The Imagist movement, as it had been described by the critics, in fact does not present a lucid picture. The Imagist movement with its manifesto formulated by Pound, Hulme and Ford Modox Ford was just the beginning of the movement. It is true that Pound gave it a shape of a movement but the Imagist movement does not die out after the departure of Pound and his plunge into the Vorticist movement. The American poets Amy Lowell, H.D. and Fletcher who joined the movement did not join it as totally passive compatriots of the movement but they actively tried to make it a success contributing to its development maintaining their distinct identity. Their inclusion was rather due to Pound's own discovery of their forms and themes of writing poetry during those days that made him bring them into the fold of the Imagist movement. H.D. was, from the beginning, very close to Pound (in fact, Pound nurtured a fond desire to consider H.D. as his life partner). And it was her poetry that marked the beginning and projected the true picture of such a movement through Harriet Monroe's
journal *Poetry*. Harriet Monroe, in fact, wanted to catch the spirit of American writings of her times. Her journal *Poetry* was the most significant outlet or platform for the young American poets to create something new in poetry. It was rather her call to the American poets to prove their identity unlike the meaningless imitation of what their ancestors had been doing. Her making Pound the foreign editor of the journal was indeed an encouragement to the American poets to create something new. Ezra Pound who went to England to become a poet was hoped by Monroe to create a stirring change in American writings. Being an American, his innovations in England would certainly inspire the American literateurs to discover newer modes of expression and establish an American identity in the field of literature. Truly, she wanted to effect a change in the contemporary poetry. Though it was Pound’s initiative that effected in American poetry of the twentieth century or in the modern poetry of the present day a drastic change, his organizing the movement is yet not an end in itself. Though Pound motivated the fellow Imagist poets to create something new he cannot be considered as the only pioneer responsible for the flourish of the movement as he did not remain on the new platform for long. True to his eccentric personality Pound wanted to establish his domineering role doing something revolutionary.

The three Americans who joined the Imagist movement remained truly loyal to the ideas and aspirations that marked
the beginning of the Imagist poetry. Amy Lowell, H.D. and Fletcher voiced differently in their themes and techniques. The differences occurred because of their interpretation, explication and experimentation of the Imagist tenets and their varied influences. Apart from the British compatriots like Ford Madox Ford, D.H. Lawrence, James Joyce, Richard Aldington, the Americans have not yielded to the sing-song technical innovations and applications of the tenets in their poetry. They developed their own aptitudes and thus widened the canvas of an image through their distinct Imagistic experiments. They wanted to discover the subtle meaning of an image, its worth and its capacity to produce complex effects as the resulting reflections in the minds of the readers. Throughout their work they tried to wear the varied fabric of imagery. Quite unlike the critics' understanding and projecting the movement just as a movement of the manner of presentation of emotions and imaginations as purely technical criss-crossings, the movement produced something far more different. Though the movement began with a kind of structural, presentational and expressional revolution against the nineteenth century poetry and the twentieth century Georgian poetry, it brought forth something totally new, yet-unnoticed aspect of the Imagist movement. The critics and the readers have indulged only in finding the various technical innovations they have adopted in English poetry depending upon the nature of English language. They unfortunately missed the other side of these
Imagistic creations. And the Imagistic techniques have only been their subject of discussion. To them the extensive multifarious adaptations of various languages, philosophies, movements in art, painting and music, literary forms and the like were all what Imagist movement meant.

The Imagist movement, apart from its technical innovations and experiments, has produced a newer kind of poetry distinct in its appeal and original in its experience. The mould of an Imagist poem is very significant but the appeal is even more significant here to be considered. As we know that just adaptation of multiple ideas, ideologies, forms and techniques cannot produce appealing poetry, therefore the appeal of the Imagist poetry should be appreciated carefully in order to understand its technical variations and applications. The intensity of thought, the connotative interspersing of emotional complexities, the depth of the sharp imagist amalgamation of thoughts manifesting images, all producing the Imagistic patterns are truly more significant than the sheer simplistic adaptation of various forms of presentation. In fact, a kind of structure or form of presentation remains like a hollow shell unless anything compact, intense, or juicy mould is properly and meaningfully poured into it. Also suitability of a form matters much. Without understanding the spirit of a particular literary form, art form or a musical variation evolved at a particular point of time, it is meaningless to measure its suitability or adequacy, and subsequent application and experimentation is just a sheer
ornamentation against which the Imagist poets sharply reacted. So, their selection of technical nuances and variations was not just an embellishment or an assemblage of artificial expressions. After all, the content of a poem is inseparable from its form. The assimilation of emotional delicacy and intricacy makes the content and that content chooses a form on its own or makes the writer naturally or spontaneously project the exact form of presentation.

