

A Few Dont's by an Imagiste - Ezra Pound (1912)

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 sense of sudden growth, which we experience in the presence of the greatest works of art.

It is better to present one Image in a lifetime than to produce voluminous works.

All this, however, some may consider open to debate. The immediate necessity is to tabulate A LIST OF DON'TS for those beginning to write verses. But I can not put all of them into Mosaic negative.

To begin with, consider the three rules recorded by Mr. Flint, not as dogma—never consider anything as dogma—but as the result of long contemplation, which, even if it is some one else's contemplation, may be worth consideration.

Pay no attention to the criticism of men who have never themselves written a notable work. Consider the discrepancies between the actual writing of the Greek poets and dramatists, and the theories of the Graeco-Roman grammarians, concocted to explain their metres.

Language

Use no superfluous word, no adjective, which does not reveal something.

Don't use such an expression as "dim lands *of peace*." It dulls the image. It mixes an abstraction with the concrete. It comes from the writer's not realizing that the natural object is always the *adequate* symbol.

Go in fear of abstractions. Don't retell in mediocre verse what has already been done in good prose. Don't think any intelligent person is going to be deceived when you try to shirk all the difficulties of the unspeakably difficult art of good prose by chopping your composition into line lengths.

What the expert is tired of today the public will be tired of tomorrow.

Don't imagine that the art of poetry is any simpler than the art of music, or that you can please the expert before you have spent at least as much effort on the art of verse as the average piano teacher spends on the art of music.

Be influenced by as many great artists as you can, but have the decency either to acknowledge the debt outright, or to try to conceal it.

Don't allow "influence" to mean merely that you mop up the particular decorative vocabulary of

some one or two poets whom you happen to admire. A Turkish war correspondent was recently caught red-handed babbling in his dispatches of “dove-gray” hills, or else it was “pearl-pale,” I can not remember.

Use either no ornament or good ornament.

Rhythm and Rhyme

Let the candidate fill his mind with the finest cadences he can discover, preferably in a foreign language so that the meaning of the words may be less likely to divert his attention from the movement; e.g., Saxon charms, Hebridean Folk Songs, the verse of Dante, and the lyrics of Shakespeare—if he can dissociate the vocabulary from the cadence. Let him dissect the lyrics of Goethe coldly into their component sound values, syllables long and short, stressed and unstressed, into vowels and consonants.

It is not necessary that a poem should rely on its music, but if it does rely on its music that music must be such as will delight the expert.

Let the neophyte know assonance and alliteration, rhyme immediate and delayed, simple and polyphonic, as a musician would expect to know harmony and counter-point and all the minutiae of his craft. No time is too great to give to these matters or to any one of them, even if the artist seldom have need of them.

Don't imagine that a thing will “go” in verse just because it's too dull to go in prose.

Don't be “viewy”—leave that to the writers of pretty little philosophic essays. Don't be descriptive; remember that the painter can describe a landscape much better than you can, and that he has to know a deal more about it.

When Shakespeare talks of the “Dawn in russet mantle clad” he presents something which the painter does not present. There is in this line of his nothing that one can call description; he presents.

Consider the way of the scientists rather than the way of an advertising agent for a new soap.

The scientist does not expect to be acclaimed as a great scientist until he has *discovered* something. He begins by learning what has been discovered already. He goes from that point onward. He does not bank on being a charming fellow personally. He does not expect his friends to applaud the results of his freshman class work. Freshmen in poetry are unfortunately not confined to a definite and recognizable class room. They are “all over the shop.” Is it any wonder “the public is indifferent to poetry?”

Don't chop your stuff into separate *iamb*s. Don't make each line stop dead at the end, and then begin every next line with a heave. Let the beginning of the next line catch the rise of the rhythm wave, unless you want a definite longish pause.

In short, behave as a musician, a good musician, when dealing with that phase of your art which has exact parallels in music. The same laws govern, and you are bound by no others.

Naturally, your rhythmic structure should not destroy the shape of your words, or their natural sound, or their meaning. It is improbable that, at the start, you will be able to get a rhythm-structure strong enough to affect them very much, though you may fall a victim to all sorts of false stopping due to line ends and caesurae.

The musician can rely on pitch and the volume of the orchestra. You can not. The term harmony is misapplied to poetry; it refers to simultaneous sounds of different pitch. There is, however, in the best verse a sort of residue of sound which remains in the ear of the hearer and acts more or less as an organ-base. A rhyme must have in it some slight element of surprise if it is to give pleasure; it need not be bizarre or curious, but it must be well used if used at all.

Vide further Vildrac and Duhamel's notes on rhyme in "*Technique Poetique*."

That part of your poetry which strikes upon the imaginative *eye* of the reader will lose nothing by translation into a foreign tongue; that which appeals to the ear can reach only those who take it in the original.

Consider the definiteness of Dante's presentation, as compared with Milton's rhetoric. Read as much of Wordsworth as does not seem too unutterably dull.

If you want the gist of the matter go to Sappho, Catullus, Villon, Heine when he is in the vein, Gautier when he is not too frigid; or, if you have not the tongues, seek out the leisurely Chaucer. Good prose will do you no harm, and there is good discipline to be had by trying to write it.

Translation is likewise good training, if you find that your original matter "wobbles" when you try to rewrite it. The meaning of the poem to be translated can not "wobble."

If you are using a symmetrical form, don't put in what you want to say and then fill up the remaining vacuums with slush.

Don't mess up the perception of one sense by trying to define it in terms of another. This is usually only the result of being too lazy to find the exact word. To this clause there are possibly exceptions.

The first three simple proscriptions* will throw out nine-tenths of all the bad poetry now accepted as standard and classic; and will prevent you from many a crime of production. "...*Mais d'abord il faut etre un poete*," as MM. Duhamel and Vildrac have said at the end of their little book, "*Notes sur la Technique Poetique*"; but in an American one takes that at least for granted, otherwise why does one get born upon that august continent!

*Noted by Mr. Flint.