The Imagists’ Misinterpretation of Classical
Chinese Poetics

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The Imagist School of poetry occupied a unique position in Anglo-American
literary history although it lasted for no more than ten years. It was the training
school for young poets since many poets started their writing career by writing
Imagist poetry. Imagist poetry rebelled against the traditional Victorian poetic style,
offered a new way of writing poems, and thus marked the beginning of modern
poetry. It is generally acknowledged that it bore an indissoluble bond with China
and Chinese culture—it drew its literary source from classical Chinese poetics and
when it was introduced to China, it in turn exerted a tremendous influence on
modern and contemporary Chinese poetry. Classical Chinese poetics once became
the guiding principles for the Imagists; Classical Chinese poetry set up an ideal
model for the Imagists to follow. However, on stepping onto the soil of western
culture, Chinese poetry lost some of its characteristics. It is true that some Imagists and Sinologists discovered a few characteristics of the Chinese language and the Chinese character, but the true essence of Chinese poetry was beyond their comprehension and therefore could not transform into another culture.

This essay intends to make an evaluation of the influence of Chinese poetry on the Imagists by analyzing how Chinese poetry was mistranslated and misinterpreted in western culture at the beginning of the century. The writer will first trace the two major channels through which the classical Chinese poetry was introduced to the West. After that, the writer will cite examples to show how Chinese poetry was mistranslated into English and how the Imagists modeled their works on Chinese poetry. Finally, the writer will compare the different ideas of “image” in two different cultures. It is hoped that a justifiable assessment could then be reached of the influence of classical Chinese poetics on the development of Imagist poetry.

1. The Introduction of Chinese Poetry to the West

At the end of the 19th century and the beginning of the 20th century, with the frequent political, economic and cultural exchanges between the East and the West, classical Chinese poetry went abroad. It is estimated that, between 1915 and 1923, critical essays on Chinese poetry which were carried on major American newspapers and magazines “outnumbered those on the poetry of other foreign countries except France”[1]. Between 1915 and 1922, the Poetry magazine carried much more translations and imitations of Chinese poetry than those of Japanese or French poetry. During this time, English versions of Chinese poetry also appeared in single book forms. The number of translation works of Chinese poetry amounted to 22 within ten years[2].

Classical Chinese poetry went abroad through two main channels.

Firstly, the exchange visit of Chinese and foreign scholars brought Chinese poetry to the West. The most important figure worthy of mentioning in this respect is Harriet Monroe who visited China twice at the beginning of the century. It was after her first visit to China that she began to edit the Poetry magazine, which later became the mouthpiece for the Imagists. She appointed Ezra Pound, a leading figure of Imagism, as overseas editor of Poetry and kept a close connection with Amy Lowell, another leader of the Imagist Movement. She was extremely interested in reading Chinese poetry and often met with overseas Chinese poets in America. Eunice Tietjens, the deputy editor-in-chief of Poetry, also visited China.
and her Profiles from China (1917), written after the visit, immediately became popular in America. John Gould Fletcher, another important Imagist, declared that the poems he wrote after 1914 were all Oriental. He also said that the chief reason for the Poetry magazine to accept his The Blue Symphony was the reflection of Chinese culture in the poem. He openly admitted that he became an Imagist and accepted what the term meant to him chiefly because of the influence of China.

Chinese scholars who helped introduce Chinese poetry to the West included Zhao Yuanren, Wen Yiduo and Hu Shi. Zhao Yuanren, teaching at Harvard University at the time, was once invited to have dinner at Amy Lowell’s house. That was on February 26, 1922. At dinnertime when they were exchanging their opinions on Chinese poetry, Amy Lowell brought out some of her own translations for Zhao to read and to comment. Wen Yiduo who was studying abroad at the time also met with Amy Lowell with whom he exchanged views on the translation of Chinese poetry into English. Hu Shi, in his Diary, pasted a piece of newspaper cut from The New York Times. On the newspaper were printed the principles of the Imagists. On the margins of his diary, Hu Shi wrote the following words—“The principles that this School advocates bear great similarities with what I believe in.” The date on which Hu wrote the above words was December 25, 1916. In 1920, Hu published an article entitled “On the New Poetry”, in which he clearly stated that “All good poetry will create one—or many—striking images in our mind.” It is thus obvious that the Imagists had direct contact with Chinese scholars.

