has only one verb, "found," in line 4, and the verb "found" does not directly suggest action. There are several past participles such as "splintered" and "Torn" and present participles such as "Curling" and "Parting" but they indicate static situations rather than motion. "A sea-gull / Of lapislazuli" with "its coral feet" like a "scarab," which is not a living creature but a piece of artwork made of gem, has stasis and hardness which recall H. D.'s "rose cut in rock." This stasis serves to create the atmosphere of death in the scene where remains and dead men from the wrecked ship are found. The lines look compact partly because of their shortness and partly because they are tightly connected with orderly rhymes. This resembles H. D.'s so-called "crystalline" poetry, although Moore's use of rhymes is not a usual style of Imagism.

On the other hand, this poem also suggests influence by the late Romantics. Probably the clear images of this poem are influenced by the late Romantics' preference for pictorial details, although the images are similar to the characteristics of Imagism, too. Linda Leavell points out that Moore was exposed to the Pre-Raphaelites, especially Dante Gabriel Rossetti's paintings and poems through her friendship with the Norcross family in her early years (64). The visual details in this poem, including her mention of bright colors such as "lapislazuli" and "coral," must be related to her interest in the Pre-Raphaelites. As Andrew Sanders states, the late Romantic poems of the 1890s are haunted by "images of unfulfillment, death, and burial" and sense of loss (493). "A Talisman," which treats a scene after shipwreck, exactly presents unfulfillment and death. This poem echoes the melancholic mood of the late nineteenth-century poetry, though it has no "emotional slither." Probably because of this melancholic mood Eliot mentions that "the sentiment [of this poem] is commonplace" (106).

Contrary to Eliot's surmise that this poem was influenced by Imagists' poetry, it was published first in Moore's college alumnae magazine in the spring of 1912, before H. D.'s

poems and the name of Imagism appeared in *Poetry* magazine. It means that Moore wrote something that could be regarded as Imagistic even before she encountered the poetics. As Laurence Stapleton points out, Moore's earliest poems have "economy and concision" (9), and the poems she published in the Bryn Mawr undergraduate magazine before her poems were accepted by literary magazines such as *The Egoist* and *Poetry* generally consist of less than ten lines. The lines are mostly rather short and carefully rhymed and their tones are natural. It seems to be reasonable to suppose that the economy and concision Moore already practiced in her earliest poems were indebted to Ford Madox Ford. In her Voice of America interview, Moore explained that "Ford Madox Ford's book reviews in the *English Review* (1908-1912) [were] of inestimable value to me, as method" (qtd. in Stapleton 9). Michael H. Levenson points out that Ford played one of the decisive roles in Pound's shaping ideas about modern poetry. As Levenson notes, Pound wrote of Ford: "I find him significant and revolutionary because of his insistence upon clarity and precision, upon the prose tradition; in brief, upon efficient writing—even in verse" ("The Prose Tradition in Verse" 377). Pound asserted that "Ford was the one who defended 'direct speech and vivid impression,' who believed that 'poetry should be written at least as well as prose'" (Levenson 105). When Pound emphasized "objectivity" in a letter to Harriet Monroe in 1915, in the footnote he wrote, "Ford had been hammering this point of view [the praise of objectivity] into me from the time I first met him" (*Letters* 49). Just as Pound was affected by Ford's assertion of clarity, precision, brevity, objectivity, and prose tradition, so Moore must have been influenced by these ideas on the opposite side of the Atlantic.

According to Ian F. A. Bell, Ford thought that "sentimentalism obscured the true purpose of poetry" (91). Ford also denied Romantic inclinations to pursue things beyond immediate reality. Levenson explains that how Ford, when Ford rewrote Yeats' "The Lake Isle of Innisfree" in order to offer "his 'prose-impressionist' preference," denied "rhetorical effect in favor of precise descriptive detail, making the island real by making it ordinary" (113).

Moore's earliest poems generally follow this emphasis on accurate descriptions of immediate reality. However, Moore's earliest poetry is different from Ford's idea in that she sometimes presents her comments and makes her poetry slightly didactic while Ford "insisted on a present so visible and so immediate that it served to exclude any wider moral, political or metaphysical excursus" (Levenson 111). Moore does not always observe Ford's slogan "Never comment: state" (qtd. in Levenson 112). However, Moore's comments are not very assertive but rather indirect and reserved.

Although "A Talisman," which possesses Imagistic qualities such as concentration and the presentation of exact visual images, was written before Imagism became public, one can hardly say that Moore's poems were not influenced by Imagism at all. Only two poems by Moore were published in 1913, the year Imagists' principles appeared in *Poetry*, and no poems in 1914. After her poems were published in *The Egoist* in 1915, she published more than thirty poems within two years. The poems in this period suggest the influence of Imagism. Many of her poems published around in 1915 and 1916 are rather brief and concise like her earlier poems and present epigrammatic comments about artists. "To a Steam Roller," one of the most accessible and well-known poems in this period, is a typical example.

The illustration

Is nothing to you without the application.

You lack half wit. You crush all the particles down

Into close conformity, and then walk back and forth on them.

Sparkling chips of rock

Are crushed down to the level of the parent block.

Were not "impersonal judgment in aesthetic

Matters, a metaphysical impossibility," you

Might fairly achieve

It. As for butterflies, I can hardly conceive

Of one's attending upon you, but to question

The congruence of the complement is vain, if it exists. (1-12)

The language of this poem is not like H. D.'s direct and crisp one, and its rhythm is basically the one of prose, but we see some concise expressions such as "You lack half wit" in it. The whole structure of the poem created by the comparison of two contrasting things is also compact.

These qualities reflect the concision of Ford's idea and Imagism. This poem which includes a speculation on "aesthetic matters" may contradict both Ford's slogan "Never comment" and Pound's "Go in fear of abstraction" in "A Few Don't By An Imagiste." However, it has affinities with Imagist poetry in the way that it depends much on clear images and has a tendency to concision.

Like Imagist poems, "To a Steam Roller" proceeds mainly by presenting clear images rather than an abstract argument. This poem is supposed to be a satire on a critic who deals with art mechanically, but until the sixth line there is no mention which is directly concerned with art. It is not clear that the steam roller is a metaphor for a critic until the latter half of the poem. The first two comments on the steam roller sound witty, but they do not give us enough information of what is wrong with the steam roller. It is when we begin reading the third sentence about the realistic details of the steam roller's movement that we can clearly recognize what the steam roller does and what a problem is. The image does not function as a subordinate to the message, but it is the thing which conveys the meaning.

From the realistic descriptions beginning in the third line, we know the most important feature of the steam roller is its uniform way of treating objects regardless of their individual qualities. Its activity of "crushing" "particles" is quite careful and precise to the extent that it attains "close conformity." The steam roller's elaborate work does not end with its "crushing." It diligently "walk[s] back and forth on them" to achieve more precise conformity. The

sentence from the fifth to the sixth line means almost the same thing as the preceding sentence, and it emphasizes the steam roller's principle of conformity by using a pun. As Cristanne Miller suggests, "the parent block" in line 6 is connected with the expression "chip off the old block." Therefore, the sentence suggests the futility of the steam roller's activity, however carefully and neatly it produces a pile of minute chips. It only makes many precise copies of the original rock and lacks its own creativity.

As a "complement" to the conformity of the steam roller, the poem presents butterflies. The speaker does not explain what the butterflies stand for. They seem to imply some fundamental quality for making art perfect and genuine, but the speaker does not explain the quality as an abstract concept and only mentions the name of the butterflies to let the reader imagine the quality. Costello points out that in this poem the "logic of metaphor can go beyond the logic of argument" (49). The image of the butterflies is not an ornamental support for the explanation of the desirable quality of an artist. The image itself speaks, just as Pound insists it should.

Moore's use of the butterflies is an extreme example of concision. While the butterflies suggest vital qualities of a genuine critic, which the steam roller lacks, Moore's speaker refrains from describing the desired vital qualities. Since the butterflies are used to contrast with the steam roller, we may say that they suggest free, fanciful, and light creativity in contrast with the heavy, inflexible, and insensitive manners of the machine. The butterflies also stand for beauty which generally appeals to people and which can be considered to be rather soft and feminine, although the steam roller might "achieve" the orderly and uniform beauty of "sparkling chips." Probably Romantic and sentimental poets would willingly and delightfully describe more details of the butterflies than those of the steam roller. We can assume that Moore represses Romantic and sentimental effusion for describing commonly assumed beauty. Or rather, Moore might have feared that if she had described the delightful attraction of the butterflies, it would have sounded hackneyed, stale, and less impressive, because to find attraction in butterflies is

somewhat self-evident and commonplace. By repressing the descriptions of the butterflies and only by mentioning their name, Moore allows the reader to recall his or her own image of the butterflies and enables the creatures to have extensive connotations. The reader will think of many contrasting qualities between the steam roller and the butterflies, such as a machine versus nature, destructiveness versus gentleness, perhaps durability versus fragility as well as conformity versus freedom and heaviness versus lightness.

Moore's earliest poems, the poems she wrote before 1913, have precise descriptions of things as we have seen in "A Talisman," but the images in these earliest poems are not so impressive and intense as those in "To a Steam Roller." Imagism has similarities to Ford's ideas of economy of language and precise descriptions, but its understanding of the function of an image does not necessarily coincide with Ford's ideas. Pound's explanation of an "image" as a thing "which presents an intellectual an emotional complex in an instant of time" (qtd. in Jones 130) suggests a "sense of freedom from time limits and space limits" (130) which the image provides. This aspect of the image free of time and space is different from Ford's emphasis on describing immediate reality. Moore must have learned concision and precision from Ford which are mainly useful for factual descriptions of immediate reality in prose writing, but when she was exposed to the Imagists' poems by H. D. and maybe Pound, she must have seen how their practices of vivid and impressive images work, which Ford had not taught her. The detailed descriptions of the steam roller are realistic, but as for the juxtaposition of the two contrasting images and the daring concentration of the image of the butterflies Moore emulates the intensity and concentration insisted on by Imagism.

In a 1916 letter to her old friend William Rose Benét, Moore expresses her respect for H. D.'s poetry: "H. D. I have liked from the beginning. She is, to me, the most distinctive and the surest footed of the Imagists" (qtd. in Ostriker 481). This comment suggests that Moore carefully read Imagists' poems, especially H. D.'s which were considered to be perfect examples of Imagism. Moore wrote in a letter to her brother Warner in 1915 that she went to Washington

D. C. and “managed to see a copy of *Blast*” and was “excited about [the] brash energy” (Molesworth 109). She must have been influenced by Pound’s insistence on the energy of an image in his essay in *Blast*. John Slatin mentions that in this period Moore “travel[ed] to Harrisburg or Philadelphia or Washington, D. C., in order to find the magazines in which the ‘new verse’ was appearing” (32) and saw *Blast* in the Library of Congress because she could not find the magazine in her town Carlisle. Although Moore did not perfectly conform to the poetics of Imagism, she must have learned greatly from it and used it by adapting it to develop her own style.

Like Moore’s other poems, the stanzas in “To a Steam Roller” have a fixed number of syllables, and line breaks present a prosaic rhythm and reveal the presence of rhymes. Free verse was just beginning to be popular at that time, and Moore might have wanted some kind of order for her poems. Imagism, which aimed to avoid “sequence of a metronome” and to create a new rhythm which is fit for the content, led poets to use the syntax and rhythm of everyday language. This tendency of Imagism may have helped Moore to strengthen her own natural way of speech. Her earlier poems before 1915 are strictly bound by rhymes, but the poems after that such as “To a Steam Roller” do not necessarily use a rhyme for every line. This change must be also related to the new inclination to free verse based on everyday language. However, Moore’s language is obviously different from Imagists’ poems, such as H. D.’s. Moore’s language is divided in accordance with the numbers of syllables and basically depends on a rhythm like a stream of prose. Her language does not require the reader to feel a metric rhythm while the rhythm of H. D. and Pound’s poems is based on stresses of words though it is not a conventional one. Moore follows Imagists’ advocacy of everyday language and develops it in her own manner. Ford’s praise of prose tradition may have been suited for her sensibility which prefers prosaic language.

The language of this poem has a unique tone. Grace Schulman says that “[t]he speaker is an elegant conversationalist” (49). Sometimes the language is crisp and direct, and at other

times it becomes eloquent and full of abstract words. The first sentence “The illustration is nothing...” sounds like a well-said epigram. Because of the first word “illustration” and the last word “application” with the similar ending sounds and the clever use of negative words this sentence is witty and concise. The next sentence is very short and terse, but its pun “half wit” makes the tone somewhat softer and humorous. The language in the descriptions of the steam roller’s movement is generally simple and has a relaxed tone, but when the speaker mentions the metaphysical matters in line 7, suddenly the tone becomes erudite and the language gets filled with long and abstract terms, as if the speaker mocks the steam roller’s pomposity. After the reference to “impersonal judgment in aesthetic matters...” the speaker returns to a terse language: “you / Might fairly achieve / It.” This terse phrase presents an understated irony. Since the subjunctive mode presents the “impersonal judgment in aesthetic / Matters” as “a metaphysical impossibility,” it is pointless to consider the possibility that the critic or the steam roller achieves successful judgment of art.

The last sentence “As for butterflies...” is more roundabout. It reveals the speaker’s indecisive attitude toward the butterflies’ function as “the congruence of the complement” of the steam roller. In the phrase, “I can hardly conceive / Of one’s attending upon you,” the speaker denies the possibility that fault of the steam roller is made up for by the delightful butterflies. The speaker suggests the critic like the steam roller is totally incurable. However, in the next phrase “but to question the congruence of the complement is vain” the speaker might imply that the butterflies could suitably “complement” what the steam roller lacks. Then in the last short phrase the speaker again hints the impossibility of the “complement” of the butterflies. The last phrase may mean that there may be better things than butterflies to compensate for the defect of the steam roller, but it may also mean a severer opinion that there is no remedy for the machine. In either case, the last phrase softens the somewhat determined tone of the former phrase and impresses the change of the speaker’s attitude in a subtle way. The subtle shifts of the tone playfully express the speaker’s change of mind although they are understated and her or

his final attitude is not clear. These changes of the speaker's attitude suggest a unique feature of Moore's poems. Moore's speaker does not assert her or his idea forcefully. The speaker's ideas are expressed through the understated and subtle but playful conversational tone.

Moore's understated and ironical way of speech suggests that the speaker keeps distance from the subject matter. Although the speaker "I" appears in this poem, her or his stance is different from that of the Romantic lyric "I." Miller characterizes Moore's speaker in "To a Steam Roller" clearly: "as in all of Moore's poetry, the speaker is not necessarily the poet, or any other characterized individual" and "[w]e know only that she or he is educated, witty, fallible, and intensively engaged" (33). Miller argues, "There are no romantic apostrophes, no meldings of the self into a greater being or force, no grandly representative stances of a speaking soul or poet-self, and no open references to personal experience" (33), and therefore, even if Moore uses "I," "it does not encourage the reader to imagine a centrally subjective self—transcendental or sentimental" (33). It is possible that this poem reflects Moore's own irritation at insensible critics' stupidity or their rejection of her poetry, but the poem itself does not directly present such emotions. If we feel the presence of the speaker in her poems it is only because of the inquisitively observing eye and her or his reserved and cool opinions rather than strong emotions about the observed objects. We do not feel the presence of the speaker in such a way as that in Romantic poetry, though there surely exists a speaking presence who addresses the object as "you" and the poems themselves present her or his attitude toward it. Pound classified Moore's poetry as "logopoeia or poetry that is akin to nothing but language, which is a dance of the intelligence among words and ideas and modification of ideas and characters" ("Others" 366). This poem presents the speaker's intellect rather than her or his emotions although the tone of the language reveals the subtle waver of the speaker's attitude and so reflects her or his feelings to some extent.

It is illuminating that this poem "To a Steam Roller" manifests "impersonality." As Charles Altieri mentions that it was "exotic and thrilling" for modernist poets "to be responding

to [the] pronouncements on impersonality” (54) because it “then seemed possible to overthrow the hegemony of the romantic ‘I’ and the Victorian ‘we’” (54). Moore’s poetry resembles Imagists’ poetry such as H. D.’s early poems in that it hardly makes the reader feel the poet’s own personal identity. In Moore’s poetry, human emotions themselves do not appear at least on the surface, and precise details of external objects are mainly described, just as the title of her book *Observations* suggests. For these reason, it appears contradictory that Moore criticizes impersonality in art in “To a Steam Roller” since her poetry itself could be considered to be impersonal.

The problem of impersonality is entangled with the question of how to represent emotion. The modernists challenge Romantic assumption that the expression of emotion was means of representing the poet’s personality. Although Moore was often criticized as not showing emotion, Moore frequently says that emotion causes poetry. In an essay “Poetry and Criticism” Moore maintains, “I see no revolution in the springs of what results in ‘poetry.’ No revolution in creativeness. Irrepressible emotion, joy, grief, desperation, triumph—inward forces which resulted in the Book of Job, Dante (the *Vita Nuova*, *Inferno*), Chaucer, Shakespeare—are the same forces which result in poetry today” (592). However, like other modernists, Moore thinks of “objectifying feelings” (“Poetry and Criticism” 592) as important to avoid straightforward emotional effusions of Romantics. In the same essay Moore continues, “Governance of the emotions and impassioned perceptiveness seem to me ‘the artist’” (592). Her early short story “The Discouraged Poet,” published in her college magazine in 1907, suggests that she did not refrain from describing the main character’s emotions in her younger days. The story presents a self-conscious monologue of a young poet who is “discouraged” by a famous bard’s criticism of his poems. We can suspect that the monologue may not be very far from the feelings of the young woman who had an anxiety about her wish to become a poet. In this period Moore began to be determined to become a writer or a poet and to establish her idea of objectivity. In 1908, Moore “wrote home to

explain her mother that distance and dissociation had become part of her aesthetic theory” (Molesworth 49). In another letter in 1908, Moore explained her concern about how to express her selfhood without being too egoistic: “Writing is all I care for...and writing is such a pulling profession” (*Letters* 45), and after that she expressed her concern: “You ought I think to be *didactic* like Ibsen or poetic like ‘Sheats’ [Shelley / Keats?], or pathetic like Barrie or witty like Meredith to justify your embarking as selfconfidently [sic] as the concentrated young egotist who is a writer, must—writing is a moreover a selfish profession and a wearing (on the investigator himself)” (45-46). In this way, Moore developed her principle of rejection of self-indulgence and objectified representation of personal emotion like other modernists. Moore values objectifying emotions, but she does not think that objectivity means impersonality.

