in the world" meaning "He is stupid." The figure is frequent in Anglo-Saxon poetry, where the effect is usually one of grim irony. In Beowulf, after Hrothgar has described the ghastly mere where the monster Grendel dwells, he comments, "That is not a pleasant place."

**hypermedia:** 150.

**hypertext:** Hypertext designates a nonsequential kind of text, achieved by embedding within it a number of links and references to other texts; the result is to make the experience of reading the hypertext nonlinear, open, and variable. That is, the reader of the hypertext, instead of reading along a single verbal line, is free to branch off into other texts at will. (This Glossary can be accounted a form of hypertext, in that the italicized terms invite readers to suspend forward progress while they look ahead or back in order to consult other relevant entries.) The term was coined in the 1960s, but later was applied specifically to texts on a computer, in which browsers and hyperlinks enable the reader to move instantly from one document to another. The use of the nonsequential mode in other media, such as sound, graphics, and video, is referred to as **hypermedia.**


**hypotactic style** (hi' pōtāk' tık): 351.

iambic (ïam' bik): 195; 28, 131.

icon (in semiotics) (i kon): 324.

iconography (ïkōnor' grafik): 163.

id: 291.

**identity theorists:** 147.

ideology (ïdēol' ōjē): 181; 4, 19, 39, 219, 277, 302, 364.

idyll: 240.

illocutionary act (il' ēkyoo' shūnārē): 338.

illuminated (books): 31.

**Imagery:** This term is one of the most common in criticism, and one of the most variable in meaning. Its applications range all the way from the "mental pictures" which, it is sometimes claimed, are experienced by the reader of a poem, to the totality of the components which make up a poem. Examples of this range of usage are the statements by the poet C. Day Lewis, in his *Poetic Image* (1948, pp. 17–18), that an image "is a picture made out of words," and that "a poem may itself be an image composed from a multiplicity of images." Three discriminable uses of the word, however, are especially frequent; in all these senses imagery is said to make poetry concrete, as opposed to abstract:

1. "Imagery" (that is, "imag and qualities of sense per ture, whether by literal c references) of its similes: among the Untrodden V the literal objects the "springs," "grave"), as w the simile in the second : ply a visual reproduction: experience visual images plicitness and details of t includes not only visual s tile (touch), thermal (he: kinesthetic (sensations of example, Tennyson's ima also qualities that are sm the adjective "summer," :

   Unloved, tl
   And many .
   With summr

2. Imagery is used, more na objects and scenes, especi this passage from Mariann
   a sea the pu padded to gre the pine tre grey."

3. Commonly in recent usage vehicles of metaphors and s
   Critics, went far beyond ed as the essential component structure, and effect.

Using the term in this thi
   and What It Tells Us (1935), m
   vehicles in Shakespeare, and u

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"Lines from 'The Steeplejack' by Marianne L Reprinted with permission from Faber & Faber
1. "Imagery" (that is, "images" taken collectively) is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by allusion, or in the vehicles (the secondary references) of its similes and metaphors. In William Wordsworth’s "She Dwelt among the Untrodden Ways" (1800), the imagery in this broad sense includes the literal objects the poem refers to (for example, "untrodden ways," "springs," "grave"), as well as the "violet" of the metaphor and the "star" of the simile in the second stanza. The term "image" should not be taken to imply a visual reproduction of the object denoted; some readers of the passage experience visual images and some do not; and among those who do, the explicitness and details of the pictures vary greatly. Also, "imagery" in this usage includes not only visual sense qualities, but also qualities that are auditory, tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic (sensations of movement). In his In Memoriam (1850), No. 101, for example, Tennyson’s imagery encompasses not only things that are visible, but also qualities that are smelled, tasted, or heard, together with a suggestion, in the adjective "summer," of warmth:

Unloved, that beech will gather brown,
And many a rose-carnation feed
With summer spice the humming air.

2. Imagery is used, more narrowly, to signify only specific descriptions of visible objects and scenes, especially if the description is vivid and particularized, as in this passage from Marianne Moore’s "The Steeple-Jack":

a sea the purple of the peacock’s neck is
paled to greenish azure as Dürer changed
the pine tree of the Tyrol to peacock blue and guinea grey.