Therefore the Imagist poetry of the Imagist movement, apart from its subtle technical innovations, adaptations and experiments is also something else too. That something else we find in the poetry of Amy Lowell, H.D. and John Gould Fletcher distinctly different and prominent in their Imagistic modes of expression and the expressions themselves.

One of the prominent subjects of Amy Lowell's imagery is love. The abstract theme of love she weaves through her kinesthetic imagery. For her, an image does not have the narrower meaning of visual perception only; she perceives that an image could be enjoyed and experienced through all the senses. She discovers an inner metaphorical and metamorphosing relationship between two different sense perceptions or even in the amalgamation of different senses. Therefore, her love imagery becomes extremely sensuous in its development. This kind of sensuous and kinesthetic admixture even shows Lowell's exuberance of passion ("AIYA" and "Hora Stellatrix"). Again, such passionate
exuberance reflects her massive stance. In both the poems the lover entreats his beloved to submit herself to him rather to his muscle force, implying thereby that there is a subtle interiority of being which, in fact, passionately desires for a companionship. Mere physical love and indulgence have no real meaning for her. Love is a spiritual ecstasy of two souls in communion with each other at certain undefinable depth of hearts. It is a sort of exploration willingly conducted and passionately cherished by two human hearts. In the poem "A Gift" the lover submits himself to his beloved. The beautiful relationship between the poet and the poem has been taken by the poet here to describe the intense love of the lover for his beloved. The speaker here asks his beloved to understand his words as "little jars". The sweet words of love she would keep in the shelf. In the poem "Vintage" such intensity of love is so sharp and acute that the lover does not bear the coldness of his beloved's unconcerned attitude towards him.

In H.D.'s poetry, specifically in her early poetry, there is a prolonged corroding loneliness of a woman. She weaves the Imagistic patterns of her anguish and anxiety. Out of inner disruption and discord she becomes wild in her movements and attitudes. The wildness and primitivity of her instincts reveal her stance of unique feminine principle ("Huntress"). It is the inexhaustible energy of the feminine principle and H.D.'s considering it superior to the male principle in force and conviction, makes a different picture of the intensity of feminine
love. To her the male principle is susceptible to the female principle and its energy and force get or meet quick exhaustion. The influence of Sappho on H.D.'s imagery of love takes a different shade where the lover speaks to the beloved in a confessional tone. The confession here is her failure to come up to the requisite passionate expectancies of the beloved. The beloved here is a woman and thus reflects H.D.'s lesbian dimensions ("Fragment Forty One"). The lover confesses her secret love for somebody else but yet shows her passionate love for her female partner too. Here she delicately evokes the multiple group-sexual indulgence of the sort we have in the primeval tribal communities.

Fletcher's imagery of love is expressed through concrete images. In his The Tree of Life Fletcher symphonically develops the world of love. Through different sections of this long poem Fletcher depicts the joy of love in its beginning, the maddening state and ecstasy of the lover and beloved in their passionate exuberance as the love grows. To Fletcher the moment of love not only brings joy and happiness but it also makes the lover and the beloved agonizing. Gradually he brings the contrastive states of happiness and sorrow when love blooms. But yet he finally says that if such a state of love dissolves and loses its existence, the life becomes a state of living death. So, Fletcher captures the gradual development of love and Imagistic-symphonically perceives the dynamic character of love itself. For him love cannot be devoid of the ringing notes of
joy and sorrow. The symphony he builds up makes his Imagistic patterns distinct in themselves. Amy Lowell's imagery of love gets a romantic dimension of utter sensuousness and passionate exuberance. H.D.'s imagery of love is also passionate but it establishes the feminine principle unlike Amy Lowell's male domineering principle. She even bluntly confuses the lesbian dimensions of love reflecting another unconventional state of love.