Secondly, poets and Sinologists translated Chinese poetry into English and thus made it possible for more westerners to read Chinese poetry in their own language. Ezra Pound, based on Ernest Fenollosa’s notes, published Cathay (1915), a collection of 18 Chinese poems. Arthur Waley, an English Sinologist, published his One Hundred and Seventy Chinese Poems in 1918. Amy Lowell and Florence Ayscough published Fir-Flower Tablets (1921), a collection of 119 Chinese poems. Lowell and Ayscough also printed three Chinese characters, 松花笺 (Fir-flower Tablets, “Song Hua Jian”), on the cover of their book. Fir-flower tablets were a kind of colorful writing pads made by Xue Tao, a poetess of the Tang Dynasty (618-907), who used to write poems on these self-made pads. The printing of the three characters clearly shows that the translators cherished a deep love for Chinese culture. Other important English translations at the time include Herbert A. Giles’ Chinese Poetry in English Verse (1898) and Gems of Chinese Literature (1923), and Witter Bynner’s The Jade Mountains (1929).
Comparing these two channels, we find that the first channel is immediate whereas the second is indirect. However, the first channel could only link a limited number of scholars. Many more westerners learned about Chinese poetry through the English translations. In this sense, the second channel became a more important one.

It is believed that poetry ceases to be poetry when it is translated literally. Some people even believe that poetry cannot be translated at all. Mr. George Moore declared, in *The Observer* of June 9, 1918, that “verse cannot be translated into verse,” and that all such attempts are “an amateurish adventure.” It may not be fair to say that poetry translators are all amateurs, but it is undoubtedly true that poetry will lose some of its original features after being translated into another language. Chinese poetry was no exception.

2. The Imagists’ Misinterpretation of Chinese Poetry

After comparing the original Chinese poems with their English versions, we may find that Chinese poetry was misunderstood and misinterpreted in three ways when it was translated into English, especially as reflected in the translations of Waley, Pound, Lowell and Ayscough.

In the first place, many Chinese poems lose their original rhymes in the English translations.

It is well known that classical Chinese poetry was very regularly rhymed. The number of characters in each line is, more often than not, consistent throughout a poem. And the same rhyme usually runs through a poem. These are the most obvious features of Chinese poems concerning rhyme, let alone the complicated tonal patterns within each line. However, the translators of Chinese poetry could not keep the original rhymes in the English versions. Arthur Waley openly declared in the introduction of his book that he had not “used rhyme because it is impossible to produce in English rhyme-effects at all similar to those of the original”[4]. Although Waley devoted many pages in the introduction to the explanation of the rhymes of Chinese poetry, and although he tried to use one stressed syllable in an English word to represent one Chinese character, he could not—and nobody could—successfully transfer the original rhythms in Chinese poetry into an appropriate rhyming scheme in English. A Chinese poem with five characters in each line, for example, cannot always be translated into an English poem with exactly five stresses in each line, i.e., a poem with pentameter lines. It is also difficult for the
translator to keep the number of stresses consistent throughout the poem. Waley had to admit that in those instances “where the English insisted on being shorter than the Chinese, I have preferred to vary the meter of my version, rather than pad out the line with unnecessary verbiage”\(^5\).

It took Amy Lowell and Florence Ayscough nearly four years to translate the 100-odd Chinese poems, and they believed that “this is the first time that English translations of Chinese poetry have been made by a student of Chinese and a poet working together”\(^6\). Indeed, their way of cooperation was unique. Mrs. Ayscough was working with her husband at the time in China whereas Miss Lowell was staying in the United States. They had undergone various kinds of troubles and difficulties to have the book published. Some of the manuscripts had gone across the ocean many times before both sides agreed on the wording. Lowell tells us how they conducted their translation work:

Mrs. Ayscough would first write out the poem in Chinese. Not in the Chinese characters, of course, but in transliteration. Opposite every word she put the various meanings of it which accorded with its place in the text, since I could not use a Chinese dictionary. She also gave the analyses of whatever characters seemed to her to require it. The lines were carefully indicated, and to these lines I have, as a rule, strictly adhered; the lines of the translations usually corresponding, therefore, with the lines of the originals.\(^7\)