Moore’s attitude toward impersonality resembles the attitude of Ford, who influenced her. Michael H. Levenson explains that although Ford thought that an author or a poet’s “whole book” or “whole poem” “is merely an expression of his personality,” Pound regarded Ford’s idea as “objectivity” because Ford asserted an author should be “sedulous to avoid letting his personality appear in the course of his book” (Ford, “On Impressionism” 43). Levenson notes that Ford’s idea, Impressionism, “is a *subjectivity in which the subject has disappeared*” (119). Moore asserts the need of objectivity in art, and the objectivity she mentions is similar to Ford’s “subjectivity in which the subject has disappeared.” This idea of Moore is represented in her early essay “The Accented Syllable,” published in 1916.

“The Accented Syllable” suggests that she tries to use “the tone of voice” for expressing her personality instead of direct representations of her personal experiences and emotional effusions, although she adds that her attempt is difficult. Moore begins the essay with a “group of words,” which makes her “inclined to think that the meaning has very little to do with the pleasure the words give us” (31), although she admits that generally “it is the meaning rather than the tone of voice which gives us pleasure” (31). She presents quotations from various

sources such as Fielding's *Tom Jones*, *Life Magazine*, and Stringberg's *Easter and Other Plays*. One of the quotations which attracts our attention is a short footnote from Augier's drama: "Three chops well peppered." It is noteworthy that all of her twelve quotations are prose. For example, the list contains a casual conversation of a character in a play, a simple description of a boy, and a summary of a literary essay. The last short quotation from the footnote of a play sounds humorous: "Three chops well peppered" ("The Accented Syllable" 32). This variety of quotations suggests that Moore is interested in capacity of language to express various tones of voice. Moore explains about "the tone of voice": "By the tone of voice I mean that intonation in which the accents which are responsible for it are so unequivocal as to persist, no matter under what circumstances the syllables are read or by whom they are read...if an author's written tone of voice is distinctive, a reader's speaking tone of voice will not obliterate it" ("The Accented Syllable" 32). Moore maintains that a writer's uniqueness is made manifest by means of her or his tone of voice even if she or he does not assert herself or himself or not express emotions explicitly. Just as the quoted examples of prose suggest, the "accents" which create the tone of voice, or intonation, are not stresses in verse. The examples clarify that what interests Moore is a rhythm created through the flow of prose. They also explain the crucial inclination of Moore's language which is distinct from other poets' language which mainly depends on metric rhythm. She concludes the essay by mentioning her attraction to an advertisement listing seventeen degrees of blackness and hardness of pencils, whose language is different from the conventional poetic diction.

"To a Steam Roller" is one of the earliest poems that make prominent use of the tone of voice. It is noteworthy that the speaker in this poem addresses an object like her other poems in this period. However, the discourse of this poem is different from purely objective poems which make the presence of the speaker almost invisible. This poem presents the opinion of the educated speaker who reacts to and speaks to the object from her or his viewpoint. It could be considered to be subjective although she or he tries to be objective and not to be too assertive

about her or his opinion. The speaker in “To a Steam Roller” is reserved and brisk when she or he renders her or his judgment about the steam roller, but she or he is rather talkative in the observations of the activity of the machine. Moore loosens the restraint of concision by using extensive observation and a pedantic tone of speech. She finds room to express herself in these matters without egocentric assertions and emotional effusions. The speaker is aloof and reserved unlike the Romantic egocentric “I”, but Moore expresses her unique personality in the tone of the speaker’s voice. Moore does not intend to erase her personality but searches for different ways to express her personality from the Romantic poets’ ways.

“To a Steam Roller” paradoxically reflects Moore’s interest in science and technology even if she uses them as objects of criticism. Although the quotation about “impersonal judgment in aesthetic matters” is from an essay in April 1915 by Lawrence Gilman, a music critic for the *North American Review*” and is not directly connected with Pound’s idea, Pound comments that this poem is Moore’s “counterblast to [his] criticism” (“Others” 366). It is possible that Pound thought that Moore was criticizing his own frequent comparisons of art to science and technology in this poem. For example, Pound compares a critic in front of works of art to a man in an engineering laboratory: “His feelings are not unlike mine when I am taken into the engineering laboratory and shown successively an electric engine, a steam-engine, a gas-engine etc.” (qtd. in Bell 45). Pound also sometimes praises scientists’ diligent and careful work, qualities that might apply to the movement of the steam roller in Moore’s poem. The manifesto of *Blast* published one year before the publication of this poem contains the following passage: “Machinery is the greatest Earth-medium: incidentally it sweeps away the doctrine of a narrow and pedantic Realism at one stroke” (918). Perhaps Moore criticizes Pound and Vorticists’ praise of science and machinery, but as mentioned above, Moore was excited to see the first issue of *Blast*. Considering Moore’s occasional usage of scientific terms in her poems, she must have been interested in science and modern technologies. Moore’s humorous tone mainly by virtue of puns may suggest the speaker’s sense of familiarity with the steam roller.

Her careful descriptions of its crushing rocks and walking back and forth which cover nearly as many as four lines may imply her interest in the machine. The image of “Sparkling chips of rock” can be thought of as attractive rather than disgusting. Grace Schulman points out that “the dazzling though disparaging amplification betrays the speaker’s fascination with the brutish force” (50). If the impersonality of science is criticized, the criticism could be directed to Moore herself, who has sympathy for science.

Moore’s poetry has an aspect which is similar to scientific impersonality. H. D. describes Moore as “the perfect craftsman” (“Marianne Moore” 20), and Moore’s poetry with the mathematical accuracy of syllabic patterns and precise details of things without explicit emotions has a kind of mechanic precision. It is possible that people thought that her poems demonstrated a kind of mechanical or scientific impersonality. If her poem was devoid of something like butterflies, it would become no more than a steam roller which works diligently only to produce many precise copies of the original rock. This poem can be read as an announcement that her poem is distinct from an inorganic and machinelike activity even though people may view it as similar to the steam roller, and that it does possess a genuine poetic element like butterflies although the element looks slight and reserved.

Her own objectivity, which looks similar to impersonality, should be a pressing matter partly because it was one of the causes that invite people’s criticism that her poetry is “intellectual” and so it is “not poetry.” For example, whereas Pound mentions that “[i]n the verse of Marianne Moore I detect traces of emotion” (365), Margaret Anderson in the “supplement” after Pound’s essay, decides that Moore’s poetry is not poetry because it does not have emotions: “There is no emotion in intellectual poetry” (367) and “INTELLECTUAL POETRY IS NOT POETRY” (367). Thus, Moore’s lack of direct mentions of personal emotions was a vital issue concerning whether her writing was admitted as poetry or not. Perhaps this is partly the reason she implies that personality is essential to art in “To a Steam Roller.”

Like Moore, H. D. also aimed to attain objectivity and to avoid presenting the Romantic or sentimental subjective self and the poets' own personal identities, but H. D. was not criticized as unpoetic. A difference between these two poets concerning the presentation of the self is that Moore constructs a somewhat intelligent speaker who can discuss metaphysical matters in a witty way and observe details intensively without mentioning her or his personal emotion, while H. D.'s speaker mainly presents images which suggest her or his emotion. Moore's apparently arbitrary line breaks based on the numbers of syllables also sometimes do not seem to be fit for natural expressions of emotions. Probably because of these elements Moore's poetry looked more distinct from poetic conventions than H. D.'s, and therefore it was difficult for her contemporary readers to accept it as poetry.

The well-known poem "The Fish" is another striking example which presents her skillful use of the modernist aesthetic. First, this poem concentrates on the presentation of visual images and the presence of the speaker or the poet is repressed more than it is in "To a Steam Roller." The speaker exists like an observing eye which does not reflect her or his personality. Second, this poem employs a strikingly sharp and jagged stanza shape which makes the reader feel the dry hardness that modernism advocates. Third, we see the refusal of indulgence in melancholic beauty, although the theme is melancholic like that of "A Talisman": a ruined building in the sea dominated by death is a subject matter which Romantic poets could have felt delight in. For example, Edgar Allan Poe's "The City in the Sea" and the third part of Percy Bysshe Shelley's "Ode to the West Wind" deal with similar landscapes in which ruins of magnificent buildings under the sea are illuminated by light and surrounded by flowers and plants.

Poe's "The City in the Sea" begins with the lines which suggest that death dominates the city in the sea: "Lo! Death has reared himself a throne / In a strange city lying alone" (1-2). Poe's language is elaborated to intensify the melancholic mood in this scene of death. The slow rhythm of the enumeration of things connected with "and" creates a languid tone. The

sluggish descriptions in lines 8 to 10 also suggest the stagnation and melancholy of the water: “Around, by lifting winds forgot, / Resignedly beneath the sky / The melancholy waters lie” (9-11). Like Poe’s poem, in Moore’s “The Fish” indications of decay and stagnancy are explicit. One of the “mussel-shells” adjusts “the ash-heaps” (5) like “an / injured fan” (7-8) and the sea is filled with “bodies” (21). In Poe’s poem the last stanza describes an ominous scene in which the towers of the city are going to collapse. In Moore’s poem the “defiant edifice” (35) suffers severe damage because of the attack by the water. Then near the end of the poem the reader meets with the clear indication of death: “the chasm-side is / dead” (42-43). In this way, “The Fish” treats a theme which could be made melancholic, languid, and much more sentimental than Poe’s poem. However, its representations of death and decay prevent a languid atmosphere from dominating the poem in large measure by using the sharp-looking stanza pattern and clear-cut descriptions of details.

“The Fish” begins like this.

The Fish

wade
through black jade.
Of the crow-blue mussel shells, one
keeps
adjusting the ash heaps;
opening and shutting itself like

an
injured fan. (1-8)

This version is published in 1919 and the jagged stanza shape is more striking than the later revised version. This stanza pattern creates an effect of visual sharpness and cuts the flow of language into small pieces. In the beginning of the poem even the title cooperates to show the

incised pattern of the sentence. The first sentence with monosyllabled words, four of which are stressed, sounds compressed and brisk, and so the tone is far from languid melancholy. The breaks of the line help to make the sentence look and sound sharp. The rhymes of “wade” and “jade” which occur within a short span also intensify the breaks. Hugh Kenner points out that “the heavy system of nouns” (101) such as “the crow-blue mussel shells” obstructs the smooth reading. Moore’s odd usage of the words which deviates from usual collocations also prevents the natural flow of the language. For example, the word “wade” is odd for describing the movement of fish. This oddity also stops the reader from proceeding to the next word smoothly. The hard and static image in the first sentence coincides with the blocked flow of language. By using the expression “black jade” to refer to the sea, Moore avoids softness and fluidity associated with water. The word “wade” and the sea like the “black jade” suggest that the movement of the fish is not easy and smooth but rather like the chopped sentence. The difficulty in proceeding of the fish and the language in the first sentence predict ominous signs in the sea that are becoming clear through the course of the poem. In this way, the first sentence avoids inviting the reader in a soft melancholic mood.

In the second sentence the images “ash-heaps” and “an / injured fan” suggest that the sea is replete with signs of death and decay. The shells are described as inorganic. The movements of “adjusting” and “opening and shutting itself / like / an / injured fan” of the “mussel shells” are similar to those of broken instruments rather than living creatures. Their uncanny atmosphere hints death, but it does not evoke soft and tender melancholy. The sentence “Of the crow-blue mussel shells...” would flow rather smoothly if it were not given the jagged stanza pattern. Yet the stanza pattern cuts the sentence into small pieces to the point where a line consists of only one syllable. Like the first sentence, these short lines block the natural flow of language, and the blockages are reinforced by the rhymes of “keeps” and “ash-heaps.” The split piece such as “an” in the beginning of the second stanza is one of the most striking examples that show Moore’s tendency to block the flow of a sentence. Kenner

argues about this inclination: “cutting, cutting, cutting, with implacable arbitrariness” (99) and not “caressing a melodic fluid” (99). Kenner suggests the inorganic quality of Moore’s use of stanza patterns: “one cannot imagine them [her poems] handwritten” (98) and the words are “referable less to the voice than to the click of the keys and the ratcheting of the carriage” (98). Moore focuses her attention on the article “an,” which is usually disregarded casually, and by so doing she tries to capture even this short word firmly and to avoid letting it “slither.” The unnatural division between “an” and “injured” also serves to express the seriousness of the damaged state of the shell by means of visual and auditory splitting.

Moore’s way of cutting language in short pieces may be considered similar to H. D.’s short lines in one way. However, Moore’s inclination to short lines has brought her to a different result from H. D. Although this poem hints Moore’s intention to capture each word firmly and to emphasize the important words such as “injured fan” and “dead” in the extremely short lines at the beginning of stanzas, the meanings of the whole sentences are sometimes made confused and obscured by the frequent and unnatural cutting. It looks as if she is less interested in making the meaning of the sentence itself clear than in focusing on a particular part of the sentence. Moore emphasizes the similarity of the sounds of “an” and “fan” by putting them in the short lines at the beginning of the stanza, and its effect is much more unusual than conventional rhymes. The example in the seventh stanza is more striking: “ac- / cident—lack / of cornice” (37-39). It is almost nonsensical wordplay and verges on the fetishization of the small sounds of the words. Moore’s way of focusing on particular things by putting them in short lines coincides with the Imagists’ principle of the “direct treatment of ‘the thing’ to some degree, but she takes her way to extremes.

From the fourth stanza the sharpness of the water attacking the cliff like a “wedge” was described.

The water drives a
wedge

of iron through the iron edge
of the cliff, whereupon the stars,

pink
rice grains, ink
bespattered jelly-fish, crabs like
green
lilies and submarine
toadstools, slide each on the other. (21-30)

The fluidity, the natural attribute of the water, is thoroughly denied here. The water is described as a hard-edged thing like “a wedge / of iron,” just as the hardness of the water has been suggested in the former expression “black jade” (2). The attacked cliff also has “the iron edge” and so we can imagine that the clash of the two must be severe. In the comparison of the water to “a wedge / of iron” the water is presented as sharp as well as hard. In the later part of the poem this attack of the water will turn out to be the central thing which brings about death in the sea, and here the critical conflict between the water and the cliff is presented impressively with the sharp images. The sharpness of the stanza form corresponds with the sharpness and tension of the attack of the water on the cliff.

The description of the sharp and severe attack of the water is followed by the descriptions of several sea creatures which create beauty of the sea. An early draft of this poem suggests Moore’s intension about the use of beauty here.

The turquoise sea
Of bodies
Sincerity of edge, in
Such recesses of the mind,
Find flowers entwined

With bodies there. (qtd. in Holley 61)

In the margin of this passage, Moore “penciled in a further stage of thought” (Holley 62).

and

Find beauty intertwined

with tragedy. (qtd. in Holley 62)

Moore’s association of beauty with tragedy reminds us of Poe’s connection between melancholy and beauty as the most poetical subject. Similarly, Poe’s “The City of the Sea” has descriptions of flowers: “Shadowy long-forgotten bowers / Of sculptured ivy and some flowers” (19-20) and “many and many a marvelous shrine / Whose wreathed friezes intertwine / The viol, the violet, and the vine” (21-23). In the latter phrase, insistent alliteration and assonance intensify the languid atmosphere. The beautiful flowers in the sea in Shelley’s “Ode to the West Wind” are also similar to Moore’s sea creatures in that they accompany the ruined buildings in the sea and in that they have a bright color such as “azure” (36).

The blue Mediterranean, where he lay,

Lull’d by the coil of his crystalline streams,

Beside a pumice isle in Baiae’s bay,

And saw in sleep old palaces and towers

Quivering within the wave’s intenser day,

All overgrown with azure moss and flowers

So sweet, the sense faints picturing them! (30-36)

These descriptions suggest the scenery in the scene implies sweet indulgence in dreamy beauty which lacks strength.

We can assume that Moore tried to present a kind of beauty which resembles Poe’s and Shelley’s flowers. Nevertheless, she transforms lovely flowers into somewhat weird sea

creatures. The sea creatures such as “pink / rice grains” and green crabs, whose bright colors echo the pictorial colors in late Romantic poetry, can be considered to be beautiful. The comparison of the crab to “green / lilies” proves that Moore intended to present a kind of flowery beauty. The “turquoise sea” and “crow-blue mussel shells” which appear in the earlier parts also have beautiful colors. Yet, their beauty is not a conventionally pleasing one and deviates from the soft beauty which is considered to be typically feminine. There are also things which are not pretty such as the “ink / bespattered jelly-fish” and the “submarine toadstools,” although Moore must have intended to consider them to be flowers or plants which decorate the tragic sea cliff like the “sculptured ivy” on Poe’s bowers and the “azure moss” covering Shelley’s “old palaces and towers.” Moore avoids the pleasing and dreamy beauty which is “so sweet” that “the sense faints picturing them” in Shelley’s poem. Her split sentence breaks the smooth stream of the language and helps to reject being indulged in sweet beauty of the sea plants. In this way Moore partly rejects typically Romantic and melancholic beauty and transforms it into harder and less pleasing things while she is attracted by it. Moore is similar to H. D. in that she has an intention to describe flowerlike beauty and that she denies conventionally feminine beauty at the same time. However, Moore’s attitude toward feminine beauty is more twisted than H. D.’s because Moore discards real flowers and changes them into somewhat weird sea creatures.

The last three stanzas directly present the terrifying signs of death in the sea which have been predicted in the former stanzas.

All
 external
 marks of abuse are present on
 this
 defiant edifice—
 all the physical features of

ac-
 cident—lack
 of cornice, dynamite grooves, burns
 and
 hatchet strokes, these things stand
 out on it; the chasm side is

dead.