Amy Lowell was the first poet to experiment with polyphonic prose in English. This particular form she has experimented with for varied Imagistic patterns. First kind of its use she has done in her colour imagery ("The Captured Goddess"). The colour variations of natural objects and various moods of man create prominent Imagistic patterns in her poetic experience. The colours she has used to bring vividness and impressions show an unconventional but realistic manner of creating appealing images. The colours inserted in the poetic composition with rhythmic variations and phonological variety of sequences present audio-visual effects simultaneously. Another kind of the use of this polyphonic prose experiment catalogues the various aspects of an image simultaneously and systematically compacted in their contrast and compromise. The cataloguing method reflecting the inner anxiety of the visualizer of the images makes a comprehensive attempt at enumerating the objects and images logically and unifiedly related to the moods and experiences. This is a beautiful dramatic method of reflecting the subjective states of mind.
The rhythmic flow of the polyphonic prose with its varied juxtaposition of images creates a dramatic effect ("Malmaison"). Amy Lowell's polyphonic prose also wears the Imagistic patterns of the grotesque western world ("The Red Slippers"). The bizarre incongruous world of the West gets the exact mould and design through polyphonic prose because it is the most perfect form of assimilating contrasting, combining and compactizing the complex and intricate details of the object, the subtle nature and the moods of the mind, the anxiety caused by the object in the mind and the disruption caused by the mind in the object in perfect, measured, systematic as well as lucid expression. The rhythm in such images or the objects is a varied and complicated one and Amy Lowell's recognizing this strange rhythm and catching it in the spontaneity of polyphonic prose poems is a distinct contribution of hers.

Fletcher's polyphonic prose experiment though does not have the thematic intensity and diversity but his experimental manner of producing echo effects through the delicate cadences and the rhyme effects produced beautiful sound-pictures with subtle aural veracity. In the poem "Clipper Ship" a beautiful image of the struggling sailing ship in the sea presents the noise of the sea, the waves, the storm and also the sailing movement of the ship. In the poem the picturesque details of the image are further reinforced by the musical effects of the scene through various rhythmic movements.
The colour imagery of Fletcher is more artistic in his vers libre. The colours in his poetry are not colours only but they automatically spiral themselves into spontaneous patterns having all the evocative and exciting musical patterns. Apart from this implication of the pattern of colours he also discovers the symbolic worth of the colours. To him all the colours of his colour symphonies symbolically reflect the distinct phases of man's life ("Blue Symphony" and "Golden Symphony") in its various moods.

The symbolic aspect of Fletcher's Imagistic pattern is not only found in his colour symphonies but in his other poems also we find the symbolistic imagery as the noted influences of Mallarme, Debussy and Gauguin. The Symbolistic imagery he experiments for obtaining structural rhythmic relationship among the various images. In Amy Lowell's symbolic imagery the images get the symbolic meaning and connotation of the personal interior impressions ("Patterns"). The images concretized get the known forms of expressions. The images turn into symbols of connotative dimensions. The symbolic imagistic patterns in H.D.'s poetry have yet different dimensions. In her poetry a single image is capable of adducing innumerable impressions ("Sea Rose"). The image maintaining its Imagistic worth metamorphoses into a symbol producing infinite number of significations. H.D. has even widened the symbolic worth of an image. The same image turns into several symbols depending upon its occurrence in the cadences and also its associations
with other codes in the poem ("Sea Violet") as the sort we find in William Carlos Williams and T.S. Eliot, the two great master craftsmen in the Symbolistic imagery.