As we can see, while they were translating the poems, they were not thinking about the rhymes at all. What they were mainly concerned was the meanings of the Chinese characters and the number of the lines. In the 18 poems collected in "Written Characters", Lowell and Ayscough took a much freer attitude towards their translations. Neither did they use rhymes in the English versions, nor did they keep the number of lines consistent with that of the original. It becomes very natural that in their translations, Chinese poetry lost the original rhyming schemes. Although some of the English translations, such as those of Herbert Giles, do contain certain English rhymes, they fail to adhere to the meanings of the original poems. Loyalty should be the primary concern in the process of translation. If a translation work fails to keep the meanings of the original, we will not consider it a good piece of translation. In keeping close to the meanings of the original works, one will find it difficult to keep consistent with the original form at the same time. This seems understandable, but on the other hand, we should be as clear-headed as to realize the
fact that it was just through these translations that westerners understood Chinese poetry. Since many of the translations do not contain regular rhymes, some westerners formed a misunderstanding that Chinese poetry was free verse. The promotion of _vers libre_ became a natural but misleading concept that the Imagists learned from classical Chinese poetics.

Secondly, the Imagists have discovered that some Chinese characters are pictographs; therefore, they translate some Chinese poems by “splitting-up”. In doing this, they drift away from the original meanings of some poems.

Amy Lowell, on June 19, 1918, wrote to Harriet Monroe, excitedly disclosing her “great discovery”. She said that she made a great discovery, which had not been mentioned in any of the books about the Chinese poetry published in the West—the meaning of each Chinese character is decided by the meanings of the parts that make up the character. Lowell believed that every Chinese scholar knew this characteristic. Mrs. Ayscough, in the introduction to _Fir-Flower Tablets_, explains their findings:

> Very early in our studies, we realized that the component parts of the Chinese written character counted for more in the composition of poetry than has generally been recognized; that the poet chose one character rather than another which meant practically the same thing, because of the descriptive allusion in the make-up of that particular character; that the poem was enriched precisely through this undercurrent of meaning in the structure of its characters.\[^9\]

> ... it must not be forgotten that Chinese is an ideographic, or picture, language. These marvelous collections of brushstrokes which we call Chinese characters are really separate pictographic representations of complete thoughts. Complex characters are not spontaneously composed, but are built up of simple characters, each having its own peculiar meaning and usage; these, when used in combination, each play their part in modifying either the sense or the sound of the complex.... Since Chinese characters are complete ideas, it is convenient to be able to express the various degrees of these ideas by special characters which shall have those exact meanings; it is, therefore, clear that to grasp a poet’s full intention in a poem there must be a knowledge of the analysis of characters.\[^9\]

In this introduction, Mrs. Ayscough also mentions a Chinese book, entitled _Speech and Writing: Character Untied_ ("Shuo Wen Jie Zi", also translated into _The
*Origin of Chinese Characters*), saying that the book “is on the desk of every scholar in the Far East and is studied with the greatest reverence.” She said that “it is ever present to the mind of the Chinese poet or scholar who is familiar with the original forms” and that “he may be said to find his overtones in the actual composition of the character he is using”, but “translators are apt to ignore this matter of character genealogy”\(^{[10]}\). The book mentioned by Ayscough, as is generally known to the Chinese, offers the genealogy of 133,441 Chinese characters. By analyzing the composition and origin of characters, the author of the book clarifies the various meanings of each character. However, once a character takes on a certain meaning, no one will remember its origin and the components do not matter much any longer. When a Chinese uses a character, he/she will only think of its meanings and usage. He/She will not think of the composition of each character. In English, too, words have their origins; however, people do not usually trace the origin of words when they use them. Even when people do not know the origin of words, they can still understand words and sentences. Similar circumstances also fall on the Chinese language. It is as ignorant to translate Chinese poetry by analyzing the components of characters as to translate English poetry by drawing the etymology of each word. It is, therefore, very natural that the splitting-up method evokes a severe dispute. Zhao Yuanren, who was teaching in Harvard and to whom Amy Lowell gave her translations to read, wrote to her later, saying clearly that Chinese poetry could not be interpreted that way.