Repeated
 evidence has proved that it can
 live
 on what cannot revive
 its youth. The sea grows old in it. (31-48)

John Slatin notes that it is a “war poem” (72) because it was written in the period of World War I and suggests that the last part of the poem has an image of “a torpedo” “driven through the iron hull of a ship” (74). Although we do not have to think the cliff like the “defiant edifice” means a ship attacked by a torpedo, Slatin’s remark is suggestive of Moore’s use of images of a battle scene in the modern age. The words “dynamite” and “burns” suggest the destructive force of a bomb like a torpedo and their particular details of a modern war convey the vivid impact of the terror of this scene. The mentions of concrete names of an explosive substance and a weapon such as “hatchet” offer distinct contours of the damage the cliff suffers. The word “accident” is split into two as if to embody the serious cuts and harm of the cliff, just as “an / injured fan” suggests the damaged state of the shell. The rhymes of “ac-” and “lack” emphasize the “accident” which implies the damage on the cliff. The comparison of the cliff to architecture also makes the image clear and solid. The unusual word “edifice,” and “cornice,” which refers

to a particular detail of a building, change the usually disorderly shaped cliff into an elaborately constructed structure. Because of these particular and definite expressions concerning a battle and architecture, each notch on the cliff is given an exact and clear image which conveys the intensity of the violent destruction. Her unusual choices of words for describing a cliff which are almost like metaphysical far-fetched conceits work as a firm grasp of the described things. Her persistent avoidance of clichés enables her to capture the objects firmly in her own accurate way.

Marie Borroff argues that a characteristic of Moore's poetry is noun- and adjective-dominated descriptions. Kenner also uses the words "the heavy system of nouns" for the earlier part of this poem, but the words more suitably apply to the descriptions of the damaged cliff in the second stanza from the last. From lines 37 to 41 almost all the words are nouns: "ac- / cident—lack / of cornice, dynamite grooves, burns / and / hatchet strokes." This tightly packed accumulation of nouns creates much intensity and an effect of concentration which in one way is similar to Imagists' idea of concentration. This accumulation of nouns conveys tension partly because it refers to the violence of the attack of the water. Here the fierce violence is not presented by means of verbs but by nouns. Moore presents the stationary "evidence" of the result of the violence instead of ongoing violent actions. Because of the apposition of nouns the flow of the sentence is stopped. These nouns have an effect of freezing the fierce energy of violence. The violence is compressed in stasis and so the compression suggests intense tension.

The tension compressed in stasis is somewhat similar to some of H. D.'s early poems. For example, at the beginning of "Sea Rose" adjectives and nouns appear successively and stop the flow of the sentence: "marred and with stint of petals, / meagre flower, thin, / sparse of leaf, / more precious / than a wet rose" (2-6). There appears no verb until the eighth line except the past participle "marred" used as an adjective. This accumulation of adjectives and nouns may create a kind of grammatical stasis although it may not be so static and frozen as Moore's

descriptions of the damaged cliff which totally depend on nouns. The stasis in the descriptions of the rose compresses the energy of the violence of the harsh sea and wind which attack the flower or the energy of the rose's resistance to the violence in a similar way to Moore's stasis which compresses energy of the violence. H. D. compresses the energy tightly by using the impact of the short, simple, and direct words and gives her stasis strength. In contrast, Moore uses the force of far-fetched but clear-cut nouns to express the tension compressed in static evidence of violence.

As Borroff points out, when Moore describes visual images, she basically avoids using active verbs and tends to use nouns and thereby creates an effect of stasis. H. D.'s descriptions also sometimes create stasis, but she often tries to escape from the stasis, as we have seen in the previous chapter. The first part of "Garden" suggests the static situation of the "rose, cut in rock" and the speaker keeps explaining its lack of motion by saying she or he cannot "break" it in the latter half of the poem. The speaker defines the stasis of the rose as a negative situation in which she or he cannot use an active verb to explain. It suggests H. D.'s inclination to the dynamic motion which is represented by a verb. "Oread," which consists of accumulation of active verbs, also clarifies this inclination of H. D.'s. As compared with H. D., Moore is more inclined to the descriptions of stasis. As H. D. wrote to Bryher in 1936, the name of "crystalline" poetry might be more suited to Moore.

The simple and decisive phrase "the chasm side is / dead" near the end of "The Fish" summarizes the severity of the damage of the cliff. The word "chasm" implies how deeply the wedge of the water has been driven into the cliff. The use of the strong word "dead" suggests that the damage is serious and incurable like death. Here again the sharp stanza form emphasizes the severity of the word "dead" because it is placed in the extremely short line at the beginning of the last stanza. By presenting the severity of the attack and the damage, Moore avoids soft melancholy which tends to be connected with death in the nineteenth-century poems.

Considering the above-mentioned words "in / Such recesses of the mind, we / Find

flowers entwined / With bodies there” in the early draft of “The Fish,” we can assume that the sea replete with death and danger reflects the speaker’s and maybe Moore’s mindscape. In her much later poem “What Are Years” (1940) Moore again uses the image of “the sea in a chasm” (15) as a metaphor for “imprisonment” (13) and the sea “struggle[es] to be / free” (15-16) although it is impossible. Also in “Is Your Town Nineveh?” in 1916 the space of the fish is associated with imprisonment. John Slatin argues that “Is Your Town Nineveh?” is likely to reflect Moore’s brother Warner’s “unruly rejection of [their mother] Mrs. Moore’s authority” (36). In contrast to the “personal upheaval in / the name of freedom” (4-5) which may refer to Warner’s rebellion against his mother’s authority, the speaker “I” seems to submit to the imprisonment of the “aquarium” [sic] (10) while wishing for freedom. The beauty suggested by the expression “phantasmagoria about fishes” (2) of the “aquarium” in “Is Your Town Nineveh?” recalls the mysterious beauty of the sea in “The Fish.” Considering the images of “aquarium” and “phantasmagoria,” the sea in “The Fish” might also imply an imprisoned and dreamlike space which satisfies the speaker’s escapist fantasy.

Slatin suggests that Moore’s struggle to gain freedom in “Is Your Town Nineveh?” is connected with her pursuing her own poetic style. Slatin explains that Moore may have been under “pressure to conform with” her mother’s standard of poetry: Moore’s mother was “an English teacher of the old school” and advocated “aesthetic conservatism” (32). Slatin argues that Moore might have equated her mother’s evaluation of her poems with the standards of the literary world at that time and might have wished freedom from the conventional literary standards. Since Moore’s poems continued to be rejected by literary magazines before her poems were accepted by *The Egoist* in 1915, in her letter to her brother Moore expressed her discouragement and “condemned editors’ ‘pigheaded and churlish prejudice against anything new’” (qtd. in Stapleton 5). Even after her poems began to appear in literary magazines, the poems were often criticized due to their “hyper-artificiality and haughty obscurity” (Schulze 25) and Moore might have been annoyed by it.

In this way we can think that the sea in “The Fish” reflects Moore’s frustrated feelings as to establishing her own poetic style and the strange beauty of the sea might mean Moore’s indulgence in melancholy because of her discouragement. Like Poe’s landscape, Moore’s landscape in “The Fish” has fantastic and otherworldly beauty rather than mundane reality. G. R. Thompson explains that Poe thinks that “‘distant subjects’ are the ‘most desirable’ and the ‘true poet is less affected by the absolute contemplation than the imagination of a great landscape,’ which is a vista bathed in ‘the light that never was on land or sea’” (6). The sunlight in “The Fish” which is “split like spun / glass” (13-14) and illuminates “the / turquoise sea / of bodies” (19-21) like “spotlight” (15) is not usual sunlight but similar to Poe’s “light that never was on land or sea.” In this sense, Moore shares with Romantic poets such as Poe a preference for indulgence in unrealistic and dreamy beauty. Poe tends to write about finding delight in sorrow, as he says that the bird in the poem “The Raven” gives the speaker “luxury of sorrow, through the anticipated answer ‘Nevermore’” (“The Philosophy of Composition” 683). As we have seen, the sea in “The Fish” might suggest Moore’s struggle to be free as a poet and her depression because she cannot be free. When in “The Fish” Moore wrote about fantastic beauty which was governed by death, she might have had a decadent inclination to be intoxicated with her own dejection like Poe.

However, her sensibility as a modernist did not allow her to describe her depressed feelings subjectively and directly, as she did in her earlier short story “The Discouraged Poet” which describes a young poet’s depressed feelings about his lack of poetic talent. Moore prepares artifices to remove direct expressions of personal emotion and soft beauty from “The Fish.” The speaker in “The Fish” does not reveal her or his opinions about the object unlike in “To a Steam Roller,” and concentrates on her or his role as an observer who reproduces the scene in her or his accurate way. Moore’s thoroughly objective presentations of things refuse to give the reader clues to investigating how each image is related to her personal feelings. Kenner points out that Moore “will not imitate the rising throbbing curve of emotion, but

impede it and quick-freeze it” (101). As Kenner argues, in Moore’s stanza pattern “words are fixed within a grid of numeral rules” (99): the words in this poem are captured in the grid of the visual pattern. The arrangement of her stanza form and the clear-cut and static images, which mainly depend on nouns, grasp the words and objects firmly and obstruct the smooth flow of language. By so doing Moore denies fluidity and mobility, and prevents soft and languid melancholy from dominating the poem. The beautiful but weird sea creatures and the hard and severe clash between the water and the cliff avoid creating soft and pleasing beauty. Moore resists the Romantic inclinations to indulgence in fantastic beauty although her landscape has some similar elements to the beauty. In terms of the exact and hard images and objectiveness, this poem has similarities to Imagists’ poetics, but it also suggests her own original qualities such as her syllabic stanza form and unique word choices.

In 1918, when this poem was first published, Moore’s poetry was beginning to become longer and more complicated. Her poetry was beginning to depart from her earlier concise and hard form. The first version of this poem did not have the sharp form which impresses us with the contrast of long and short lines, but in 1919 she changed its form into the version I quoted. She might have resisted her own tendency to complexity and wordiness by putting this poem in a sharp and tight form.

Like H. D., Moore’s denial of Romantic ways of writing, which are characterized by direct expressions of personal emotions and soft beauty, is related to her being a woman. “Roses Only,” published in 1917, suggests Moore’s idea about the relation between women and poetry. The poem treats her criticism of the most conventional symbols of feminine beauty, namely, roses. The poem begins with the suggestion that “beauty” of roses is “a liability” contrary to the traditionally assumed value of roses.

You do not seem to realize that beauty is a liability rather than

an asset—that in view of the fact that spirit creates form we are justified in

supposing

that you must have brains. For you, a symbol of the unit, stiff and sharp,
conscious of surpassing by dint of native superiority and liking for everything
self-evident, (1-5)

The speaker admits the roses have beauty, but does not admire the outward beauty in its own right. The speaker can admit that the beauty of the roses is worthy only because it reflects their superior “spirits” and “brains.”

But rose, if you are brilliant, it
is not because your petals are the without-which-nothing of pre-eminence. You
would look, minus
thorns—like a what-is-this, a mere

peculiarity. (8-11)

In these lines the petals which are conventionally considered to be the most beautiful part of roses are deemed to be worthless as compared with their superiority of the “spirit.”

Conventionally a rose without petals itself is considered to be “what-is-this, a mere / peculiarity” and thorns are treated as detestable and harmful. Moore inverts the order of values concerning petals and thorns humorously by using colloquial terms. When the speaker states “spirit creates form” in line 2, she or he implies the whole figure of the roses including petals signifies their superior spirit, but in lines 8 to 11 she or he suggests that only thorns reflect their inner beauty, namely, brilliance and self-dependence. Then the poem concludes by stressing the importance of the thorns again: “your thorns are the best part of you” (15).

“Roses Only” has the same message as H. D. claims in her poems: a resistance to being treated as a decorative object and a muse of male poets. DuPlessis points out that “Roses Only” suggests Moore’s resistance to the tradition of lyric which has often treated women’s beauty as its central source of inspiration. DuPlessis explains, “To talk about lyric, one must say something about beauty, something about love and sex, something about Woman and Man

and their positioning, something about active agency versus malleability” (“Corpses of Poesy” 71). DuPlessis summarizes this basic quality of lyric as “the foundational cluster lyric-love-sex-beauty-Woman” (“Corpses of Poesy” 76). She points out that male modernist poets “reaffirmed” this cluster “willy-nilly” and “reasserted” that “to be in love, to possess that beauty, is to be inspired to write” (“Corpses of Poesy” 72) and cites William Carlos Williams on his poem “To a Young Housewife”: “whenever a man sees a beautiful woman it’s an occasion for poetry” (“Corpses of Poesy” 72).

As DuPlessis points out that this poem has “a deliberate attack on carpe diem motifs” (“Corpses of Poesy” 85), Moore’s speaker does not assume that to be picked by a male admirer is desirable for the roses, or women. The beauty of the roses is “a liability” because it stimulates “the predatory hand” (12) to pick and destroy them. The word “thorns” is also associated with carpe diem tradition.

They are not proof against a storm, the elements, or mildew
but what about the predatory hand? What is brilliance without coordination?
Guarding the
infinitesimal pieces of your mind, compelling audience to
the remark that it is better to be forgotten than to be remembered too violently,
your thorns are the best part of you. (11-15)

DuPlessis points out, “Carpe diem poems typically see thorns as the occasion for the poem: the female’s sexual prickliness and virginity are genially reproached” (“Corpses of Poesy” 85). The expression “it is better to be forgotten” suggests Moore’s will to break away from the frame of the carpe diem plot. Moore’s speaker simply wants the roses to be ignored rather than to prick the “predator’s hand” “violently.” If the speaker described the roses’ intention to prick “the predator’s hand,” the roses would play a conventional role of women who resist being seduced, the role which male poets enjoy reproaching. Moore’s speaker tried to be detached from the convention of carpe diem poetry by declining to take part in its plot. By so doing, the

speaker declines to be viewed as an object of male poets' sexual desire. Just as H. D. expresses her resistance to being treated as a decorative object and a muse of male poets and her will to be admitted as a poet in her own right, Moore expresses her desire to become a self-dependent creator of a poem instead of a beautiful object which exists to offer a source of inspiration to male poets.

Since Moore uses the word "audience" to describe a predator of the roses, the roses in this poem can be read as Moore's own writing. We can think that Moore means that the thorns, namely, her intelligence and self-dependence "guard" "the / infinitesimal pieces of [her] mind" (12-13) when she composes a poem. Intelligence and self-dependence are opposed to the conventional assumption about women's poetry. DuPlessis suggests that in Pound's criticism of Mina Loy "emotion in women is equated with those feelings proper to love plots" ("Corpses of Poesy" 84). "Roses Only" can be read as Moore's assertion that her poetry does not treat emotion concerning love plots. Miller explains that a typical sentimental female poet "writes in the first person about experiences that are assumed typical of women and establish her as preeminently female (motherhood, death of a child, courtship and marriage, unsatisfied longings)" (13) and writes of "her feelings and her experiences, substituting depth of emotion for range of topic or breadth of experience, eschewing intellectual, political, or public issues in her work" (13). Moore exactly resists this convention by stressing intelligence and self-dependence. In this poem Moore suggests that she does not intend to write poems which people with conventional ideas expect from female poets. The last phrase "your thorns are the best part of you" could be viewed as her tendency to self-protectiveness, which is related to her frequent use of images of armor especially in her later poems. However, it is more appropriate to think that the thorns suggest an assertive rather than passive inclination because the thorns reflect Moore's confidence in her intelligence and self-dependence. The thorns reflect Moore's determined attitude that she tried to compose poetry which is sharply opposed to convention, although she is not willing to begin the battle and she just shows a sign of threat to repel her

opponents. The phrase “it is better to be forgotten” may suggest she would rather choose to be ignored than compromise and follow the convention.

Moore’s attitude toward the beauty of roses resembles H. D.’s. As we have seen in the first chapter, in “Sea Rose” H. D. also denies the luxurious beauty of a rose which is conventionally assumed to be feminine. Both H. D. and Moore’s roses have strength and austerity: H. D.’s rose is “harsh” and “with stint of petals” and Moore’s rose is “stiff and sharp.” However, Moore’s emphasis on thorns suggests that her denial of flowery beauty is more thorough. As mentioned in the introduction, Woolf writes about a fictional writer, Mary Carmichael, to suggest the anxiety a modern woman writer tends to be faced with: Carmichael adopts terse language perhaps because “she remembered that women’s writing has been called flowery and so provides a superfluity of thorns” (*A Rooms of One’s Own* 85). Woolf’s analysis exactly applies to Moore’s response to “flowery” language. Moore literally emphasizes thorns. Moore hardly provides the features of the appearance of the rose, in contrast with H. D.’s depiction of the rose’s external features. Although H. D.’s rose is “marred” and “meagre,” the reader could find a different kind of harsh beauty in the descriptions. The “acrid fragrance” of the sea rose has a tint of eroticism although it is different from soft and gentle beauty. Yet, Moore’s “Roses Only” does not allow the reader to imagine the external features of the rose. “Roses Only” consists of arguments in contrast with H. D.’s clear image of the sea rose. Although Moore uses clear visual images in her other poems, in “Roses Only” most of her lines are used for argument. This poem suggests Moore’s assertion that her poems do not present the conventionally assumed feminine elements such as “flowery” beauty, but intelligence.

DuPlessis maintains that Moore’s language itself destroys the convention of lyric, which is involved with admiration of female beauty, more thoroughly than H. D.’s. DuPlessis argues that Moore’s resistance to conventional poetic beauty can be found in her “antimelliflousness” (86) in contrast with H. D.’s “perfection of mellifluous lyrical markers, including a succinct sound, interior rhymes, assonance and consonance” (86). DuPlessis draws attention to

Moore's "diction choice resistant to the poetical beauties that are linked to female beauties," for example, "unpoetic, awkward, and turgid turns of line break and hyphen" (86). DuPlessis focuses on lines 8 to 11, but the roundabout and complicated language in the long argumentative speculation about the intelligence of the roses is also opposed to metrical beauty which tended to be considered to be suitable for describing the beauty of roses. Instead of flowery poetic beauty, the language of this poem has a witty and teasing tone of voice. While H. D.'s poem partly adopts the convention of a love poem by beginning the poem with the speaker's admiring address to the rose, "Rose, harsh rose," Moore's poem begins with a preaching tone as if teaching women to recognize their own intelligence. Moore's speaker is more distant with the roses although she or he is interested in them. Moore subtly resists the convention of love lyric.