The dramatic patterns of imagery maintain distinct shades in these Imagists. In Amy Lowell's dramatic patterns of imagery the images in their mutual associations affect each other. In their influencing each other the scene progresses in a unique dramatic manner. Her dramatic manner of the presentation of images passionately evokes reflections in the minds of the readers. The images become the characters and one image develops in response to another image. They have the movements as do the characters have on the stage ("A Lady"). In this kind of pattern one image bears the reflections of the other images and also gets reflected in other images. In such juxtaposition and assemblage of the images the movement of the poem takes place from cadence to cadence developing the theme of the poem. It is rather the interaction and interrelation among the images that effect the dramatic effects in her poems.

H.D. is also a dramatic artist. In her dramatic patterns of imagery the agitation and urgency of the senses are sapped. In her poetry the object itself becomes the creation of the visualizer. The observer-observed relationship is so keen that we cannot distinguish the observed from the observer. Also both influence each other. The invisible chord of intermingling and uniting both is in the form of a subtle musical strain that always binds them and also contributes for the progression and
development of the Imagist pattern of the poem. In this regard the unity in the discordant images of H.D. and the unity in the discordant images of Fletcher can even be neatly distinguished. There is music playing the significant role in the unity of the discordant images of both H.D. and Fletcher. But, however, in the case of H.D. the binding factor is like the uniting factor in dance. The unity among the various gestures and postures of the body movements of dance is the kind of unity we find in the discordant images of H.D.'s poetry. It is W.B. Yeats who influenced her here in this context. Now in the case of Fletcher the tying chord is the tonal chord, a kind of bodyless uniting force of a song. As we find the unity in the tonal variations of a song the same kind of unity we discover in the discordant images of Fletcher. Therefore, in H.D.'s images the movement of the images is like the body movements in dance and in Fletcher's images it is the bodyless movement of tunes.

The preciseness of expression is an essential tenet of the Imagist manner of writing poetry. Amy Lowell, H.D. and Fletcher with have experimented/different forms of concise expressions in their poetries. For Amy Lowell Haiku poems are significant for their suggestiveness in brevity of expression. Their suggestiveness is preserved in the panorama of nature. In her haikus we note the spatio-temporal aspects of the creation ("Circumstance") or the philosophical plunge into knowing the meaning of life and existence ("Ephemera"). So, she makes use of haiku poems to create the complex interacting images highly suggestive and profoundly
connotative in their mutual contrastive and conglomerated effects. The preciseness of haikus has been beautifully made use of by her in her keen following of the Imagist tenet of vivid and exact expression. She tries to discover life, man and the meaning of existence in their momentariness in the lap of nature.

The Chinese ideograms, significant for their pictorial value and conciseness mark a technical innovation in her poetry. Amy Lowell has translated Chinese ideograms into English. In Chinese these ideograms are called characters. The characters themselves reveal pictorially what we read. In English language such a pictorial effect cannot be produced through letters unless they are typographically arranged. But Amy Lowell interpreted such pictorial value of Chinese ideograms differently. The ideograms are the word pictures. Therefore, Amy Lowell thought of arranging words in varied sequences so that the very reading of the words create the image before the eyes. Secondly, the sound effects of the words immediately create the living and moving images in the presence of the reader.

H.D.'s concept of preciseness can be understood from her choice of words, chiselled and measured like the Greek sculptures. The Egyptian hieroglyphs that through pictorial symbols produce the lucid and precise images of delicate and brittle nature are another manner of H.D.'s technique of precise expression. When she chooses her words to retain her emotional anxiety
she makes use of rock-cut, sharp and chiselled words so that the total Imagistic development and the complex amalgamation of images produce neatly carved, moulded and cast sculptures. When she draws her images from the seas and the gardens her images get the characteristic picturesqueness of the hieroglyphs. Through hieroglyphs she portrays the meticulous shades of the visualized scenes and their varying impressions on the mind of the readers. Another mode of attaining precision H.D. chooses in the Sappho’s fragments. In the fragments of Sappho the passionate and sensuous experiences of man are presented in short lyrical moulds where images rhythmically appear and disappear in sudden consecutions. Like Amy Lowell Fletcher also built his Imagist patterns through haiku poems. But, however, for him brevity was not the primemost guiding factor. It was the spiritual allegory of haikus that drew him more than any other characteristics of the same. It can be presumed that the oriental lifestyles and the Zen philosophy were all what he wanted to imbibe in his haikus. To the western mind the exotic images from the oriental world and the evocative and intense oriental philosophical outlook of life could produce complex consequences Fletcher believed. The season-cycle, the flora and fauna, man and his mythological, historical and traditional background, and his spiritual faith all he tried to present through his patterns of imagery with a subtle probing and interpretative western eye and for the western mind (“Mutability”, “Spring Love” and “The Young Daimyo”).
The process of image-making also varies among these Imagist poets. Amy Lowell in her poem "The Coal Picker" beautifully reflects on her own process of image-making. Like a coal-picker digging and collecting pieces of coal whose every piece bears the vigour and sweat spent, Amy Lowell wants to discover the eternal beauty from the silent words by way of unifying them together and making a unique collage out of their unique arrangement. In fact, she wants to catch the inner spirit of the word, the intense association among the words and ultimately their liveliness that effects a flame of joy both in the mind of the poet and that of the reader.

