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Haie! Haie!
These were the swift to harry;
These the keen-scented;
These were the souls of blood.

Slow on the leash,
pallid the leash-men!

Quant à mon humble apport, on a loué *The Swan* (le Cygne);
mais je préférerais transcrire *Hallucination*, et me taire:

HALLUCINATION

I know this room,
and there are corridors:
the pictures, I have seen before;
the statues and those gems in cases
I have wandered by before, —
stood there silent and lonely
in a dream of years ago.

I know the dark of night is all around me;
my eyes are closed, and I am half asleep.
My wife breathes gently at my side.

But once again this old dream is within me,
and I am on the threshold waiting,
wondering, pleased, and fearful.
Where do those doors lead,
what rooms lie beyond them?
I venture...

But my baby moves and losses
from side to side,
and her need calls me to her.

Now I stand awake, unseeing,
in the dark,
and I move towards her cot...
I shall not reach her... There is no direction...
I shall walk on...

Quel accueil la critique nous a-t-elle fait? Enthousiaste par-ci, dédaigneux par-là; on devrait s'y attendre. De réelles appréciations dans le *Morning Post*, le *New Weekly*, le *Weekly Westminster*, et l'*Outlook*, où notre parrain esthétique, Ford Madox Hueffer, fondateur de l'*English Review*, romancier, critique et bon poète, nous a consacré deux longs articles fort perspicaces. Par contre, un grand quotidien radical, après avoir interviewé notre ami, Ezra Pound, au sujet de l'imagisme, et puis avoir fait suivre cette interview d'un article d'un de nos pontifes littéraires,