DuPlessis explains the social background of Moore's use of intelligence. DuPlessis suggests that "logopoeia" which Loy and Moore employed is "a poetry written from the subject position of New Woman" ("Corpses of Poesy" 77). Duplessis argues, "Genders and sexualities were topics much in debate in the generations before the first florescence of modern poetry" and "poets and writers born in the mid-1870s to late 1880s...would have had, as the backdrop of their growing up, gender-laden economic, sexual, cultural, and political discussions" ("Corpses of Poesy" 72). Moore "comes at the end of the first wave and the beginning of the second of the New Woman" (Miller 99). Miller explains that Moore "graduated from Bryn Mawr in 1909, at the end of a period in which 55 percent of her alma mater's graduates did not marry and, or those who did, 54 percent still continued in professional careers and considered themselves financially independent" (99). The suffrage movement and women's issues were "important concerns" when she was in college and in the 1910s (Miller 99). According to Miller, "the woman's rights ideology of gaining political and legal equality with men" in the early twentieth-century "insisted that professions were 'sex-neutral'" (102) and "presumably, one needed only intelligence and the willingness to work hard to succeed" (103). This women's

rights ideology of profession coincides with the idea represented in “Roses Only.” It is likely that “Roses Only” reflects Moore’s belief in the ideology which assumes that “only intelligence and the willingness to work hard” are needed to be self-dependent and “succeed” in the world dominated by men. Miller may be right in arguing that Moore chose “not to conceive of her poetry as explicitly or essentially feminine” (103) in accordance with this woman’s rights ideology. However, Moore’s choice of roses as a subject of her poem “Roses Only” suggests that she could not forget her female identity.

As I have discussed before, Moore’s contemporary critics’ severe accusation of her poetry concentrates on its intellectuality just as Margaret Anderson decides “intellectual poetry” such as Moore’s “is not poetry.” Nevertheless, Moore does not present highly specialized scholarly knowledge. In a review of Moore’s *Poems* in 1923 Eliot argues against a critic’s remark that Moore’s language is “aristocratic”: he points out that her language is “simply the curious jargon produced in America by universal university education—that jargon which makes it impossible for Americans to talk for half an hour without using the terms of psychoanalysis” (“Marianne Moore” 44). She only uses in a playful way some abstract terms college educated people know and tries not to present personal emotions directly. Critics’ accusation is based on an assumption that female poets should not use language like college educated people. Miller points out that the “impersonal mode had characterized phallic authority for centuries” and “in its grounding assumptions, women were presumed to be as incapable of fully rational intellectual understanding” (16). Moore’s contemporary critics’ blame for her intelligence must have been their objection to a sign of New Woman her poetry suggests.

Moore’s treatment of flowers symbolizes her attitude toward conventionally feminine elements in poetry. Between 1915 and 1919 Moore rarely described flowers, while flowers are a central subject matter in H. D.’s *Sea Garden* as the title itself suggests. In a poem called “A Red Flower” published in 1909 Moore compares “emotion” (1) to “a red flower” which may “overflow” (4) a pot. But Moore stopped using such a casual comparison to a flower after

1915. In the well-known poem “Poetry,” first published in 1919, the genuine poem should present “imaginary gardens with real toads in them” (24), not with roses or other flowers. She describes natural creatures such as animals, reptiles, fish, and birds, which are not unlike beautiful flowers to some degree, but carefully avoids describing flowers at least in a direct way. It is improbable that Moore disliked flowers because poems such as “An Octopus” in 1924 and “The Steeple Jack” in 1932 provide long lists of flowers most of which are lovely. Kenner writes about an episode in which Moore first touched the skin of a snake when she visited a zoo. She “pronounced simply, ‘Like rose petals’” (92). This episode suggests that Moore assumed that a rose is favorable in the same way as a conventional idea, and that she was accustomed to equating the attractiveness of a rose with that of other conventionally grotesque creatures such as a snake. In her poems she does the reverse of this episode: she replaces flowerlike beauty by the beauty of reptiles and animals which are not commonly assumed to be pretty. In the poems published in a period just after Moore encountered the poetics of Imagism she avoided describing flowers more thoroughly than in other periods. The hard poetics of Imagism must have prevented Moore from describing feminine-looking elements such as pretty flowers and sentimental or melancholic effusions, and must have helped her to develop her own hard and dry style.

In this way, like H. D. and other modernist poets, Moore’s poems suggest her struggle to break away from Romantic and sentimental inclinations such as emotional effusions, self-indulgence, and absorption in fantastic and sensuous beauty. She adopts hard poetics of modernism to avoid these Romantic tendencies. From Ford, Moore must have learned clear and precise description, concision, and objectivity which he maintained were practiced in prose tradition. From Imagism she learned the effective use of concentrated images. While Moore employed these principles of modernism, she adapted them in her own way and developed her unique style.

Moore uses syllabic stanzas and clear and static images to practice modernists’ desire to

grasp words and objects exactly. Her geometrical stanza patterns are sometimes used to grasp the words firmly in mathematical order and to hold them from flowing smoothly. By so doing her stanzas capture the described images exactly. Moore's clear and static images are created by enumerating nouns and avoiding active verbs and by using concrete and particular details of things. Although H. D. is known to write "crystalline" poetry, we may be able to say that Moore is inclined to present static images more thoroughly than H. D. Absorption in fantastic beauty is also a Romantic inclination which modernist poets tried to deny. The sea in "The Fish" which mixes death and beauty is similar to the melancholic scenery of Romantic poetry, but Moore prevents the reader from being indulged in soft and languid melancholy by using sharp looking stanza pattern and clear-cut, hard and static descriptions of details. In terms of language, Moore follows Imagists' idea of using the syntax and rhythm of everyday language, but she prefers prosaic language while Imagists such as H. D. and Pound use rhythm mainly based on metric rhythm.

Moore's strong tendency to objectivity which is close to impersonality accords with modernist poets' criticism of Romantic self-indulgence. Moore is not different from poets in the former ages in that she thinks the source of a poem is emotion, but she thinks objectifying emotion is crucial to poetry and practices this idea. In some poems Moore presents only precise details of external objects and avoids expressing her own personal experiences and emotions. In her poems in which a speaker appears, the speaker expresses her or his opinions in indirect and understated ways, but she or he hardly reveals emotions. Moore's speaker's stance is different from that of the Romantic lyric "I." Because of Moore's speaker's aloof attitude and the use of witty and metaphysical language people at that time thought her poems had intelligence instead of emotion. However, Moore does not deny that poetry is an expression of personality of a poet. She tries to express her personality in the tone of voice instead of egocentric assertions and emotional effusions of Romantics.

Like the early H. D., Moore denies soft and gentle beauty which was conventionally

considered feminine. However, Moore's denial is more thorough than H. D.'s. In "Roses Only" Moore avoids describing outward beauty of roses and instead lays stress on thorns which stand for intelligence and self-dependence of the roses. Like H. D., Moore refuses to be treated as a decorative object which provides inspiration to male poets. Moore resists love lyric tradition by not using "mellifluous" language, and suggests her intention to be a creative and intelligent subject of a poem. It must reflect Moore's consciousness as a New Woman.

The static and hard quality of Moore's poems resembles that of H. D.'s early poems but Moore's manner has also difference from H. D.'s. While the early H. D. grasps objects directly by using short and simple words and by omitting superfluous expressions, Moore describes specific details by avoiding clichés and by using unusual and unexpected words which are from unexpected realms such as science. Moore's language is based on prosaic rhythm, and so it tends to be sometimes superfluous unlike H. D.'s tight verse, though in her early poems Moore tends to use concise prose. Moore's expressions are often ironic and indirect and she also likes to use long abstract terms, unlike H. D.'s direct and simple vocabulary.

V. Marianne Moore's Changes of Style After the Period of Imagism

As we have seen in the third chapter, Moore employed modernists' hard and dry poetics after she encountered literary modernism in the middle of the 1910s, although she did so in her own unique manner. Her early poems have modernists' qualities such as precise descriptions, concision, concentrated images, and objectivity, and these suggest impersonality. Her syllabic stanzas and static images serve to grasp words and objects exactly. However, like H. D.'s work her poems began to change after the period of Imagism. Firstly, her poetry came to be less concise. Her poetry became longer and often more effusive, and its sentences began to have complex structures with long clauses and modifiers. The wordiness and complexity reveal a different inclination from Imagism which aims at clear and direct relation between words and things. Moore's overflowing words and her powerful images suggest her strong creative energy. Secondly, after 1917 her syllabic pattern did not function as so strict a rule as before, and in 1921 she finally discarded the syllabic pattern she had continued to use since she had been in college. Instead of the syllabic stanza, Moore began to use free verse. She rejected the closed syllabic pattern of her earlier verse, and came to value free flow of language instead. On the other hand, Moore continued to use other features of hard and dry poetics of modernism such as precise descriptions, objectivity, and static images. One of the major differences between Moore and H. D. in this period is that the former poet generally continued to avoid expressing personal emotions directly while the latter wrote poems that express a female speaker's subjectivity. In contrast with H. D., who foregrounded female speakers' subjectivity after the period of Imagism, Moore continued to avoid expressing personal emotions directly. Moore's language is sometimes almost superfluous, but it describes the objective world, not the speaker's emotions. In this chapter I will examine Moore's changes of style after the period of Imagism and their similarities to and differences from H. D.'s case.

"When I Buy Pictures," published in 1921, is one of the first poems arranged in free verse.

This poem presents a different tendency from that in her earlier poems: amplification rather than concentration. The first sentence in “When I Buy Pictures” extends from the title to the twelfth line and covers about two-thirds of the poem.

When I Buy Pictures

or what is closer to the truth,
 when I look at that of which I may regard myself as the imaginary possessor,
 I fix upon what would give me pleasure in my average moments:
 the satire upon curiosity in which no more is discernible than
 the intensity of the mood;
 or quite the opposite—the old thing, the mediaeval decorated hat-box,
 in which there are hounds with waists diminishing like the waist of the hourglass
 and deer and birds and seated people;
 it may be no more than a square of parquetry; the literal biography perhaps,
 in letters standing well apart upon a parchment-like expanse;
 an artichoke in six varieties of blue; the snipe-legged hieroglyphic in three parts;
 the silver fence protecting Adam’s grave, or Michael taking Adam by the wrist.

(1-12)

The length of the sentence is striking. It contains long clauses and modifiers, and its descriptions of things are greatly detailed. The long sentence creates an effect of fluid continuity. These twelve lines are divided by several commas, semicolons, and colons, but each part is loosely connected. One could use periods instead of semicolons in some places and by so doing could divide the lengthy sentence into two or three shorter sentences. For example, at the end of line 5 and line 8 semicolons could be replaced by periods. Moore must have intended to create a fluid effect by loosely connecting the clauses and phrases. Her abandonment of syllabic stanzas also serves to create fluidity. The line breaks are based on the breaks of the meaning instead of the numbers of syllables and this enables the language to flow

naturally. While in “The Fish” the sharp stanza pattern cuts the language into small pieces even when its sentences are rather long, free verse in “When I Buy Pictures” allows its language to flow continuously. Moore also discards a device to make her images clear and exact by giving up the sharply incised stanza pattern.

This poem presents a uniquely loose way of speech. The speaker does not claim the main point succinctly from the beginning. The speaker paraphrases and modifies several times what she or he has said before. The speaker appears to draw gradually near the main point, but she or he often goes in a different direction. The beginning phrase, “When I Buy Pictures,” is partially quickly qualified and replaced by a more accurate expression which “is closer to the truth.” It does not mean that the first phrase is useless, but that it is important to show the seemingly unnecessary details of the process of pursuing the truth gradually and carefully. This paraphrasing and modifying aim at more precise grasp of the truth, but simultaneously they make the truth slip from fixed meanings. The speaker does not enclose the truth in a determinate and invariable meaning. Here we see a recognition that there is no absolute and fixed meaning. In this sense Moore’s language slithers from the exact grasp of things and flows elusively, although it is not an “emotional slither.”

In the fourth and fifth lines, the speaker appears to come to the conclusion about what kind of standard of judgment she or he has toward the things which attract her or him. However, the next line begins with a hint of the negation of the content of the previous lines: “or quite the opposite.” Here again the truth eludes from the previously defined meaning. The speaker does not clearly explain what “the opposite” is, but she or he moves to the enumeration of examples of the things that attract her or him. Like “To a Steam Roller,” this poem describes particular examples instead of abstract concepts to clarify the point. Nevertheless, the descriptions of particularity in this poem are more expansive. The speaker describes seven examples, and each description is detailed. The description of the hat box is particularly long. The speaker’s eye probes the minute detail of the hounds in the hat box and the striking and

detailed image of the “waists diminishing like the waist of the hour-glass” nearly distracts the reader from the main argument of the poem. These descriptions in “When I Buy Pictures” are different from the generally condensed descriptions in her earlier poems. For example, “The Fish” presents lists of images most of which consist of short noun phrases such as “lack / of cornice, dynamite grooves, burns, / and / hatchet strokes.” The descriptions in the quoted passage from “When I Buy Pictures” also constitute noun phrases, but they are much longer and more complicated than the concise noun phrases in “The Fish.”

After so many examples, important warnings against the rigid judgment are presented, and so the poem comes near to the point: “Too stern an intellectual emphasis upon this quality or that, detracts from one’s enjoyment” (13) and “nor may the approved triumph easily be honored” (14). Yet the explanation is wordy because supplementary comments are added. In the third line from the last, the crucial element is finally presented: the thing which attracts the speaker should reflect “the spiritual forces” (18). This concluding message in “When I Buy Pictures” is almost the same thing as that in “To a Steam Roller.” “Pictures” or “that of which I may regard myself as the imaginary possessors” can be thought of as ideal art for Moore. What is represented as “butterflies” in “To a Steam Roller” is articulated in the expression “the spiritual forces” in this later poem. However, the concluding statement in “When I Buy Pictures” is by far wordier and less concise than that in the earlier poem.

In this way, “When I Buy Pictures” has several digressions such as many details and supplementary comments, and its language is roundabout. This revising and modifying suggest that the speaker may not have a stable idea until the last part of the poem. We may say that the language displays the shifting movement of the speaker’s thought. This shift of the speaker’s mind can also be found near the end of “To a Steam Roller,” in which the possibility of the butterflies’ “attending upon” the steam roller is denied and affirmed alternately. In “When I Buy Pictures” the speaker’s shifting mind is presented more fully than “To a Steam Roller” and the whole poem proceeds in accordance with the shift and becomes digressive and

expansive. The final determinant meaning is continuously evaded and deferred until the ending. This roundabout and elusive manner is opposed to the preference for concentration and concision of modernism such as Imagism. Moore reproduces subtly different possibilities of significations which would be lost in concentration. We can think that this is the tone of voice which Moore constructs as the expression of her personality, which she explains in her essay “The Accented Syllable.”

In “People’s Surrounding” published one year after “When I Buy Pictures” Moore’s tendency to fluidity and affluence is more striking. This poem has overwhelming number of details and consists of seventy-four lines, some of which are so long that they exceed the width of a page. Some of its sentences are longer than those in “When I Buy Pictures”: one long sentence covers forty lines. Moore’s tendency to effusion can be found also in her imagery. For example, the successive images of the disappearance of “the acacia-like lady” (47) are strikingly fluent as well as dense:

and the acacia-like lady shivering at the touch of a hand,
lost in a small collision of the orchids—
dyed quicksilver let fall,
to disappear like an obedient chameleon in fifty shades of mauve and amethyst.

(47-50)

The disappearance of the lady is successively presented in new images such as an acacia, orchids, quicksilver, a chameleon, and amethyst, and each one brings a different and vivid visual scene. This quick shift from one image to another completely different image makes us feel fluidity rather than stasis although each image is clear and exact. These metaphors are so vivid and detailed that they sometimes look as if they have stopped working as vehicles for the tenor, the lady’s disappearance, and exist only for themselves. Once these metaphors start, they seem as if to develop in almost an unrestrained way.

In “People’s Surroundings” Moore uses particular details rather than abstract concepts in

order to convey her message. In this poem, the wealth of particulars fills the lines.

Describing the details is the purpose of this poem.

In these non-committal, personal-impersonal expressions of appearance,
the eye knows what to skip;
the physiognomy of conduct must not reveal the skeleton;
“a setting must not have the air of being one,”
yet with x-raylike inquisitive intensity upon it, the surfaces go back;
the interfering fringes of expression are but a stain on what stands out,
there is neither up nor down to it;
we see the exterior and the fundamental structure— (54-61)

As we see, Moore is faithful to modernists' determination to overcome Romantic self-centered expressions, but at the same time believes personality is an essence of art. While in her earlier poem “To a Steam Roller” Moore implies that impersonality “in aesthetic matters” is undesirable, the speaker in “People’s Surroundings” seems to welcome it. This poem suggests that Moore found a solution to the problem of impersonality: “personal” and “impersonal” are interchangeable and one can grasp personality by gazing at outward appearances intensively. This claim can be read as Moore’s defense of her style, a style in which she can penetrate to the expressive essence of things, however impersonal the surfaces in her poems may appear.

The expression “inquisitive intensity” is notable because it suggests Moore’s passion for observing and describing objects. The observation of external appearances with the “inquisitive intensity” is the very thing that Moore displays in this poem. She has a strong desire to express, but her consciousness as a modernist prohibits her from direct expressions of personal emotions. Moore finds the room for her eloquence in this intensive observation instead of Romantic effusions of emotions, and thereby distinguishes her own style from Romanticism and sentimentalism.

The ending of this poem presents another sign of the license she gives language. The

concluding part consists of a long list of names of people's professions and their places, which stretches over thirteen lines.

captains of armies, cooks, carpenters,
 cutlers, gamesters, surgeons and armorers,
 lapidaries, silkmen, glovers, fiddlers and ballad-singers,
 sextons of churches, dyers of black cloth, hostlers and chimney-sweeps,
 queens, countesses, ladies, emperors, travelers and mariners,
 dukes, princes and gentlemen
 in their respective places—
 camps, forges and battlefields,
 conventions, oratories and wardrobes,
 dens, deserts, railway stations, asylums and places where engines are made,
 shops, prisons, brickyards and altars of churches—
 in magnificent places clean and decent,
 castles, palaces, dining-halls, theaters and imperial audience-chambers. (62-74)

Bonnie Costello argues that in this part the poem “seems to release these words from the structures that have borne them” (173). In “When I Buy Pictures,” the meaning continues to be indeterminable, but at the ending its roundabout reasoning is completed with a conclusion that “the spiritual forces” are the most significant quality in art and things like it. In contrast, the ending in “People’s Surrounding” only gives the superfluous list of names and evades giving a final and clear explanation. In an earlier version this poem has a different ending which offers a somewhat complicated but more determinate conclusion: “About to pass out of the picture, / it has brought one to the point at which one knows that it is in knowledge without sophistication / that one finds the essence of perfection” (qtd. in Schulze 273). Schulze explains that after Moore submitted this earlier version to an editor of *The Dial*, Sibley Watson, in July of 1921, “she [Moore] reported to Watson, ‘The end of ‘People’s Surroundings’ does not please me. If

you allow me, I shall change it and submit the result in a few days” (273). Then Moore replaced the former ending by the list of names which avoids expressing a definite concluding statement directly. This episode suggests that Moore searched for a more fluid and elusive style in this period.