H.D.'s process of image-making is a process of sculpturing in stones. For her the words go through a rigorous process of moulding and casting into images. Her images should have fine regular features of sculptures, contours of human figures in their kinaesthetic movements, smooth or rough representation of statues and elevation or carving of the earth and its creation. The images, their associations, their assemblage all should depict a uniform lucid pattern whose creation or formation is done through chiselling and smoothening the words ("Prayer"). The words should be exact, adequate and lucid. The sculptor in her may ornament the poem with the multihued multidimensional images. She may embellish her thoughts and emotions with bright images but none of them should be out of the way or against proportion or unpaired. She wants to enliven the rapture of the delicate beauty of the flora and the ebullience of the sea and
its rolling waves ("Wash Of The Cold River"). Apart from this in H.D.'s poetry we find an antithesis of the inner creative activity or the creativity of the interior duly correlated to the external creative activity or the outer creativity. This does not mean that she merely invents imaginative allegorical parallels to the outer world of phenomenal structures. On the contrary, in comparison to what she creates as an interior structure the outer world itself seeks a new meaning, with a new purpose and 'elan' (to borrow the word of Bergson). The vitality of her sculptured images smoothly conforms to the ancient Greek and Italian sculptors. The rare hue that she embalms on her figures and characters explosively reminds us of the complex moods and movements of the ancient mythological characters. This is the special contribution of H.D. to the Imagist movement.

Through metaphysical imagery Amy Lowell enters into the psyche of a frigid in the poem "Opal". The poem presents antithetical dimensions of human experience. There is a tug of war between the desire and repulsion. The frigid partner is fiery at heart but cold bodily. That is why Amy Lowell makes use of antithetical, metaphysical images for such kind of experience. The antithesis is also between the exploration and the result. Usually the impassioned and wild exploration ends in itself without any accomplishment. So to say we have here the association of the frigid and the virile, mutually contending to explore each other and finally failing at it. Sexual failure of the
mutual partners is a widest spread phenomena, particularly in our times where human psyche is detracted between the forces of repulsion and attraction. Our culture itself is such a strange formula where male virility is dwindling into a non-entity. It all may be due to the complex psychological realization of the familiarity in its awakening. The twentieth century can be characterized as a renaissance of the femininity. The problem is best grappled by Amy Lowell in her poems which dabble in male and female interpersonal relationship. In effect Amy Lowell constantly suggests about the imbalanced structures of human relations in our urbanized and mechanized world of operation. Amy Lowell for the first time discovered a great contingent lack of assuming sufficiency in the male-female relations.

H.D.'s metaphysical imagery takes on different dimension. In her poem "The Helmsman" the helmsman is appraised of the life led by 'us' on land who are ultimately wanted by the helmsman in his boat. It is the metaphysical presumption by the 'us' in the poem about their journey by the helmsman's boat, though the journey is a journey to the land unknown.

H.D.'s psychological role as an Imagist is noted in the poem "Fragment Forty-one". In this poem the possessive instinct of men and women makes them suspicious of their integrity and loyalty to each other. But the poet reflects that the doubt should not bring disruption. The self-contradiction and outward manner of demeanour should not be thought of as the cause and
effect reflection and relationship and an indication of the divided devotion. Here the beloved frankly speaks her mind out.