Ezra Pound was often proud of the method of splitting up by analyzing the Chinese character, 信. This Chinese character is made up of two parts, the left of which is a radical for “man” whereas the right is another Chinese character, meaning “words”. It is vividly seen that the character looks like a man standing by his words, hence the meaning of “trust; faith”. This is a typical associative compound character, formed by one of the six principles by which Chinese characters are usually formed. However, not all Chinese characters can be explained in this way. Ezra Pound, on quoting Confucius, made another mistake when he tried to split up a Chinese character. In Section 75 of his *Cantos*, we read — “To study with the white wings of time Passing/ Is not that our delight!” Pound has made the Chinese saying very poetic, but this is not what the saying means originally. The Chinese sentence has nothing to do with “white wings”; rather, it means—“Study and then frequently review what you study. Isn’t this a delight!” The misreading and misinterpretation in this case also comes from splitting up: The ancient form of the
Chinese character 习, i.e., 习, meaning “to review”, is composed of two parts, the upper part meaning “feathers”, the lower part “white”. And the character, 时, which functions as an adverb in this sentence, meaning “frequently”, was misunderstood by Pound as a noun, meaning “time”. Hence the version, “the white wings of time”. The method of splitting up does not work in many cases, since not all Chinese characters are formed in this way.

Thirdly, the Imagists distinguish the image in Chinese poems, thus making Chinese poetry image-centered.

It is true that Chinese poems are full of images, and through the translation of western scholars, this characteristic is emphasized and highlighted Arthur Waley believes that imagery is “the soul of poetry”; therefore, while he was translating Chinese poems, he “avoided either adding images of my [his] own or suppressing those of the original”[11]. Pound says that “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”[12]. Fearing that their fellow English readers could not understand all the cultural allusions and images in Chinese poetry, Florence Ayscough devotes nearly 40 pages in her introduction to the explanation of these cultural blocks. And in their actual translations, Ayscough and Lowell keep the original images as much as can. Take, for instance, a poem by Li Bai, entitled “On Hearing the Buddhist Priest of Shu Play His Table-lute” (“听蜀僧浚弹琴”, “Ting Shu Seng Jun Tan Qin”). In this poem, when the poet describes his feelings on hearing the table-lute play, he uses a simile—它象万壑松，or, to quote the translation of Miss Lowell and Mrs. Ayscough, “it is like listening to the waters in ten thousand ravines, and the wind in ten thousand pine-trees.” In Chinese culture, the sound of the wind passing over pine-trees is often used to describe the deep and lasting sound of a musical instrument, but this commonplace Chinese image sounds very unusual in western culture. The translators keep the original image and thus make it clear to the western readers that the poet uses a very striking image to describe the sound of the instrument.

In another poem of Li Bai, entitled “Passionate Grief” (“怨情”, “Yuan Qing”), the poet writes about the grief of a beautiful woman. When he describes her eyebrows, he says 蛾眉. The poet uses 蛾, literally meaning “a moth”, to describe the word 眉, “the eyebrow”. He uses this 蛾 to represent another Chinese character which has the same pronunciation as this one, i.e., 娥, meaning “beautiful;
fine”. In the Chinese language, this is called “a phonetic loan character”. It is one of the six main categories of Chinese characters. The phrase simply means “to draw her fine eyebrows.” The translators does not understand this usage of Chinese characters and thus translate the line into—

And her eyebrows, delicate as a moth’s antennae,
Are drawn with grief.

Their translation makes it clear to the English readers that the poet uses an image—a moth’s antennae—to describe the shape of the woman’s eyebrow. Isn’t this image unique and striking!

In another poem of Li Bai by the name of “Drinking Song” ("将进酒", “Jiang Jin Jiu”), two lines go as: 君不见高堂明镜悲白发，朝如青丝暮成雪， lines in which the poet comments on how time passes quickly. You look into the mirror and will be sad to find that your hair that was black in the morning has already turned gray in the evening. 青丝, literally meaning “black threads”, is a phrase often used in Chinese language to mean “black hair” whereas 雪, literally meaning “snow”, is often used to refer to “white hair”. But in the translation of Miss Lowell and Mrs. Ayscough, the lines become—

Do you not see, in the clear mirror of the Guest Hall, the miserable white hair on my head?
At dawn it is like shining thread, but at sunset it is snow.

The translators clearly tell the readers through their translation that the poet uses two images—“shining thread” and “snow”—to describe the hair in the morning and that in the evening. The two phrases that are nothing uncommon in Chinese culture have become something very unusual in western culture.