In this way, the language in “When I Buy Pictures” and “People’s Surroundings” has a tendency to fluidity and expansiveness which resists the modernist’s tendency to concentration in Moore’s earlier poems. The poems such as “When I Buy Pictures” and “People’s Surroundings” make it clear that Moore’s poetry in the 1920s is more complicated and expansive than her earlier poetry and deviates from modernists’ idea of clarity and concision. In spite of this increasing tendency to complexity, Moore often maintains clarity is a desirable quality for art. Cristanne Miller points out that “Moore’s most frequently expressed desire for her poems was that they be clear” (39). As Miller mentions, in a 1919 letter to Pound, Moore writes: “Anything that is stumbling block to my reader, is a matter of regret to me” (*Letters* 123). Miller also mentions that an “early version of ‘Poetry’ ends with the line: ‘enigmas are not poetry’” (qtd. in Miller 39). Many years later, Moore says in an interview with Donald Hall, “I think the most difficult thing for me is to be satisfactorily lucid, yet have enough implication in it to suit myself” (*Marianne Moore Reader* 261). These remarks also suggest that Moore was conscious that her poetry was often considered to be too difficult and affected to understand. Even her understanding readers such as Bryher and Scofield Thayer, an editor of *The Dial*, confessed that they did not understand her poetry completely. The ideas of Imagism and Ford Madox Ford, which influenced Moore in her early years, aim at clear and precise descriptions, and so it is no wonder that she was concerned about the matter of clarity. Her tendency to abstruseness must have contradicted her presumed position as a modernist poet.

“In the Days of Prismatic Color,” published in 1919, suggests that Moore is conscious that complexity is considered to be a feminine quality.

In the Days of Prismatic Color

not in the days of Adam and Eve, but when Adam
 was alone; when there was no smoke and color was
 fine, not with the refinement
 of early civilization art, but because
 of its originality; with nothing to modify it but the

 mist that went up, obliqueness was a variation
 of the perpendicular, plain to see and
 to account for: it is no
 longer that; nor did the blue-red-yellow band
 of incandescence that was color keep its stripe: it also is one of

 those things into which much that is peculiar can be
 read; complexity is not a crime, but carry
 it to the point of murkiness
 and nothing is plain. (1-14)

As Slatin and Miller suggest, in this passage Moore implies a common assumption that women are to “blame for introducing complexity in the world” (Slatin 96) or for causing the fall of human beings. By adding “but when Adam was alone” to the phrase “not in the days of Adam and Eve,” the speaker confirms that Eve brought complexity to the world and resulted in making the clear color obscure. Miller explains that “the days of prismatic color” indicate “the world of light, of name-giving, of Adam, of the Genesis God, of fulfilled phallocentricism” (82). The beginning of this poem suggests that Moore’s recognition that women cannot take part in the world of clarity like “prismatic color.” Clear colors which are likened to the colors resolved by a prism are similar to clear-cut images Imagists and Moore advocate. The expression “the blue-red-yellow band / of incandescence that was color keep its stripe” suggests the clear-cut

outline of each color as if it were dissected by a scalpel. The image of the “prism” resembles Moore’s manner of looking at the essence of things “with x-raylike inquisitive intensity.” However, the speaker says, “it [the world] is no / longer that.” This phrase may reflect Moore’s slightly regret that she cannot possess the ideal clarity that is the ideal of modernism. Although Moore must be attracted by the ideal clarity like the prismatic color, she also implies that the clarity is masculine and women cannot achieve it.

In the last two stanzas the speaker uses another masculine image which is associated with clarity: Apollo Belvedere, an image of classical beauty. The speaker presents Apollo Belvedere as an ultimate example of sophistication and declares that it does not stand for truth: “sophistication is...at the antipodes from the initial great truths” (20-22) and “Truth is no Apollo / Belvedere, no formal thing” (25-26). The speaker’s argument is confusing, but as Miller suggests, maybe this poem criticizes “the sophisticated simplicity of canonical, iconic form” (81) which does not reflect truth properly. Apollo Belvedere implies phallocentrism as well as Adam’s Eden because the sun god suggests “pure light” and has “ability to name” (Miller 82), and the sculpture was also associated with “male perfection” “in the late nineteenth and early twentieth centuries” (Miller 257). This poem suggests that the sophisticated simplicity and clarity of phallocentric Apollo Belvedere are not suited to describe truth which is not as plain as Adam’s Eden.

In an earlier version of this poem “truth” is “many legged and formidable” like a monster in the sea, but it can be “stationary by choice” (qtd. in Schulze 243). The “stationary” state may be equated with an orderly shape which the monster can take temporarily, but its order is likely to be different from the forceful and exaggerated “formal” order of Apollo Belvedere. Sophisticated simplicity is blamed for because it ignores the dark elements of truth and presents these elements as perfectly clear, rational, and separated from complexity: the speaker criticizes sophistication because it refuses to “grant[] itself to be the pestilence that it is” (16). If so, what is fit for describing truth must be the complexity Eve brought to the world. Miller argues

that “Moore suggests that the complexity of her art may be identified with the presence of women—not as essentialized beings but insofar as their presence represents the inclusion of otherness, ‘complexity,’ or the murky world in which both men and women live, speak, and create” (83). Moore implies that some kinds of complexity are inescapable and maybe more faithful for describing complicated reality. In this poem Moore obliquely affirms a “feminine” way to express complicated truth, which could be an alternative to the masculine traditions which force a clear view on the world.

The clarity which Apollo Belvedere symbolizes recalls modernists’ preference for classical hardness over Romantic softness. The clarity of modernism means an attempt to grasp a reality which can be complicated and vague. It was an attempt to give order to chaotic reality. H. D.’s words in a 1919 letter to John Cournos help us understand what the modernist poets including Moore thought of the clarity of Imagists’ poetry. H. D. writes: “You must remember that writing poetry require[s] a clarity, a clairvoyance almost. I have been too weak to dare to be clairvoyant. I have tried instead to be merely sensible” (qtd. in Friedman, *Penelope’s Web* 34). At that time H. D. tried to find a new way of expressing herself instead of Imagistic poetry and she thought that prose would allow her to write without thinking of her writing is “clairvoyant” or not. It suggests that the poetics of Imagism “requires” her to achieve “a clarity,” and “a clairvoyance” which puts her own entangled and disorderly elements in order. H. D. recognizes Imagism as ordering confusion according to clairvoyant rationality. “In the Days of Prismatic Color” suggests that Moore may also have had a similar recognition that the clarity of Imagism does not have enough capacity to capture the complicated truth she found in the world.

When Moore showed her poem “A Graveyard” to Pound in 1919, he sent back a piece of doggerel to her, which begins with the words “The female is a chaos” (“Doggerel Section” 362). Pound may have felt the sea in “A Graveyard” is feminine and chaotic, or may have viewed Moore’s unique and abstruse poetic style as a chaos which is beyond his comprehension. As

Ronald Bush notes, these words reflect Pound's idea that the male as "a principle of form and order" (353). Tim Armstrong points to the problems that "surround the gendering of modernist aesthetics" and notes that "[t]he doctrine of 'predomorphism' was a commonplace of biological thinking: women were more conservative and 'primitive'; the extension of human capacities was a masculine activity" (41). According to Armstrong, "Pound, Williams and others understood creative activity in terms of masculine aggression and spermatic fecundity" (41). When she received the doggerel, Moore must have felt that the complexity of her poem could be called feminine chaos and that male modernists want to give order to the chaos, although she may have noticed the notion even before receiving the letter. Pound's doggerel may have caused her to be conscious of feminine qualities in art. "In the Days of Prismatic Color" could be read as a response to Pound's words. This poem suggests Moore's recognition that women tend to be associated with chaos, or complexity. By using the image of Apollo Belvedere she may obliquely criticize masculine tendency to clarity which insists on dominating female chaos. Moore's words "truth is no Apollo Belvedere" sound like her insistence that her own complicated style is not degradable even if male modernists think of it as chaotic.

"Novices," published in 1923, four years after "In the Days of Prismatic Color," explains more clearly the chaotic elements which sophisticated artists refuse to see. In "Novices" the speaker criticizes "young men" who "demonstrate the assertion / that it is not necessary to be associated with that which has annoyed one" (32-33). This attitude is similar to sophistication which avoids "granting itself to be the pestilence that it is" in "In the Days of Prismatic Color." Their art is smooth and superficial like the "lucid movements of the royal yacht" (25) and "their suavity surmounts the surf" (28). The speaker criticizes the artists because "they present themselves as a contrast to sea-serpented regions 'unlit by the half-lights of more conscious art'" (9). These "sea-serpented regions" echo "many-legged and formidable" "truth" in the early version of "In the Days of Prismatic Color," because both use the images of monsters in the sea. This passage suggests Moore's idea that art should reflect the unconscious part of the mind

which is dark and chaotic like “sea-serpented regions.” Moore also uses the word “chaos” for representing the sea: it has “chaos of rocks” (31). The “novices,” who tend to view reality as clear, smooth and simple like the “lucid movements of the royal yacht,” turn out to be male, and so the following words suggest that the speaker ridicules their prejudice toward women: “they write the sort of thing that would in their judgment interest a lady” (16). In this way Moore implicitly claims that non-masculine ways of writing are superior to masculine ones.

Furthermore, we may be able to assume that Moore implies that women are more perceptive than men because they understand and depict chaotic truth properly, although the speaker does not mention female artists directly.

As described in chapters one and two, the hard and static objects like crystal in H. D.’s poetry function as symbols for hard and dry modernists’ poetics and rejection of soft and gentle, namely, conventionally feminine poetry. Moore also often presents objects made of hard material like gems. The chameleon like emerald in “To a Chameleon” and the sea water like “black jade” are the examples of Moore’s hard objects. Moore’s second longest poem “An Octopus” (1924) presents a striking example of a “crystalline” image, but in the poem we can see her two conflicting allegiances in the 1920s. This poem suggests a tendency to be expansive and diffusive as well as a clear and hard style of modernism. This coexistence of the two tendencies is concerned with the matter of femininity and masculinity because modernists’ hard and dry poetry tended to be contrasted with conventionally feminine poetry, which is soft and sentimental. Moore’s two tendencies are reflected in the image of a hard, clear-cut and white mountain like crystal in “An Octopus,” which reminds us of H. D.’s “crystalline” images.

An Octopus

of ice. Deceptively reserved and flat,
it lies “in grandeur and in mass”
beneath a sea of shifting snow dunes;
dots of cyclamen red and maroon on its clearly defined pseudopodia

made of glass that will bend—a much needed invention—
 comprising twenty-eight ice fields from fifty to five hundred feet thick,
 of unimagined delicacy. (1-7)

Since the mountain is made of “ice” and “glass,” it is exactly a “crystalline” thing. The expressions such as “clearly defined” and “unimagined delicacy” suggest the clear-cut outline of the mountain and its delicate beauty like crystal. Nevertheless, the mountain is also gigantic and massive: “it lies ‘in grandeur and in mass’” and comprises many huge ice-fields. The image of an octopus mentioned in the title impresses us with a monstrous energy of the mountain. In this way, in the crystalline mountain power and delicate beauty coexist.

The monstrous aspect of the “octopus” is intensified in lines 8 to 13:

“Picking periwinkles from the cracks”
 or killing prey with the concentric crushing rigor of the python,
 it hovers forward “spider fashion
 on its arms” misleading like lace;
 its “ghostly pallor changing
 to the green metallic tinge of an anemone starred pool.” (8-13)

These descriptions are about glaciers which move forward and scrape the ground, and they are described as monstrous and powerful creatures such as a “python,” a “spider,” and an “octopus.” The image makes us feel the fierceness of this greedy creature, and at the same time it suggests that the greediness of this monster has symmetrical order of a precise circle, although it may be terrifying order. The use of the image of “lace” in line 11 also makes us remember that the monstrous glaciers have “unimagined delicacy.”

In addition to the coexistence of monstrous energy and delicate beauty, it is striking that Moore’s crystalline octopus has both hardness and softness, which imply stasis and mobility. Moore presents the mixture of these qualities in a condensed phrase at the beginning of the poem: “An Octopus / of ice.” The mountain has a clear-cut outline but at the same time it can

move and change its shape freely. An unusual biological term, “pseudo-podia,” attracts attention to its flexible mobility. “Pseudo-podia” are temporary projections from a cell of a protozoan like an ameba. They are used to catch a prey or move and are retracted, and so they have capability of changing its shape. They are not feet in a true sense, and can be retracted into the part of the cell anytime. Therefore, although the words “clearly defined” usually imply stasis, this mountain like an octopus is not confined in stasis. The image of “pseudo-podia” also conveys extreme softness and fluidity of a cell of an ameba. For Moore, this coexistence of softness and hardness, and that of a clear outline and mobility must be significant because she presents one more image to show the coexisting qualities: the “glass that will bend—much needed invention.” Interestingly, the octopus cannot openly display its power and mobility. The word “deceptively” suggests that somehow the “octopus” has to pretend to be “reserved” and “flat.” The octopus hides its dynamic energy and pretends to be clear-cut and static.

A taste of decadence in the descriptions of the octopus is also a notable feature which may contradict modernists’ aesthetics. The softness of the “octopus” and “pseudo-podia” might be considered to be sensuous, and the use of colors has similarities with the Decadent poets’ manner. Laity explains that the Decadent poets find eroticism in “a transparent human body whose delicately veined tracery and blood response—red, violet, and pulsing—can be seen beneath the white translucence of the skin” (*H. D. and the Victorian Fin de Siecle* 72). For example, Swinburne uses images such as “‘berries under snow’ or ‘amber in cold sea,’ and other grotesque combinations of red and white, heart and chill” (Laity 72). Laity argues that H. D.’s combination of red and white in her poems such as “Hyacinth” is indebted for the Decadent eroticism. The “dots of cyclamen-red and maroon” on the octopus’s transparent “pseudo-podia” like “glass” are quite similar to the Decadent poets’ erotic images which Laity mentions. The dark red is also the color H. D. often uses to express sensuous passion as we have seen in “The God” and “Hymen.” In “The God,” H. D. uses the very word

“cyclamen-red” and emphasizes the sensuousness of the color at the end of the poem by referring to the color four times in different names. It is hardly probable that Moore did not notice the sensuous connotation the dark red could convey, because Moore respected H. D. and carefully read her poems. As mentioned before, Moore was influenced by Swinburne’s poetry when she was at college, and even after she was known as a modernist poet, she wrote in defense of Swinburne’s poetry when Eliot criticized the inaccuracy of Swinburne’s expressions. Moore gives the octopus the kind of sensuous beauty that Decadent poets loved, although in the 1910s she refrains from describing that kind of beauty which modernists’ aesthetics resists.

The description of the colors of the octopus in lines 12 and 13 has weird and somewhat terrifying beauty: “ghostly pallor changing / to the green metallic tinge of an anemone starred pool.” This description could be regarded as presenting a kind of decadent beauty. This strange beauty resembles that of the “turquoise sea” with the sea creatures and dead bodies in her earlier poem “The Fish.” The uncanny image of the “octopus” reminds us of the sea creatures such as the “ink / bespattered jelly-fish” or the “crabs like green / lilies” in “The Fish.” However, unlike rather concise descriptions of these sea creatures in “The Fish,” “An Octopus” allows more detailed descriptions for the colors of the octopus and provides the strange beauty of the monstrous mountain in full. In this poem in the 1920s we see Moore’s indulgence in strange beauty more explicitly than in her earlier poems, although modernist poets tend to resist the Romantic indulgence in dreamy beauty in order to differentiate themselves from the nineteenth-century poets. Here Moore restores a Romantic inclination to a certain degree, which she tends to restrain in her earlier poems.

The next descriptions about “firtrees” suggest chaotic elements of the mountain:

The firtrees in “the magnitude of their root systems,”
 rise aloof from these manoevers “creepy to behold,”
 austere specimens of our American royal families,
 “each like the shadow of the one beside it.

The rock seems frail compared with their dark energy of life,”
 its vermilion and onyx and manganese blue interior expensiveness
 left at mercy of the weather;
 “stained transversely by iron where the water drips down,”
 recognized by its plants and its animals. (14-21)

Since the shape and massiveness of the “root systems” of the fir trees which have “maneuvers ‘creepy to behold’” parallel those of the “octopus” creeping slowly, the “dark energy of life” of the roots of the fir trees must reflect the energy of the mountain. Considering that the “dark energy of life” of the fir trees is under the ground, we can think that it suggests inner dark passion or impulse in a human mind. The “dark energy of life” of the fir trees also reminds us of passionate Hebrew poetry like the “sea-serpented regions ‘unlit by the half-lights of more conscious art’” in “Novices.” Since an octopus usually lives under the sea, namely, in the “sea-serpented regions,” we can assume that the octopus symbolizes her own powerful, dark, and chaotic passion. The next descriptions of gorgeous colors of the “vermillion and onyx and manganese blue interior expensiveness” of the rock, may also represent rich intensity of emotions. The fact that the mountain is a volcano also suggests that Moore regards her own passion as tremendous energy. Moore avoids direct descriptions of personal emotions to accord with modernists’ preference of objectivity, but in her poems in the 1920s her speakers imply the presence of powerful passion.

After the opening section, “An Octopus” continues to present both an expansive tendency and orderliness. The 1924 version of this poem consists of more than 200 lines, most of which are about energetic cataloguing of the details of various creatures, minerals, landscapes and human visitors in the mountain. Their details are overwhelming. These abundant descriptions reflect Moore’s strong creative force in this period. While the speaker expansively enumerates things, she sometimes draws attention to the delicate and orderly figure of the mountain such as “a mountain with those graceful lines” (69) whose top is “a complete cone”

(70). The speaker also describes some scenes as unusually static. A goat's eye is "fixed on the waterfall which never seems to fall— / and endless skein swayed by the wind" (57-58). A "special antelope" (60) stands "its ground / on cliffs the color of the clouds, of petrified white vapor—" (63-64).