Apart from these distinct differences in the Imagist patterns of Amy Lowell, H.D. and John Gould Fletcher, there are a few more specific and distinct spheres of Imagist experiments of these poets we should not forget to note. Amy Lowell always wants to bring in structural novelty in her poetry through Imagistic patterns by way of widening the scope of an image or by producing rhythmic, linguistic, musical, colourful, dramatic and symbolic variations in her both subjective and objective amalgamation of the experience worth of an image for producing the actual, exact, and striking effects.

H.D.'s poetry in its Imagistic patterns also includes the very aspect of nature being and anthropomorphic entity, antithesis of the inner anxiety and outer commotion, emotional ups and downs, the imagery of primitivity, the imagery in Greek mythological framework, the lyrical subtleties of the Morarian hymns, and her association of freedom and force.

Fletcher's poetry and his Imagist patterns as have been observed have prominent influences of French art, poetry, painting and music. In his imagery the images either appear very swiftly or flow steadily with rhythmic variations like song. The musical prominence, structural compactness, spiritual intensity
and suggestive imagery we note in his poetry. He has also discovered the supernatural world entering the interiority of a child, his psychological reactions and innocent insights. The images of nature appear in his poetry like the tonal variations of a song. Apart from musical Imagistic experimentation biblical imagery of colour and sound compromise and contrast also we find in his poetry.
CHAPTER SIX

CONCLUSION — THE POETIC THEORY THAT DISTINGUISHES AND UNIFIES

Imagism as a movement emerged with a vigorous effort to restore and enhance the status of the arts and the responsibilities of the artist from the decadent status into which they dwindled in the late Victorian and the following Georgian eras. Pound definitely was the person to grasp the counter current of the change and the revolting zest of the writers. He was the man who promoted and encouraged, organized and dominated, taught and influenced the poets of his time but his initiative in the outpour of creating something new basically was directed towards or related to his own strategy of establishing himself as a godfather of all poetic creativity. Otherwise how could he say, "... the point is that I at once lost my integrity. By doing the job for the absolute minimum I remain respectable and when I see something I want I can ask for it". 1

But, however, the Imagist poetry evolved through its experiments in the manner of writing poetry, discovering through images invented variety of techniques of expressions and experiences, a exploited variety of forms like Japanese haikus, Greek epigrams, Chinese ideograms, made use of the colour shades and colour
contrasts of painting with intricate and brittle patterns, the measured shapes and subtle appeal of sculptures with delicate and rock-hard moulds and the flamboyant movements and harmonious wholeness of music with the sonorous strains and rhythmical compactness, ensembled the depth and connotative aspects of French symbolic expressions, the unresolvably subtle details of the Impressionistic paintings, the metaphysical and mystical details of the world beyond and the world undiscovered, the love and passion of sensuousness and sentimental crispness of romantic and lyrical poetry and sapphic fragments, the philosophic and spiritual intensity of oriental literatures and the beauty and grace of the classical world.

Thus the scope of the Imagist movement was so wide-ranging and so intense that it brought a multidimensional range of poetic creativity in our times. This movement was projected against the nineteenth century manner of 'accent counting' and 'tick-tock rhythm', the settings of passionate exuberance or unrealistic fancy and fantasy of nature, the sort of rootless philosophy, use of music without any appropriateness, use of words without noting their connotative subtleties, a sort of emotional outburst with the profusion of words at ornamentations and embellishments. Therefore, the movement cast an inalienable impression on the minds of the reading public as a great poetic extension in creativity.

The use of verselibre with its thought rhythm combination, with its flow and pace according, to flow and pace of the
imaginations and emotions gave a new dimension justifying itself after bearing innumerable debates and discussions in its wake. The polyphonic prose of Amy Lowell contributed to the scope of experimenting the subtle and delicate notes of the ringing emotions, their changing beats and tunes and their changing pace and volume all through its orchestral assemblage of multi-tuned, multi-rhythmical and multi-imagistic unity and harmony.

