

(production always interrelated to each other → triangle). He later moved to Paris, where he met Hemingway and Picasso, then to Italy, because he felt attracted by its artistic production and fascism. He lived in Rapallo, where he stayed for 24 years. At the end of the 2nd World War, he was put into a concentration camp by the American forces at Pisa. He then returned to the U.S. because he had a trial there (he had been accused of treason, which is the reason he was put in a concentration camp). At the end of the trial, he was declared insane and confined to a hospital in Washington D.C. for 12 years. During this period, he was always helped by many artists and last, when he was finally released, he came back to Italy and died in Venice in 1972.

What emerges about his life is also his political involvement (in particular his fascination for fascism and his being in prison for this), his insanity and, from an artistic point of view, the variety of cultural stimuli he had, so the intensity of the influence of his works on the literary production of the 20th century.

Imagism implies that Ezra believed in a one-image poem (poem based just on one image). There is a close connection between the Haiku poem (Japanese poetic form that consists of just one image). Ezra refers to the Japanese tradition.

Definitions of IMAGISM by Pound

1910 : in the preface to the *Spirit of romance* first definition of poetry by Pound

Poetry is a sort of inspired mathematics, which gives equations for the human emotions

Combination of rational aspect of mathematics with the emotional aspect of poetry and the human perception

Following these principles, the product should give the reader the perfect sensation in just very few words of the experience described by the poet

Pound Manifesto of imagism

A few Don'ts by an Imagist

An image is that which presents an intellectual and emotional complex in an instant of time. It is the presentation of this complex which gives a sense of sudden liberation and a sense of freedom from both time limits and space limits. This sense of freedom is felt in the presence of the greatest works of art

The second important element is to avoid superfluous words, adjectives, unless they reveal anything unique about the image. The images poets (or one-image poem) should use either no ornament or a good ornament

The third important element is to avoid abstraction