As we have seen, the image of the "crystalline" octopus, which has both stasis and mobility, and both delicate order and violent energy, embodies the style Moore aims at in this poem. Moore's language suggests a coexistence of stasis and mobility, or of concision and expansiveness. In a 1924 letter to Scofield Thayer, Moore writes about her annoyance at her "expansiveness" of "An Octopus": she mentions its "recalcitrance and undesirable expansiveness, for [she is] most impetuous and perilously summary in anything which is to me, so vital a matter" (qtd. in Stapleton 36). This remark reveals the conflict between her desire to include the detailed facts and her preference for clear and condensed poetry.

Just as Moore's comment on "An Octopus" suggests, in the poem we can see a contrast between concision and effusion of her language. Many critics emphasize the concision of the poem, and disregard the effusive language. As we have seen, the first sentence "An Octopus / of ice" is impressively concise and its line break is effective in making each word stand out, like the first sentence in "The Fish." As for the lengthy descriptions after that, Marie Borroff insightfully argues that Moore's complex noun phrase is an "information-compacting device" (103) and that it serves to present "fixity" rather than "flux" (101). Linda Leavell points out that lines 4 to 7 are a typical example of Moore's complex noun phrase as an "information-compacting device": "dots of cyclamen red and maroon on its clearly defined pseudopodia / made of glass that will bend—a much needed invention— / comprising twenty-eight ice fields from fifty to five hundred feet thick, / of unimagined delicacy." The four-line information continues to be piled up without being completed as a sentence and so the lines sound almost breathless. Leavell explains that "by linking noun phrases together with few or no verbs, Moore creates entire poems that have the hardness of a chain of nouns" (94).

This analysis suggests that Moore tries to pack in a hard “chain of nouns” affluent information which is on the verge of overflowing its frame. Moore’s descriptions with great number of details suggest effusiveness of language, but at the same time they are combined by a hard “chain of nouns.” In her earlier poems Moore tends to use more concise language as if she represses her impulse to express. In “An Octopus” Moore generally uses numerous words to describe her objects unlike in her earlier years. She tries to make her lengthy descriptions compact by using “a chain of nouns” probably because she has fidelity to modernists’ poetics. Therefore the clash between the impulse to offer much information and the force to pack them in “fixity” of a “hard chain of nouns” create greater tension than in calmer images in her earlier poems such as “A Talisman.”

Moore’s avoidance of easy clichés and simple expressions also supports this density of details. For example, the combination of curious words such as “dots of cyclamen-red and maroon” and “its clearly defined pseudopodia” in line 4 provides much information, which is not conveyed by commonplace expressions, and it gives the lines unique intensity. The expression “comprising twenty-eight ice fields from fifty to five hundred feet thick” in line 6 presents an excessively detailed data of specific numbers. The successive information and its energy packed in her lines are so abundant and powerfully appealing that they dazzle the reader.

On the other hand, Borroff’s observation about Moore’s tendency to “fixity” by means of participial phrases does not apply to all the descriptions in “An Octopus.” Present participial phrases in lines 8 and 9 do not function as modifiers of nouns. Two phrases “Picking periwinkles from the cracks” and “killing prey with the concentric rigor of the python” express the ongoing movement of the “octopus” which happens at the same time as it is “hovering forward.” These two participial phrases do not present a static situation captured in a noun phrase. Since Moore places two participial phrases, an effect of fluidity is created. In this way these participial phrases about the octopus’s fierce activity present “flux” rather than “fixity.”

Moore's language often creates a static quality by means of the noun phrases packed with information, and at the same time it contains dynamic energy and sometimes flows fluidly. The coexistence of stasis and activeness implied in the image "glass that will end" summarizes the feature of Moore's language in this poem. This poem wavers between these two tendencies, superfluity and compactness, or activeness and stasis, and these tendencies are sometimes intermingled with each other.

The fluidity and dynamic energy in "An Octopus" have potential to be close to the kind of Romantic effusions the modernist poets disliked, and prompt Moore to try to follow the hard poetics of modernism. The description of the octopus as "deceptively flat and reserved" at the beginning of the poem suggests that she stealthily expresses her inclination to superfluity under the dry and cool surface of a modernistic style.

Near the end of the poem it becomes evident that the mountain is presented as metaphor for an ideal artist.

if one would "conquer the main peak" of Mount Tacoma
 this fossil flower concise without a shiver,
 intact when it is cut,
 damned for its sacrosanct remoteness—
 like Henry James "damned by the public for decorum";
 not decorum, but restraint;
 it was the love of doing hard things
 that rebuffed and wore them out—a public out of sympathy with neatness.
 Neatness of finish! Neatness of finish!
 Relentless accuracy is the nature of this octopus
 with its capacity for fact. (199-209)

The twice repeated phrase "Neatness of finish!" suggests to what extent the orderly form is important for Moore. The speaker's emphasis on "restraint" implies modernists and Moore's

avoidance of careless overflow of excessive emotions. These expressions suggest Moore's idea that her poetry should be highly controlled even when it does not have a fixed discipline of a stanza form and it allows the language to flow more continuously than in her earlier poems. Each unusually elaborate image suggests the poet's deliberate control. The carefully constructed chains of nouns which link her descriptions and put them into compact and fixed clusters also make us feel the poet's control over her poetry. The structure of this poem is also based on calculation. This poem consists of twenty-eight sentences, the same number of the ice-fields of the mountain. The damnation by the public referred to in this passage may be related to what Moore experienced because of the abstruseness and highly elaborate calculation of her poetry, and because of the avoidance of direct expressions of her personal emotions. "Relentless accuracy" is another feature Moore values as an attribute of a poet. It refers to the same thing as the "intensive inquisitiveness" for things in "People's Surroundings." Her desire for capturing facts precisely is so passionate and fierce to the point of "relentlessness." The "killing prey with the concentric rigor of the python" in the earlier part of the poem can be regarded as one example of this "relentless accuracy." The octopus's "relentless" proceeding motion, like the rigorous python, symbolizes Moore's greedy passion for capturing every detail of her objects.

The ending of the poem impresses us with dynamic motions of winds and avalanche which surround the mountain.

"Creeping slowly as with meditated stealth,
its arms seeming to approach from all directions,"
it receives one under winds that "tear the snow to bits
and hurl it like a sandblast,
shearing off twigs and loose bark from the trees."
Is tree the word for these strange things
"flat on the ground like vines";

some “bent in a half circle with branches on one side
 suggesting dustbrushes, not trees;
 some finding strength in union, forming little stunted groves,
 their flattened mats of branches shrunk in trying to escape”
 from the hard mountain “planed by ice and polished by the wind”—
 the white volcano with no weather side;
 the lightening flashing at its base,
 rain falling in the valleys, and snow falling on the peak—
 the glassy octopus symmetrically pointed,
 in the claw cut by the avalanche
 “with a sound like the crack of a rifle,
 in a curtain of powdered snow launched like a waterfall.” (210-228)

The description of the harsh winds and the avalanche suggest the fierce energy of the mountain. Its fierceness like an octopus is described also in the beginning of the poem, but the speedy motions in the ending part are different from the earlier part. The beginning part of the poem presents the rather slow movements of the creeping octopus and tends to create stasis because of careful depictions of details, although the stasis contains great energy. In contrast, in this last part we see the speedy movement of the winds and the avalanche. The language also flows rather swiftly in accordance with the images. In these lines there are few long and extravagant words which attract attention. The clause from line 212 is a modifier of the noun “winds,” but it is different from “the hardness of a chain of nouns” in Leavell’s words. The phrase contains short and simple verbs “tear” and “hurl” unlike the phrase “dots of cyclamen red and maroon...” which is mainly based on nouns. Therefore this description is not heavy with packed information and expresses the speed of the wind rather than stasis. They are not heavy with packed information. The participial constructions “some ‘bent in a half circle...” and “some finding strength in union...” from line 217 are similar to a usual sentence which consists of a

subject and a verb rather than “complex noun phrases” which bring about stasis. The long sentence consisting of participial phrases creates continuous smooth fluidity of the language. Especially in lines 223 and 224 about the lightening, rain, and snow, the focus shifts more rapidly than before and each phrase describes motion. The successive participial phrases convey ongoing motion one after another. Each short phrase quickens the speed of the language. The poem is finished with the dynamic scene of the avalanche which is similar to a curtain for ending the poem, although in the last line the language slightly slows down because of the modifier of snow and signals the ending of the long poem.

In this way the concluding sentence which stretches over fourteen lines creates smooth fluidity in which the focus shifts from one thing to another and the language proceeds quickly. Here we might say that Moore’s language tends to slip from the static construction of the noun phrases, although this fluidity is not the “emotional slither” of Romantic and sentimental poetry. As Heuving points out, it may be said that Moore creates “the fluid writing of a feminine *écriture*” (100). On the other hand, the insertion of the symmetrical and orderly figure of the mountain such as “the hard mountain ‘planed by ice and polished by the wind’” and “the glassy octopus symmetrically pointed” near the end of the poem serves to make sure that the mountain has a static order as well as fluidity, mobility and dynamic energy. Until the ending of the poem the speaker continues to stress both of these conflicting qualities of the mountain, although the ending impresses us with the fluidity more strongly than the stasis.

Like H. D.’s “crystalline” images Moore’s image of the octopus serves to present her idea of poetic style. Moore’s “crystalline” image is similar to H. D.’s in that it has a hard, clear and cold surface and contains strong energy under the surface. Just as H. D.’s white images such as “hail blazing in sheet-lightning” are fusion of fire and ice, Moore’s “glassy octopus” covered with ice contains fire because it is a volcano. The gracefulness of the “glassy” mountain is created by its power as a volcano: “‘a mountain with those graceful lines which prove it a volcano,’ / its top a complete cone like Fujiyama’s / till an explosion blew it off” (69-71). This

image resembles H. D.'s "crystalline" objects which are purified and strengthened by fire. H. D.'s white images convey intense passion, and similarly Moore's octopus contains powerful energy which suggests her strong creative force. In a 1921 letter to H. D., Moore praises H. D.'s "Simaetha" and "Prayer" for their beauty and writes that the "sense of detachment" and the "color" of "Simaetha" is "magnificent" (*Letters* 149). It is illuminating that these two poems are the ones in which H. D.'s "crystalline" images are prominent. Also in a 1916 letter to H. D., Moore praises the beauty of her poem "The Contest," which describes a "crystalline" male youth. Moore must have admired and emulated H. D.'s "crystalline" images which symbolize the hardness, clarity, and concentrated inner power of her poems. Yet H. D.'s crystalline objects suggest some elevated and purified passion rather than a dark and violent one, and so they are somewhat different from the dynamic and monstrous energy of Moore's "crystalline" mountain.

A greater difference of Moore's "crystalline" image from H. D.'s is that Moore's mountain is pliable and slippery as well as hard, as the expression "glass that will bend" exemplifies. Her poems in the early 1920s are exuberant and complicated, and deviate from the concision and clarity of modernists' poetics which she observed more faithfully in her earlier years. Yet even in the early 1920s Moore still observes the major principles of modernism in that she eschews direct expressions of personal emotions and experiences and that she uses exact and precise descriptions of visual images. Her contemporaries must have thought that her poetry continued to be cold and intelligent, but her poetical energy sometimes gets too overwhelming to be contained in the form of hard concentration and clarity which modernism, especially Imagism advocated. Her language serves to create static images, but sometimes it flows fluidly and swiftly as if it tries to slip from the confine of the hard and static poetics. As we have seen, the octopus is "reserved and flat," but it is so "deceptively."

The differences between their "crystalline" images suggest that the constraint of the "crystalline" poetry on H. D. must be stronger than on Moore. H. D.'s poetry after *Sea Garden*

sometimes tends to be effusive and repetitive, but at the same time she must have had an idea that her poetry should be hard and concentrated like crystal and have not admitted her own effusiveness and fluidity. H. D., who had been in the center of Imagism, must have continued to be trapped in the idea of concentration, one of the main principles of Imagism, after the period of Imagism. In contrast, Moore, who had lived far away from the central place of Imagism, sympathized with and employed some elements of its “hard” and “dry” poetics, but had a certain degree of freedom to develop her own unique style which allows her to write fluidly and effusively. Moore’s “crystalline” image which has both hard stasis and soft fluidity suggests that she must have admitted her own unique mixture of the two elements.

As mentioned before, Romantic inclinations were considered to be soft and often be connected with women’s writing by modernists. If Moore’s effusive style and hints of decadence are somewhat similar to Romantic inclinations rather than features of modernism, we may say that in her poems in the 1920s she partly restores the qualities which were considered to be feminine. In “An Octopus” Moore restores another quality which was assumed to be typically feminine: descriptions of pretty flowers. The following is a part of the descriptions of delicate alpine flowers which stretch over thirty lines.

among the white flowers of the rhododendron surmounting rigid leaves
upon which moisture works its alchemy,
transmuting verdure into onyx.

Lankspur, blue pincushions, blue pease, and lupin;
white flowers with white, and red with red;
the blue ones “growing close together
so that patches of them look like blue water in the distance”:
this arrangement of colors
as in Persian designs of hard stones with enamel,
forms a pleasing equation—

a diamond outside and inside, a white dot;
 on the outside, a ruby; inside, a red dot;
 black spots balanced with black
 in the woodlands where fires have run over the ground—
 separated by aspens, cats' paws, and woolly sunflowers,
 fireweed, asters, and Goliath thistles
 "flowering at all altitudes and multiplicitous as barley,"
 like pink sapphires in the pavement of the glistening plateau. (126-143)

Here we see Moore's striking adherence to hardness of the flower images. Moore attributes "crystalline" quality to these flowers: they are compared to "hard stones with enamel" and jewel like a "diamond," "a ruby," and "pink sapphires." It suggests Moore's tendency to avoid describing soft beauty of the flowers, which was considered to be feminine. However, considering that Moore carefully avoided the direct expressions of flowery beauty between 1915 and 1920, the long description of the lovely flowers itself is a notable change of her attitude toward femininity. As mentioned before, T. E. Hulme associates the self-indulgence of late Romanticism with femininity and dissociates them from the ideal of "hard" and "dry" modern poetry.

"An Octopus" uses other significant images of flowers which are more evidently associated with femininity. Joanne Feit Diehl argues that this poem dramatizes "the power of a female-identified nature" (74) especially because Moore uses the "greenish orchid" (149) named Calypso, a female figure in Greek legend. Moore's use of the orchid named Calypso must have a significant meaning because Patricia Willis explains that Moore articulated Calypso's relation to Ulysses in her draft of the poem, although she omitted the passage from the poem when it was published: "*Calypso a northern orchid named for / the goddess who fell in love w Ulysses / has forgotten—there is no Ulysses merely Mr. D.*" (Willis 253). Diehl also points out that the female-identified orchid is a synecdoche of the mountain. Considering that "this

treacherous glass mountain / admires" (146-147) the alpine flowers including Calypso, the mountain has an affinity with the flowers. Indeed, the mountain itself is called "this fossil flower concise without a shiver, / intact when it is cut" (200-201). In this way, the mountain with the ideal "crystalline" beauty can be assumed to be a feminine figure.

Since this beautiful and monstrous mountain is described as having feminine qualities, it may be regarded as a *femme fatale*. Jeredith Merrin maintains that Keat's Belle Dame sans Merci and Coleridge's Geraldine in "Christabel" are "wily, ghostly, weirdly beautiful, and treacherous" (95-96) and that in "A Grave" "Moore encourages us to see the sea as another...*fatale femme*" (76). Moore's mountain also has "weird beauty": it has "unimagined delicacy" and its glacier has "dots of cyclamen-red and maroon" and "hovers forward 'spider fashion'" "like lace." Its color is "ghostly pallor" which changes mysteriously. Like Coleridge's Geraldine "with serpent's eye" the qualities like a snake is attributed to Moore's mountain: its glacier kills "prey with concentric crushing rigor of the python." Moore's mountain is also treacherous like *femmes fatale*. It is "deceptively reserved," "misleadingly like lace," and "you have been deceived into thinking that you have progressed" (124) under the larches. In line 146 we see the expression "treacherous" itself: "this treacherous glass mountain." In line 94 its lava and pumice are described as "treacherous." Considering that this mountain is compared to a flower which was often assumed to be feminine and that the flower Calypso is likely to be a synecdoche of the mountain, it is probable that this weirdly beautiful and dangerous octopus is a portrait of a *femme fatale*.

In *Madwoman in the Attic* Sandra Gilbert and Susan Gubar argue that since it has been thought that "the male generative power is not just the only legitimate power but the only power there is" (7), women who are engaged in creative activities have been regarded as monsters and witches. Moreover, in *No Man's Land*, Gilbert and Gubar assert that the *fatale femme* was used to describe men's fear of the New Woman. If we think of these remarks, it would be natural that Moore regarded herself as close to a *fatale femme* because of her creative talent and

her being the second generation of a New Woman. The idea of a fatale femme is problematic because it is basically misogynistic, but Moore uses it to express her own powerful creative energy as a poet. This image of a femme fatale is also similar to the beautiful women with dark passion such as Phaedra and Eurydice in H. D.'s poems, although the latter poet does not describe such women as having crystalline beauty unlike Moore's "glassy" octopus. We may assume that Moore came to express creative women's power after the period of Imagism by using the images of femmes fatale just as H. D. did.

Moore's poem "An Octopus" presents the relation between clear order of modernism and assumed feminine qualities. In this poem the assumed feminine qualities are associated with chaotic elements like those of a monstrous animal. The mountain with the "female-identified nature" is described as having "complexities," fluidity, and "dark energy," which could be identified as "a chaos." In this sense, like "In the Days of Prismatic Color," "An Octopus" could be read as a response to Pound's words "The female is a chaos." Diehl explains that the Greeks who cannot understand the "complexities" of the octopus are treated as a typical example of masculinity. The speaker in "An Octopus" obliquely mocks the Greeks whose form of intelligence did not provide them with tools for exploring the mountain.