3. Commonly in recent usage, imagery signifies figurative language, especially the vehicles of metaphors and similes. Critics after the 1930s, and notably the New Critics, went far beyond earlier commentators in stressing imagery, in this sense, as the essential component in poetry, and as a major factor in poetic meaning, structure, and effect.

Using the term in this third sense, Caroline Spurgeon, in Shakespeare’s Imagery and What It Tells Us (1935), made statistical counts of the referents of the figurative vehicles in Shakespeare, and used the results as clues to Shakespeare’s personal experiences, interests, and temperament. Following the lead of several earlier critics,

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7 Lines from “The Steeplejack” by Marianne Moore, from The Complete Poems of Marianne Moore. Copyright © 1951. Reprinted with permission from Faber & Faber Ltd.
she also pointed out the frequent occurrence in Shakespeare’s plays of image clusters (recurrent groupings of seemingly unrelated metaphors and similes). She also presented evidence that a number of the individual plays have characteristic image motifs (for example, animal imagery in King Lear, and the figures of disease, corruption, and death in Hamlet); her view was that these elements established the overall tonality or atmosphere of a play. Many critics in the next few decades joined Spurgeon in the search for images, image clusters, and "thematic imagery" in works of literature. Some New Critics held that the implicit interactions of the imagery—in distinction from explicit statements by the author or the overt speeches and actions of the characters—were the way that the controlling literary subject, or theme, worked itself out in many plays, poems, and novels. See, for example, the critical writings of G. Wilson Knight; Cleanth Brooks on Macbeth in The Well Wrought Um (1947), chapter 2; and Robert B. Heilman, This Great Stage: Image and Structure in “King Lear” (1948).

See also H. W. Wells, Poetic Imagery (1924); Richard H. Fogle, The Imagery of Keats and Shelley (1949); Norman Friedman, “Imagery: From Sensation to Symbol,” Journal of Aesthetics and Art Criticism 12 (1953); Frank Kermode, Romantic Image (1957). For references to imagery in other entries, see pages 55, 152.

imaginary (in Lacanian criticism): 294.


Imagism: Imagism was a poetic vogue that flourished in England, and even more vigorously in America, approximately between the years 1912 and 1917. It was planned and exemplified by a group of English and American writers in London, partly under the influence of the poetic theory of T. E. Hulme, as a revolt against what Ezra Pound called the "rather blurry, messy . . . sentimentalistic mannerish" poetry at the turn of the century. Pound, the first leader of the movement, was soon succeeded by Amy Lowell; after that Pound sometimes referred to the movement, slightly, as "Amygism." Other leading participants, for a time, were H. D. (Hilda Doolittle), D. H. Lawrence, William Carlos Williams, John Gould Fletcher, and Richard Aldington. The Imagist proposals, as voiced by Amy Lowell in her preface to the first of three anthologies called Some Imagist Poets (1915–17), were for a poetry which, abandoning conventional limits on poetic materials and versification, is free to choose any subject and to create its own rhythms, uses common speech, and presents an "image" (vivid sensory description) that is hard, clear, and concentrated. (See imagery.)

The typical Imagist poem is written in free verse and undertakes to render as precisely, vividly, and tersely as possible, and without comment or generalization, the writer’s impression of a visual object or scene; often the impression is rendered by means of metaphor, or by juxtaposing, without indicating a relationship, the description of one object with that of a second and diverse object. This famed example by Ezra Pound exceeds other Imagist poems in the degree of its concentration:

In a Station of the Metro

The apparition of these [redacted]

Imagism was too restricted served to inaugurate a disti

In this poem Pound, like

Imagination is the leading concept in the 1920s by W. B. Yeats, T. S. Eliot, a

Imagism and the Imagists: A Survey

William Pratt (1963); Hug

Imagination: In literary criticism, applications: (1) to define the

imitation: In literary criticism, applications: (1) to define the

1. In his Poetics, Aristotle defines human actions. (See criticism

4Lines from “In a Station of the Metro” from Poems permission of New Directions Publishing Corpora

A Survey of the Imagists: A Survey