Ezra Pound, while translating a line of Wang Changling, does not even follow English grammar. These two lines, 闺中少妇不知愁，春日凝妆上翠楼, has thus become—

In boudoir, the young lady -- unacquainted with grief,
Spring day, -- best clothes, mounts shining tower.
The translator does not use any preposition before “spring day” or “best clothes”, and thus makes it clear to the readers that the poet juxtaposes several images in the poem—the young lady, spring day, best clothes, and shining tower—without making any comment. In Chinese, the lines are grammatical since no preposition is needed here whereas Pound’s translation is grammatically unacceptable in English. The English readers, on reading Pound’s translation, believe that the original Chinese lines, which describe the movement of a young lady on a spring day, are merely composed of these images.

On translating classical Chinese poetry into English, the Imagists and some Sinologists modernize the form of Chinese poetry. By way of splitting up Chinese characters and by following the sentence patterns of the Chinese language, the Imagists employ striking images and unusual structures in their English translations. At the same time, most of the translations do not retain the original rhythms. All these cater to the taste of modern readers. The mistranslation by the Imagists satisfies the need for the development of modern poetry.

3. The Concept of “Image” in Two Cultures

The idea of “image” as reflected in the Chinese poetry influenced the western scholars and poets, but the idea of “image” in Chinese poetics is different from that in the western ideology.

The theory of “image” in Chinese poetics can be traced back to Zhou Yi, a book on divination, published about 3,000 years ago. In “The Book of Jici”, we can find the following sentences—

Confucius said, “Books cannot exhaust words; words cannot exhaust meanings.” Thus, can we not understand the idea of the saint? Confucius then said, “The saint uses images to express his meanings....”

In another ancient book, Zhuang Zi, which was written more than 2,000 years ago, the readers are told:

The fisherman holds a lure to attract the fish; when he gets the fish, he will forget the lure. The hunter carries a small animal to attract the rabbit; when he catches the rabbit, he will forget the small animal. The speaker uses an image to express his meanings; when he puts his meanings across to the reader, he will forget the image.
In the Three Kingdoms Period (220–280), the theory of “image” developed further. In *Zhou Yi Lue Li*, a book to interpret *Zhou Yi*, Wang Bi thus elaborates the idea expressed in *Zhou Yi*—

Images are to express one’s meanings. Words are to clarify the image. It is better to use images to express one’s meanings; it is better to use words to clarify the images. Words are born from images, therefore we can observe the images by analyzing the words. Images are born from meanings; therefore, we can understand one’s meanings by following the images.... As a result, words carry images. When one gets the images, he will forget the words. Images carry meanings. When one gets the meanings, he will forget the images.

The idea of “image” in western poetics, however, bears differences from that in Chinese ancient poetics. The following is a list of the definitions of “image” given by western scholars.

Images in verse are not mere decoration, but the very essence of an intuitive language. — T. E. Hulme.

An “Image” is that which presents an intellectual and emotional complex in an instant of time.... The point of Imagism is that it does not use images as ornaments. The image is itself the speech. The Image is more than an idea. It is a vortex or cluster of fused ideas and endowed with energy.... —Ezra Pound.

The image is a clear, hard, accurate observation and the articulation of it is a poem, a direct communication between poet and reader, where there is no need for logical coherence. —Gertrude Patterson.

An image is the representation... of sense experience.... Once formed, the image itself may be a symbol.... —Suzanne Juhasz.

The Imagist’s images have a variable significance like the signs a, b, and x in algebra.... the author must use his image because he sees it or feels it, not because he thinks he can use it to back up some system of ethics or economics.... This is the heart of Imagism. — Peter Jones.
Essentially, it is a moment of revealed truth, rather than a structure of consecutive events or thoughts.... It is the result of recording the precise instant when a thing outward and objective transforms itself, or darts into a thing inward and subjective.—William Pratt.

By comparing the definitions offered by western scholars with the theory in Chinese poetics, we can find that the ideas of “image” in the two cultures carry the following differences.

Firstly, the Chinese poetics emphasizes meaning. The Chinese poetics believes that meaning is more important than the image. The image can help present the meanings, but as soon as meanings are clarified, one should forget about the image. The western poetics, however, places emphasis on the image itself. The western poet believes that the image is more important than the meanings. Pound once said, “It is better to present one Image in a lifetime than to produce voluminous works.”[13] The Imagists would search a long time for an appropriate image to present their meanings. They believe that only the image could carry meanings accurately. Therefore, “the sparer, starker, more striking the image, the better the poem.”[14]

Secondly, the Chinese poets regard the image as the means to express their meanings whereas the Imagists regard the image as the ultimate purpose in writing the poem. Some Imagists exaggerate the function of the image so as to say that the image itself is the poem.