The Greeks liked smoothness, distrusting what was back
of what could not be clearly seen,
resolving with benevolent conclusiveness,
"complexities which still will be complexities
as long as the world lasts"; (175-179)

The Greeks' liking of "smoothness" resembles the clear order of Apollo Belvedere in "In the Days of Prismatic Color." Moore criticizes the masculine temper which tends to despise and ignore complicated and chaotic facts which are often identified with femininity.

The exchange between Pound and Moore concerning the "female chaos" continued. Pound's following lines in his *Canto XXIX* published in 1930 may refer to Moore's image of

the octopus.

the female
Is an elephant, the female
Is a chaos
An octopus (XXIX 116-119)

It is probable that Pound thought of chaotic elements in Moore's poetry when he wrote these lines because he mentioned an elephant and an octopus, which she used as major images in her long poems. Pound must have been annoyed that Moore uses the monstrous images which remind one of a fatale femme. As mentioned before, Gilbert and Gubar state that the image of a fatale femme is used to express men's fear of the New Woman. The passage above may reflect Pound's fear of the formidable and unfathomable power of a New Woman expressed in Moore's poetry. Michael André Bernstein observes Pound's obsession with "phallic male order" (358) in *Cantos*. Pound's desire to govern the "female chaos" might have been regarded by Moore as the "heroics" that "confuse transcendence with domination" if we use her words in the review of *Hymen*. Moore rightfully did not overlook this passage in *Cantos* and criticizes it as "old-fashioned" in her review of *Cantos* in 1931, although she generally praises his poems.

...is not the view of woman expressed by the *Cantos* older-fashioned than that of Siam and Abyssinia? Knowledge of the femaleness of *chaos*, of the *octopus*, of *Our mulberry leaf*, *woman*, appertaining more to Turkey than to a Roger Ascham? ("The *Cantos*" 272)

Between Pound and Moore there was a latent but continuous battle in terms of the legitimacy of the feminine modernism.

We could assume that this poem suggests a figure of a woman who possesses chaotic elements like a monstrous sea creature, but who can also achieve delicate, symmetrical, and hard order which controls the chaos. Considering that Moore tends to identify herself with an octopus and an elephant, she must have been attracted by the energy of those animals. It

suggests Moore's idea that women or women's poems have deep confusion and violent energy like a monster, which is difficult to be expressed in concise and concentrated poetry that early modernists advocated. Yet she must have disliked being treated as a chaos which should be governed by male poets. The octopus can order its chaos for itself, and it does not need to be dominated by male poets' order.

Although the change of Moore's poems is somewhat similar to H. D.'s in that her language became less tight and concise than before, in general her poems are different from H. D.'s in the use of female voices. Moore mentions the matter of femininity in her poems published in the late 1910s and the 1920s, but her mentions are rather reserved and indirect. While in H. D.'s poetry after *Sea Garden* she often uses a female speaker who can partly reflect her emotions as a woman, Moore's poetry generally does not show the gender of the speaker. Women sometimes appear in her poems, but they rarely speak in them. However, Moore's longest poem "Marriage" published in 1923 treats gender as a central theme. The more direct treatment of gender and the female character's voice in "Marriage" is exceptional in Moore's poems, but it makes us understand that she was surely interested in the matter, although she usually expresses her interest only implicitly and understatedly. In this poem, a female character speaks of her criticism of men and the patriarchal system. Miller describes the poem as "the climax of Moore's exploration of the relationships between poetry, gender, and power" (118).

In this poem, Adam and Eve appear as a prototype of a married couple. Moore used the story of Adam and Eve in "In the Days of Prismatic Color," but the speaker's attitude toward the couple is quite different here. The earlier poem begins with the clear beauty of the world "when Adam / was alone" and the appearance of Eve is mentioned only briefly as a presumed negative thing which brought complexity in the human world. In contrast, in "Marriage" Moore focuses her attention on Eve more directly and does not describe her as a negative presence.

Eve: beautiful woman—
 I have seen her
 when she was so handsome
 she gave me a start,
 able to write simultaneously
 in three languages—
 English, German and French
 and talk in the meantime;
 equally positive in demanding a commotion
 and in stipulating quiet:
 “I should like to be alone;”
 to which the visitor replies,
 “I should like to be alone;
 why not be alone together?” (21-34)

Moore's Eve is more like a modern woman than a mythic figure in the Bible. Eve is outstanding in both beauty and intelligence. Her intelligence is especially remarkable for the command of languages. Eve's word “I should like to be alone” represents her inclination to self-dependence which is also described in “Roses Only.” Although these qualities of Eve echo those of the roses in “Roses Only,” the beauty of the woman is commended more explicitly here than in the earlier poem, in which the speaker's praise is mainly for women's intelligence and for the self-dependence symbolized by the thorns. Adam “has beauty also,” but his beauty is not dwelt upon as much as Eve's.

It is also notable that in “Marriage” Eve appears earlier than Adam. Adam is described as “the visitor” to Eve. As opposed to the description of the Bible, Adam is not described as an original human being who lived from the first before Eve was created. “In the Days of Prismatic Color” suggests that Adam is a legitimate resident in Eden, but “Marriage” does not

present this patriarchal scheme of the myth of Adam and Eve. The speaker does not blame Eve for causing the expulsion from Eden and describes it as an “accident.” Eve responds to the snake’s suggestion because of her politeness. “Marriage” inverts the hierarchy of the first two human beings by focusing on Eve. It is similar to H. D.’s revision of the myth in “Eurydice,” in which events are described from the viewpoint of the female speaker.

Adam is not described as positively as Eve. As Lynn Keller and Cristanne Miller point out, “[s]ome of his attributes are even Satanic”: he is “something feline, / something colubrine” (64-65) and “crouching mythological monster” (66). He speaks fluently like Eve, but his language is used to display his authority: he is “[a]live with words vibrating like a cymbal / touched before it has been struck” (74-75). The comparison of his speech to a cymbal suggests the speaker’s ridicule of Adam’s pompous manner. He speaks as a patriarch who rules the social system.

he goes on speaking
in a formal, customary strain
of “past states,” the present state,
seals, promises, (88-91)

He also “experiences a solemn joy / in seeing that he has become an idol” (101-102). This phrase suggests his basic orientation to power. His language contrasts with Eve’s because she can speak fluently and brilliantly but she is not allowed to speak as a ruler of the society like Adam: she is “constrained in speaking of the serpent” (55). The power relation between the two is reflected in the different ways they use language.

The power relations in marriage are described more emphatically from line 181. Keller and Miller explain that Moore presents two examples of “apparent feminine governance” (109). The first example is Esther’s bribing her husband Ahasuerus with banquets to achieve her goal. The second example is about “ladies in their imperious humility / [who] are ready to receive” (194-195) one “at five o’clock” (193), although “four o’clock does not exist” (192). This

passage suggests ladies' "feminine governance" because they do not allow one to visit them at four. However, Moore concludes this episode with the following comment:

in which experience attests
that men have power
and sometimes one is made to feel it. (195-197)

Thus, it turns out that Moore uses the examples of Ester and the ladies in order to explain the presence of men's power over women even if seemingly women sometimes seem to have more power. According to Keller and Miller, "in the first twenty-nine pages of her working on this poem" in her poetry workbook "Moore repeats [the phrase above] eight times" (109). For Moore this phrase is a significant core of the poem.

This passage is followed by exchanges of Adam and Eve's severe blame for each other. Adam says, "The fact of woman / is 'not the sound of the flute / but very poison" (197-199). Then Eve says a sharp criticism of men's orientation of fame and power.

She says, "'Men are monopolists
of stars, garters, buttons
and other shining baubles'—
unfit to be the guardians
of another person's happiness." (204-208)

Especially the expression "shining baubles" suggests Eve's contempt for Adam's desire for honor. This is followed by Adam's comment in which he connects women with death.

These mummies
must be handled carefully—
'the crumbs from a lions' meal,
a couple of shins and the bit of an ear'; (209-212)

Then Eve ridicules men's egoism and irresponsibility by calling them "This butterfly, / this waterfly, this nomad" (224-225). After the couple's blame for each other, the speaker criticizes

them for their excessive self-love and calls them “savages” (250). In an earlier part of this poem, Eve envisions the marriage as pleasing and peaceful: “the choicest piece of [her] life” (51). The speaker mentions an idealistic view of marriage and the couple’s quarrel is described as “the fight to be affectionate” (158). However, in the latter part of the poem the situation of this couple’s marriage is not a peaceful comfort, and we can hardly think that the purpose of their fight is to “be affectionate.”

Even after presenting this unresolvable friction of marriage, the speaker does not conclude that marriage is meaningless and ridiculous. The speaker searches for the possibility that marriage exists as a form of “striking grasp of opposites” (264). Near the end of the poem suddenly the “charitive Euroclydon” (270) appears in order to mediate the conflict between the man and woman. It “says” (281) it has found one answer for the matter of marriage in Daniel Webster’s word.

‘Liberty and union
now and forever;
the book on the writing-table;
the hand in the breast-pocket.’ (290-293)

However, while this ending appears to provide one conclusion to the problem of marriage, it does not explain how “liberty and union” coexist. The difficulty of uniting two different persons still remains without being given a specific solution. Using Webster’s words also contains problems. Keller and Miller point out that “by representing [Webster] as the typical nineteenth-century gentleman, Moore suggests that he may be threatening” (113) because “[i]n a poem where ‘experience attests men have power,’ ...a concluding portrait of a very powerful politician and orator invites wariness” (113-114). As Keller and Miller note, considering “Webster’s support of the Fugitive Slave Act in order to preserve the Union” (114), his word “union” may involve much compromise and so it may not be a true solution for both husbands and wives. It is ambiguous as to whether these concluding words work as a final resolution of

the problem. The words may ironically imply the impossibility of the union of the people opposing to each other.

In this way, the speaker is critical about marriage as an institution of the patriarchal system, but she or he does not present a conclusion that the marriage system should be abandoned. This ambiguous conclusion may be caused by Moore's ambivalent attitudes toward marriage. An immediate stimulus which caused her to write this poem is Bryher's marriage of convenience to Robert McAlmon in 1921. Bryher married McAlmon to obtain freedom from her family and "in exchange for his hand in marriage and the social liberty...she would give him part of her allowance—a significant sum of money" (Schulze, "A Publication Bibliography" 459). Moore was especially critical about McAlmon and in 1921 wrote to H. D.: "What I miss in Robert is a lack of reverence toward mystery—a failure to understand human dignity" (*Letters* 149). About a week after the letter to H. D., Moore wrote to her brother Warner that she had told Thayer that "it was an outrage for anyone to marry Winifred Bryher in such style so unromantic" (*Letters* 152). These words have similarities to some descriptions of marriage such as "the choicest piece of [Eve's] life" and a "strange experience of beauty" "below the incandescent stars / below the incandescent fruit." These descriptions suggest that Moore had a trust in the holiness and dignity of marriage and genuine love which should be at the core of marriage. At the same time, considering criticisms of men in the poem, Moore could not but resist the patriarchal institution of marriage, because she was a woman who believed women's independence in accordance with the ideas of feminism she was exposed to. Moore's mixed feelings about marriage led to the opposing views represented in this poem, and its speaker cannot present the simple resolution of the conflict of the two views, celebration of marriage and renunciation of it.

Keller and Miller point out the "rapidly shifting perspectives" (101) in this poem. They argue that the "[e]ntertaining widely divergent views of marriage simultaneously or in rapid succession enables Moore, and the reader, ultimately to abandon the desire for a single

unqualified stance” (101). This poem presents opposing views about marriage: celebrating marriage as a sacred union and degrading it because it functions as a device for controlling women. Adam and Eve state their feelings about marriage and their partner from their viewpoints. The poem also includes people’s opinions about marriage and the other sex by using a great number of quotations. Moreover, the phrase “Liberty and union / now and forever,” which appears to be a final answer of the poem, is not the speaker’s words, and the one who quotes the words is not the speaker but the Euroclydon. It is not clear whether the speaker thinks that liberty and union can coexist in an ideal way. Even in the end of the poem, the speaker’s attitude is not evident.

In this point, Moore’s way of approaching the relation between a man and a woman contrasts with H. D.’s manner. In her poems after *Sea Garden* H. D. focuses on the subjectivity of a female protagonist who is entangled with romantic relationships and by so doing probes into psychological depth of a human being, especially women. She finds truth in the subjectivity of a person. Especially in “Eurydice,” H. D. is interested in the subjective truth for the main character rather than objective truth. H. D. presents the relation of both sexes altogether from Eurydice’s point of view. H. D.’s Eurydice speaks of her agony and resentment directly and emotionally to the extent that she sounds nearly paranoiac. Other viewpoints such as Orpheus’s and some objective third person’s view are not provided. The subjectivity of the presentation of the female speaker’s emotion is the central feature of H. D.’s poem, and the subjectivity is the thing that makes the poem powerful and impressive.

In contrast, in Moore’s “Marriage” multiple perspectives about the relation between a man and a woman are juxtaposed and the final conclusion is ambiguous. Moore focuses on the unequal power relations and the conflicts of men’s and women’s views, while H. D. tends to concentrate on women’s feelings concerning romantic relationships. Moore also presents a female speaker’s voice, but her remarks are witty comments on men’s dominion and stupidity rather than direct expressions of her passion. Moore’s speaker is generally more sympathetic

to women than men, but she or he does not forget to mention women's stupidity as well as men's. The speaker talks about women's situation which conflicts with that of men more directly than the speakers in her other poems and implies that women's intelligence and desire for independence are not fit for marriage. However, the speaker does not reveal her or his own attitudes very frequently and tries to present various views to make the reader understand the situation more objectively. The speaker who presents diverse views in "Marriage" is also different from the speaker in her earliest poems such as "To a Steam Roller," who tries to keep a certain distance from the subject matter but who presents only her or his view. Through the expansive use of quotations and discursive ways of developing the poem she has established her own objective style. At the same time, the objective style serves to obscure Moore's own opinion. It enables the speaker to be elusive.

The following citation explains her attitude: "no truth can be fully known / until it has been tried / by the tooth of disputation" (160-162). As this citation suggests, Moore's interest is in an argument over different opinions rather than a straight forward presentation of a woman's emotional protest. The "charitive Euroclydon / of frightening disinterestedness" suggests Moore's attitude that she tries to include opposing ideas of marriage in this poem. It suggests Moore's intention to achieve objectivity which is not confined in only one perspective. The powerful image of "Euroclydon" for "disinterestedness" reflects Moore's strong enthusiasm to attain such objectivity although it is difficult.

Thus, the comparison of "Marriage" with "Eurydice" clarifies major differences between H. D. and Moore after the period of Imagism. While H. D. abandoned her impersonal representation after *Sea Garden* and foregrounded the subjectivity of women, Moore continued to try to adopt an objective attitude toward women's situations and feelings, although she expresses them in "Marriage" much more explicitly than in her other poems. Eurydice's narrative in H. D.'s poem has similarities to Romantic effusion of subjectivity rather than Imagistic objectivity, while Moore tries to follow modernists' principle of objectifying emotion

even after the period of Imagism.

Her review of H. D.'s *Hymen* makes it clear that Moore is highly conscious of the relation between modernists' writings and gender:

Talk of weapons and the tendency to match one's intellectual and emotional vigor with the violence of nature, give a martial, an apparently masculine tone to such writing as H. D.'s. The more so that women are regarded as belonging necessarily to either of two classes—that of the intellectual freelance or that of the eternally sleeping beauty, effortless yet effective in the indestructible limestone keep of domesticity. Woman tends unconsciously to be the aesthetic norm of intellectual home life and preeminently in the case of H. D., we have the intellectual, social woman, non-public and “feminine.” (“Hymen” 82)

This quotation implies that H. D.'s poetry tends to be considered to be “masculine” because of her hard poetics as a modernist. Moore thinks that one of the keys to H. D.'s poetics is her intellectuality and repeats the word “intellectual” several times, although generally *Hymen* is not regarded as “intellectual” by critics and other modernists. It is likely that Moore uses the word “intellectual” to suggest H. D.'s attitude to keep distance from immediate emotion, which is one of the most important requirements for a modernist poet and which Moore also highly evaluates. The expression “intellectual and emotional vigor” suggests the force of H. D.'s modernistic hard poetics which constrains easy effusion of sentimental writings. Moore also argues that H. D.'s poetry has “transcendence” and “the core of tranquility and of intellectual equilibrium” (“Hymen” 82). These features of H. D. reminds us of her “crystalline” poetry, namely, her tendency to present emotions by transforming them in hard and clear images. Thus Moore explains how H. D.'s poetry embodies an ideal of hard modernism, and draws attention to the general assumption that the features of her poetry tend to be regarded as “masculine.”

In Moore's opinion what differentiates H. D.'s poetry from masculinity is the beauty of her fighting spirit and her lack of brutal domination. It suggests that Moore associates

femininity with beauty and denial of pompous authority.

There is, however, a connection between weapons and beauty. Cowardice and beauty are at swords' points and in H. D.'s work, suggested by the absence of subterfuge, cowardice and the ambition to dominate by brutal force, we have heroics which do not confuse transcendence with domination and which in their indestructiveness, are the core of the tranquility and of intellectual equilibrium. ("Hymen" 82)

Moore explains that H. D. is "heroic" because she lacks the "ambition to dominate by brutal force" and she does not "confuse transcendence with domination." These words imply Moore's criticism that masculinity tends to be involved with "domination by brutal force." They remind us of Moore's mention of men's inclination to power in "Marriage": "men have power / and sometimes one is made to feel it." She denies masculinity because she cannot but associate it with the dominating power. She may have felt annoyed by male modernists' inclination to dominate females. Since Moore is especially opposed to the male power inclined to dominate others, she searches for an alternative and more democratic attitude which enables her to include varied viewpoints disinterestedly. "No weather side" of the mountain in "An Octopus" suggests that the mountain has an impartial attitude to things and tries not to use its power to dominate others. Its form of a complete cone resembles the "cycloid inclusiveness" of the "disinterested" "Euroclydon" in "Marriage." This distaste of Moore for masculine qualities must have led her to praise femininity in H. D.'s poetry. This tendency coincides with Moore's increased usage of qualities which are often connected with femininity such as flowery beauty, hints of decadence, and fluid writing, although she does not want to adopt conventional women's sentimental writings which are filled with soft beauty and indulgence in direct emotional effusions. Moore searches for some new stance which enables her to use the skill of clear and exact writing of modernism and simultaneously to use feminine qualities.

