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POETRY: *A Magazine of Verse*

sistible national spirit which leads their armies, and beside it the spirit of German training behind the Turk is a lifeless shadow. The Ottoman power in Europe is in ruins now, a wreck in the path of a national earthquake which the Guslar has prophesied for five hundred years. The Guslar has done his duty, and he stands today in a blaze of glory at the head of the united and victorious nations of the Balkans."

The speaker told of an impressive ceremony at the Servian legation in London. Young Servians, recalled home for military service last autumn, met there on the eve of departure. Wine being served, the minister and his young patriots rose with lifted glasses, and chanted the ancient summons of Czar Lazar to his people:

Whoever born of Serbian blood or kin
Comes not to fight the Turk on Kossovo,
To him be never son or daughter born,
No child to heir his lands or bear his name!
For him no grape grow red, no corn grow white;
In his hands nothing prosper!
 May he live
Alone, unloved! and die unmourned, alone!

H. M.

IMAGISME *

Some curiosity has been aroused concerning *Imagisme*, and as I was unable to find anything definite about it in print, I sought out an *imagiste*, with intent to discover

*Editor's Note—In response to many requests for information regarding *Imagism* and the *Imagistes*, we publish this note by Mr. Flint, supplementing it with further exemplification by Mr. Pound. It will be seen from these that *Imagism* is not necessarily associated with Hellenic subjects, or with *vers libre* as a prescribed form.

Imagisme

whether the group itself knew anything about the "movement." I gleaned these facts.

The *imagistes* admitted that they were contemporaries of the Post Impressionists and the Futurists; but they had nothing in common with these schools. They had not published a manifesto. They were not a revolutionary school; their only endeavor was to write in accordance with the best tradition, as they found it in the best writers of all time,—in Sappho, Catullus, Villon. They seemed to be absolutely intolerant of all poetry that was not written in such endeavor, ignorance of the best tradition forming no excuse. They had a few rules, drawn up for their own satisfaction only, and they had not published them. They were:

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.

By these standards they judged all poetry, and found most of it wanting. They held also a certain 'Doctrine of the Image,' which they had not committed to writing; they said that it did not concern the public, and would provoke useless discussion.

The devices whereby they persuaded approaching poetasters to attend their instruction were:

1. They showed him his own thought already

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splendidly expressed in some classic (and the school musters altogether a most formidable erudition).

2. They re-wrote his verses before his eyes, using about ten words to his fifty.

Even their opponents admit of them—ruefully—
“At least they do keep bad poets from writing!”

I found among them an earnestness that is amazing to one accustomed to the usual London air of poetic dilettantism. They consider that Art is all science, all religion, philosophy and metaphysic. It is true that *snobisme* may be urged against them; but it is at least *snobisme* in its most dynamic form, with a great deal of sound sense and energy behind it; and they are stricter with themselves than with any outsider.

F. S. Flint

A FEW DON'TS BY AN IMAGISTE

An “Image” is that which presents an intellectual and emotional complex in an instant of time. I use the term “complex” rather in the technical sense employed by the newer psychologists, such as Hart, though we might not agree absolutely in our application.

It is the presentation of such a “complex” instantaneously which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that