Thirdly, the Chinese poetics places importance on the description of the objective world, or rather, on the mingling of the poet’s emotions with the outside world. The image is less important compared with the objective world that the poet is writing about. The reader, on reading Chinese poetry, can follow the words of the poet and enjoy what the poet presents to him. The Imagists, however, attach importance to the subjective feelings of the poet towards the objective world. As a result, Imagist poetry contains a highly subjective element. Many Imagists search for obscure, sometimes even surprising, images to express their emotions and feelings. Therefore, Imagist poetry asks for the readers to participate in the poem and thus leaves more for the readers to interpret.

4. Conclusion

To make an accurate evaluation of the influence of classical Chinese poetry on
the Imagists, the following aspects will have to be taken into consideration.

Firstly, it was not because of the introduction of Chinese poetry that the Imagists started the new poetic movement. This can be easily seen from the fact that classical Chinese poetry was introduced to the West almost at the same time when the Imagist School was formed. The appearance of the Imagist Movement was indebted to the social context of the time and the changing cultural atmosphere. The changes of the time asked for a new form of poetry to express the changes in man's spiritual world. However, when the Imagists read Chinese poetry, they found in these importations what they were really searching for -- the hardness and clearness of expression, the use of striking images, and the economy of words. Therefore, they highly recommended Chinese poetry to their English readers. This is why many Imagists worked whole-heartedly on the translation of Chinese poems into the English language. Classical Chinese poetry undoubtedly became a model for the Imagists to follow.

Secondly, what the Imagists accepted was not Chinese poetry itself, but the metamorphosed Chinese poetry. They exaggerated some characteristics of Chinese poetry but neglected some others at the same time. During the course of translation, the Imagists set off the use of the image in Chinese poems. They also erased the original rhyming schemes. However, even if they realized the complicated rhyming restrictions in Chinese poetry, the Imagists would not follow suite. This is because what the Imagists exerted their efforts to get rid of was just the restrictions of the Victorian style. They could not get out of one bondage but jump into another immediately.

Thirdly, Chinese poetry was not the only literary source for the Imagists. French symbolism and Japanese poems also influenced the Imagists in one way or another. It is obvious to notice the similarities between Imagism and French symbolism although M. René Taupin, in his L’Influence du Symbolisme Francaise, declares that free verse and vers libre are not synonymous. But both Imagism and Symbolism “called for a verse which tries to express vivid aspects of consciousness.... Both are... intensely concerned with the techniques for expressing that which ordinarily escapes language”[15]. Apart from this, the “Imagist theories of verse rhythms clearly echo those of the Symbolists”[16]. Pound, however, negated the influence of French symbolism by saying that “Imagisme is not Symbolism.” However, we cannot deny the fact the Imagist poetry was born on several cultural heritages.

A conclusion can thus be reached that classical Chinese poetry, providing the
Imagists with vivid models of hard, concise and image-centered poems, added fuel to the burning fire of the new poetic movement. The influence of classical Chinese poetry on the Imagists cannot be overlooked; neither can it be exaggerated.

Notes:
[1] Zhao, Yiheng, *The Muse from Cathay* (Sichuan People’s Publishing House, 1985), 55.
[2] Ibid., 55.
[3] See ibid., 5.
[4] Arthur Waley, trans. *A Hundred and Seventy Chinese Poems* (New York: Alfred A. Knopf, Inc., 1919), 34.
[5] Ibid., 33-34.
[6] Florence Ayscough, and Amy Lowell, trans. *Fir-Flower Tablets* (Boston and New York: Houghton Mifflin Company, 1921), xccii.
[7] Ibid., ix.
[8] Ibid., vii-viii.
[9] Ibid., lxxvii-1xxviii.
[10] Ibid., lxxviii.
[11] Arthur Waley, trans. *A Hundred and Seventy Chinese Poems* (New York: Alfred A. Knopf, Inc., 1919), 33.
[12] T. S. Eliot, ed. *Literary Essays of Ezra Pound* (London: Faber and Faber Limited, 1954), 7.
[13] Ibid., 6.
[14] William Pratt, *The Imagist Poem* (New York: E. P. Dutton &. Co. Inc., 1963), introduction.
[15] Stanley K. Coffman, Jr. *Imagism: A Chapter for the History of Modern Poetry* (New York: Farrar, Strauss, and Groux, 1972), 84.
[16] Ibid., 91.

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