In this way, like H. D.'s case Moore's poetry changed after the period of Imagism. As

compared with concentrated descriptions in her earlier poems, Moore's poems became longer and more expansive and her sentences came to have loose and complex structures with long clauses and modifiers. Her poems are filled with overwhelming amount of external details of objects and the speaker's digressive comments. Together with this change, Moore abandoned her syllabic stanza and began to write in free verse in the 1920s. Her poems came to allow for freer flow of language. Moore's fluent descriptions of details reflect her creative passion for expression. She has a strong force to express, but her consciousness as a modernist prevents her from expressing personal emotions directly. Moore's poems suggest that she can express her personality through the numerous descriptions of outward details and the speakers' roundabout comments. She finds the room for her eloquence in the intensive observation and the speakers' comments instead of romantic effusions of emotions and by so doing tries to distinguish her style from Romanticism.

In "An Octopus" Moore describes a mountain covered with glaciers and snow, which reminds us of H. D.'s "crystalline" images. The hard and static objects like crystal in H. D.'s poetry symbolize her tendency to modernists' hard and dry poetics and her avoidance of soft, gentle, and conventionally feminine poetry. Also in Moore's poems her crystalline image reflects her inclination to modernists' hardness. In her poems after the period of Imagism H. D. emphasizes the strength of the "crystalline" things by describing them as a fusion of ice and fire and comparing them to steel. Moore's octopus also contains strong energy under the cold and hard surface. A difference of Moore's octopus from H. D.'s "crystalline" images is that Moore's mountain is pliable and slippery as well as hard and static. This pliable quality suggests that Moore desires to include detailed facts expansively and abundantly in this poem while she has modernists' preference for clear and condensed poetry. Moore basically accepts the modernists' idea of hard and condensed poetry but at the same time she attempts to compose her poetry as flexibly as she likes and to release her poetic energy in her own unique style which can be both concentrated and effusive.

In the 1920s Moore sometimes wrote poems which make us conscious of her female identity more evidently than those in her earlier poems. Especially in “Marriage” Moore presents female characters’ feelings and situations more explicitly than in her other poems. At the same time she tries to adopt modernists’ principle of objectifying emotions. She presents multiple perspectives toward the relationship between women and men and avoids the speaker’s clear concluding statement. This attitude by Moore contrasts with H. D.’s more explicit use of female speakers’ subjectivity in her poems after *Sea Garden*. What Moore treats concerning women’s view is their anger against unequal power relation between men and women and the patriarchal system which approves of the inequality. She also criticizes masculinity which often tries to dominate women. Her resistance is somewhat different from H. D.’s in that the latter poet mainly focuses on resentment and despair in the love relationships. Moore’s poems in the 1920s also suggest her own strong energy and passion, but her passion is mainly concerned with her own creative force as a poet in contrast with H. D.’s passion about romantic relationships.

Moore recognizes that women are often associated with complexity and obliquely criticizes masculine clarity which reflects male modernists’ idea of ordering female chaos. Moore does not deny chaotic qualities of femininity. She takes advantage of the threatening and unfathomable image of the octopus like a fatale femme in order to express her own powerful creative force. While male modernists thought that modernism which aimed at clear and exact order conflicts with feminine qualities, Moore claims that femininity can coexist with modernism. In “An Octopus” the “female-identified” mountain possesses chaotic, dynamic, and monstrous nature, but it also has delicate, symmetrical, and static order. Moore’s octopus has its own order that governs its chaos and it does not need to be controlled by masculine order. This self-disciplined image of the octopus reflects Moore’s sense of independence and pride as a respected woman poet and one of the New Women. Since Moore is opposed to the male power which is inclined to dominate others, especially females, she searches for an alternative and

more democratic attitude which enables her to include varied viewpoints disinterestedly. Her distaste for masculine qualities must have led her to praise femininity in H. D.'s poetry and to use the qualities which had been despised as feminine by male modernists, the qualities such as her beautiful images of flowers, hints of decadence, and effusive style. By so doing Moore must have attempted to establish feminine modernism, although her tendency is rather implicit and subtle.

VI. Conclusion

As we have seen, both H. D. and Moore sympathized with poetic modernism, and in the 1910s they established restrained styles which are opposed to Romantic effusion of emotions. Moore exchanged letters with H. D., but generally her poetic struggle was alienated from other Imagists mainly because Moore was geographically distant from the central place of the Imagism movement, while H. D. was in its center. Therefore, in contrast to H. D.'s poetry as an ideal model of Imagism, Moore's modernistic poetry contains her own unique features such as the syllabic form, prosaic language, and the use of unusual or scientific terms. In spite of this difference, these two poets have common characteristics which are fit for the ideas of modernism, such as exact descriptions, clear images, concision, objectivity, and repression of personal emotions. Their choice of the modernistic hard style caused them to face complicated situations because of their gender. Both poets had affinities with Romantic aesthetics such as excessive effusion of emotions and indulgence in soft beauty, but they discarded these qualities which tended to be despised as feminine by male modernists. These two female poets' choice of the modernistic hard style meant that they tried to separate themselves from popular sentimental female poets. H. D. and Moore's denial of Romantic inclinations led to their refusal of presumed feminine qualities.

H. D.'s poems with the modernistic hard style were called "crystalline" and Moore generally tried to follow the style although she did so in her own ways. For H. D. and Moore, the idea of "crystalline" poetry functions as a significant symbol of their poetics. For both of them it is an important matter that their own poetry should be "crystalline." Especially their images of literally hard objects like crystal, gems, ice, and glass reflects their belief in the modernistic tight and condensed style. Considering that male modernist poets did not stick to "crystalline" images so strongly as these female poets, H. D. and Moore's use of "crystalline" images must be caused by their gender. The two female poets must have felt the need to justify

that their poems rightly observe the modernists' policy of concentration. H. D. and Moore had to stress the "crystalline" image to differentiate their poetry from popular female poets' loose and effusive poems. By so doing, they wanted to avoid the criticism that their poetry is too soft and feminine.

From the end of the period of Imagism these two female poets began to write less condensed poems. "Crystalline" poetry was often considered to mean small and frail gem-like poems, but in the late 1910s and 1920s both poets often express tremendous energy which breaks from the confines of such compact poetry. This change is paralleled by Pound's attempt to create large-scaled poems which treat expansive materials because of his complaint against the limitation of Imagists' poetry. For the female poets, however, the adoption of more effusive and looser styles was related to the restoration of the elements which had been discarded as feminine in the movement of early modernism. As if to prove their effusive styles are related to their affirmation of femininity, the poets began to use elements which were associated with their ideas of femaleness and femininity.

H. D. frequently employed female characters' voice to express women's emotions in her poems in this period, although in her earlier years she usually did not show the speaker's gender. For example, "Eurydice" presents a figure of an emotionally assertive woman who expresses strong resentment against men. This impressive figure of a strong woman with dark power like a fire of the hell suggests H. D.'s manifest advocacy of femininity in her poems. H. D. also foregrounded the decadent beauty which echoed the Decadent poets' aesthetics such as Swinburne's, and which many male modernist poets secretly admired but decided to discard because it appeared feminine. In Moore's poems the speaker's gender is not generally clear, but in her longest poem, "Marriage," she presents women's point of view of patriarchy by using Eve's words. Another notable sign of affirmation of femininity in Moore's poems in this period is that she eagerly describes beauty of flowers which are commonly assumed to be feminine. Moore's poems in this period also present a decadent sense of beauty, although its

presentation is not so manifest as that in H. D.'s poems.

H. D.'s restoration of femininity must have been caused by her painful relationships with her husband and Pound. In contrast, some specific incident that might have caused Moore's change of attitude toward femininity is not as clear as H. D.'s, but it must be related to her college education which gave her an identity as a New Woman and a critical eye for the power relations between men and women. A careful reading of "An Octopus" makes it clear that the monstrous mountain in the poem can be identified as female, although Moore's way of expressing it is so subtle that it is not very easy to discern feminine elements of the octopus. The octopus is described as threatening and unfathomable as well as decadently beautiful like a femme fatale. Considering that the octopus is compared to a writer, we can think that in this poem Moore presents a powerful woman who possesses intense creative energy. This suggests that Moore's sense of rebellion against male dominion was sharpened, and her pride in feminine qualities was intensified. Moore tried to be an independent and radical woman poet who challenged the poetical convention in the American literary world at the beginning of the twentieth century. However, Moore had continued to be rejected and criticized by critics and other poets by the time she established a reputation as one of the major modernist poets when her book *Observations* was published and highly evaluated. She seems to have rebelled against the conventional literary world which refused to accept her as a poet and to have regarded it as a typical patriarchy. Considering Moore's absolute admiration toward H. D.'s *Hymen* and other poems, which treat female characters' passion, it might be possible that Moore's advocacy of femininity was inspired by H. D.'s poetry. Thus both poets' personal situations were different, but they had strong feelings of rebellion towards male dominion and those feelings determine the content and representation of their poems.

On the other hand, these poets continued to adhere to the "crystalline" images which suggest their advocacy of the hard and concentrated poetry. The two poets' effusion, looseness, and expressions of passion from the late 1910s, which tended to be regarded as feminine

qualities, contradict modernistic concentration. However, these poets paradoxically emphasized the “crystalline” images more than before and more frequently mentioned them. Their use of the “crystalline” images suggests that these poets could not completely abandon the idea of the modernistic hard style like crystal, although their poems deviated from it to a certain degree. They could not depend on loose, effusive, and soft style altogether because these elements tended to be despised as feminine as well as Romantic and sentimental. The two poets faced a dilemma of inclination to effusion or their mission as modernists.

The two poets’ attitudes toward the “crystalline” images suggest each poet’s respective poetics in relation to modernism. It is interesting that both of these female poets generally followed the concept of “crystalline” images but their attitudes toward them slightly differ. H. D. used images like crystal even in the early 1910s, but she came to use them frequently from the late 1910s. The images themselves undergo some changes. H. D.’s poems in that period emphasize that the “crystalline” objects are hardened and strengthened by fire. This image suggests H. D.’s claim that her poems contain fiery passion under the cold and hard surface like crystal. After H. D.’s poems were criticized as frail and petty, she must have needed to insist that her poems contain such strong power. Consequently, in her poetry from the late 1910s the presumed feminine elements such as passion and effusion coexist with modernistic preference for concentration and hardness.

Moore’s “crystalline” images are most likely greatly influenced by H. D.’s similar images. Even before seeing H. D.’s Imagistic poems, Moore began to describe hard and static images like gems, but their colors are not white. When H. D. began to emphasize literally “crystalline” images such as ice, snow, and other white objects, Moore highly praised those images in her review and letters. Then Moore must have developed the images for herself in her own way. Moore created an impressive “crystalline” image of a “glassy” octopus covered with snow in the 1920s. Moore’s octopus is similar to H. D.’s “crystalline” image in that it is hard and static and in that it contains fire in it because it is a volcano. Moore’s image also

suggests strong power like H. D.'s "crystalline" objects, although Moore's octopus might be more energetic. In this poem Moore's "crystalline" image contains the monstrous and destructive energy of the volcano. Since the octopus has indications of femininity, the "crystalline" image here suggests a threatening power women could have. This contrasts with H. D.'s use of dark and Decadent images to present fatal femmes' violent passion. Another unique feature of Moore's image is that her octopus is pliable and slippery as well as hard and static. The pliability of Moore's octopus contrasts with H. D.'s "crystalline" images which can never exactly be described as pliable. Moore uses the "crystalline" image more flexibly than H. D. This pliable quality reflects Moore's poetic style such as her cataloging detailed facts and her prosaic sentences with long modifiers and loose structures. Yet, she has modernistic preference for clear and condensed poetry. Considering that the octopus is described as "deceptively reserved," "slippery," and "misleading," Moore's modernistic hard style might be a disguise which conceals her attachment to Romanticism and her passion. It might suggest that she apparently accepts the idea of "hard" and "dry" poetry but at the same time she attempts to compose her poetry as flexibly as she likes and to go stealthily beyond the confines of the poetics. H. D., who sometimes depended on dark images to represent women's powerful emotions, may have thought that "crystalline" poetry could not afford to convey all the power she wanted to express. It might suggest that in this period H. D. began to be dissatisfied with one of the major tenets of early modernism, that is, concentration. However, Moore, who established the strategies to disguise her own explosive energy with the apparent stasis of her "crystalline" manner, took advantage of modernistic dry hardness to satisfy her own demand.

The similarities in these two female poets' "crystalline" images suggest that their poems are based on a common sense of aesthetics and value as a result of influences on each other. Their style which fused modernistic concentration with feminine effusion is distinct from the styles of other female modernist poets such as Gertrude Stein, whose poems are characterized by redundancy. H. D. and Moore attempted to establish their own forms of modernism which are

different from other male and female modernists' styles.

One of the differences between H. D. and Moore is that repression of personal emotions is more thorough in the latter poets' works even in the 1920s. Moore frequently maintains that the source of her poetry is strong emotion, but generally her emotion is expressed indirectly and subtly, and is difficult to perceive. The speaker's gender is never clarified and in the first place women appear only rarely in her poems. In contrast, in H. D.'s poems, especially those after 1917, we can evidently find women's strong feelings, which could often be thought to reflect H. D.'s own feelings. The contemporary critics' responses to each of the female poets divided because of their different ways of treating emotions. Their response reflects a rejection of Romantic emotions. We can assume Louis Untermeyer's criticism of these poets is a typical response. He praises H. D.'s poems as "delicate, fine-spun and exquisitely polished" in *American Poetry Since 1900* in 1923 (309) although he does not like the "static, hard, fixed" (310) quality of her earlier works. Nevertheless, Untermeyer declared that Moore "is not...a poet" (362) and omitted her from the second edition of his *Modern American Poetry: A Critical Anthology* in 1922. Untermeyer claims that Moore's poems are her "highly intellectualized dissertations in the form of poetry" (362), and that she lacks "passion" (368) and fails in "musicality" (366). Although he viewed both H. D.'s and Moore's poems as cold and hard, he accepted the former because he felt "warm blood" (314) under the cool surface, while he could not admit the latter as poetry. His judgment about each poet depended on whether he could find a trace of emotion in them and he decided that Moore was disqualified from the title of a poet.

Just as Untermeyer's remark suggests, Moore's ostensible lack of emotions was often labeled as "intellectual" and came to be regarded as her main feature. It is not that Moore's feelings are not expressed in her poems, but her expressions are ingeniously reserved and indirect so that the reader would not perceive them instantly. Just as Suzanne Juhasz notes, "Moore is concerned with surfaces" (43); Moore tends to be considered to be interested only in

the brilliant surfaces of her poems such as syllabic patterns and idiosyncratic word choices, and not in expressing personal feelings. As her words in her essay “The Accented Syllable” and “When I Buy Pictures” suggest, Moore tried to establish her own unique skills to express her own personality through her way of speech about external details instead of direct presentation of personal emotions. In terms of rebellion against Romantic expression of emotions, we might assume that Moore is a more radical modernist.

Whether each of these female poets treats women’s life in her poems has been also considered to be a major difference between them. While H. D. began to write about women’s life and feelings more directly as she grew older, Moore generally avoided mentioning her personal life as a woman. Furthermore, Moore stopped treating women’s difficulty in male-dominated society in the 1930s. Then, while H. D. strengthened her women’s point of view, Moore came to repress it. Moore’s lack of describing women’s life and feelings resulted in later feminist poets’ criticisms of Moore. For example, Adrienne Rich writes that when she read “the older women poets” like Moore, whom men generally recommended, she “was looking in them for the same things [she] had found in the poetry of men” (39). Ostriker argues that Moore began to be praised and honored by critics because of her “modesty”: “where the art of H. D. dwells increasingly on issues of sexuality and gender,” “Moore’s world seems asexual, reflecting a life of tranquil celibacy” and that this “difference was of course crucial to their reputations” (480). Ostriker continues to write, “Sexually respectable in ways that the others [other female poets such as H. D., Gertrude Stein, and Mina Loy] distinctly were not, Moore was also the only one who won a National Book Award, the Bollingen Prize and a Pulitzer, academic respect, and a respectable representation in anthologies” (480). On the other hand, Ostriker points out that H. D.’s achievements were sometimes ignored because of her straightforward expression of women’s personal life and sexuality: “H. D....despite the discipleship of distinguished poets like Robert Duncan and Denise Levertov, has been until recently all but nonexistent within academe” because she “was a writer whose self-determined

and irregular sexuality seems to have irritated a wide variety of critics” (480). In the 1930s, their poetic styles also went in different directions. H. D.’s poems tended to become more effusive, and Moore’s partly returned to compactness and restraint.

In spite of these differences between H. D. and Moore, at least until the 1920s both of the poets wrote poetry in accordance with the similar sense of aesthetics. As we have seen, in the 1910s the two poets emerged as modernist poets who repressed the expressions of direct personal emotions and by so doing they detached themselves from sentimentalism which was considered to be characteristic of female poets. At the same time, H. D. and Moore soon became aware of the marginalized positions of women and women poets, which were irreconcilably different from those of male modernist poets. The two poets felt it necessary to express women’s points of view, and in the late 1910s they began to employ in their poems the elements such as excessive effusion and Decadent beauty, which were often associated with femininity and despised by male modernists. In this way, H. D. and Moore differentiated themselves from both male modernist poets and sentimental female poets, and established their own feminine style of modernism, in which concentration and effusion are intermingled. Moore’s review of H. D.’s *Hymen* suggests the features of their modernism: femininity and intellectuality.

Ostriker cites the letters Moore and H. D. exchanged and their reviews of each other’s works, and concludes that “the two were friends, admirers and supporters of each other’s work—and, perhaps more significantly, of each other’s courage” (481). In her essay on Moore in 1916, H. D. notes Moore’s intelligence and writes that she “is fighting...a battle” and “we are all fighting the same battle” (119). Moore had been keeping in mind H. D.’s remark that they “are fighting the same battle.” In response to H. D.’s image of fighting, Moore frequently described the determination to fight patiently in her own poems. She also connected H. D.’s feminine quality with her “fighting spirit” and expressed her admiration for it in her review of *Hymen*. At that time the two poets were comrades who fought against male-dominated literary

convention and who cooperated to achieve their own distinctive forms of feminine modernism.

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