The aesthetic appeal of a poem does not only depend upon creating or imbuing something within, that which a reader expects. A poem should combine the exotic and the ecstatic, the fancy and the reality, the general and the intellectual aspects of life. It should be simple as well as subtle. In fact, whatever tool the poet makes use of, should be weighed before its use and should be weighed even after its use with respect to the entirety of the poem.

The readability of a poem should not be confined to its visual and aural values but it should be extended to all the sense perceptions and their varied combinations and contrasts producing innumerable aesthetic delicacies satisfying the demands of all-embracing instinctive experiences. Amy Lowell, in fact, broadened the concept of an image in a poem. Her variety of images taken from love, passion, conflict, distress, delight, depression, monotony, revolt, femininity and their moulding into dramatic, romantic, lyrical, satirical, sensuous and passionate imagery brought forth infinite poetic
dimensions. She showed through her experiments the picturesque
ness and lucidity of the Chinese ideogram and the intensity
and subtlety of the Japanese haiku poems. Her imagery is not
imagery alone. There we find symbolistic and symbolic pro-
fundity too.

H.D.'s poetry ensembles the images from the classical world
of Greece, Moravian life, elemental nature and shows us a com-
pletely new dimension of her romantic imagination. She incorporates
music as naturally as she receives it from nature. In H.D.'s
poetry there is the subtle cataloguing of her multiple images,
endowing every image with infinite connotative values and some-
times making the image a symbol, yet in some of her poems, the
same image gets multiple symbolic dimensions at its use at
different situations and at different renditions. Her rock-
chiselled, terse, sculptured form of poetry shows how precision
in expression can be achieved. The echoing gusto of the spirit
of her feminine principle, the sense of liberation and frank
expression make her poetry distinct and lucid. She chooses
words in such a way that they create a subtle musical strain
and a throbbing rhythm. The passion gets prominence in her
ebullient outpour of emotion which is acutely realistic and
elemental.

Fletcher combines the musical, sculptural and artistic
intermingleing in his poetry. His poetry has resonance and he
shows how music can produce the harmonious unity and wholeness
of imagery. In his poetry every word echoes a note of musical strain. The various images of his verbal reflexes imbibe the exact musical notations. The haikus he has experimented reveal the spirit of the original Japanese poems. The Zen Buddhistic philosophy, the spirit of Americanness and the symphonic movements of Debussy dramatically developing the patterns of imagery and the intense perceptions of life with its fancies and fantasies we discover in his poetry, either in free verse or in polyphonic prose poems.

It is the Imagist Movement that produced the intense objective and simplistic nature of pure imagery of H.D. and Pound, the attitudinal interspersing and subjective-objective assemblage of emotions in the imagery of H.D. and William Carlos Williams. The clustering of the various images in a kind of amalgamation of measured bits of images around a particular idea as we find in Randall Jarrell's poetry, the complexity and spatio-temporal subtleties in their varied manifestations in Eliot's imagery where unity is obtained and harmony is reached through broken and apparently juxtaposed images, are what we find in modern poetry as the impact of Imagism.

Amy Lowell's symbol - image intermingling and H.D.'s one image producing variety of symbols show how Imagist poetry tells the modern poets that the distinction between an image and a symbol cannot be a rigid and permanent one. In Amy Lowell's poetry an image gets transformed into a symbol yet maintaining its imagistic value whereas in H.D.'s poetry one image does not
turn into one symbol only but it becomes multiple symbols at a time. The language of expression cannot be thought to manifest itself into an image only, as sounds are precisely symbols of arbitrary semantic connotations. In fact, an expression gets totality of meaning when many symbols are subtly interlinked to produce a combined effect. Also symbols work as connectives in the flow of emotions. The apparently seemed unrelated emotions are connected and interspersed with the help of symbols. In the modern poetry of twentieth century this kind of development is nothing but a further development of Imagist poetry.

Apart from this the overall symbolic structure of the poem where the complete substance of the poem contains the symbolism within shows the symbolic order of the poems. Fletcher's "Symphonies" and "Irradiations" in their rich and intense imagery and in their effective nervous reflexes maintain in themselves a sort of puzzling quality wherewith the reader fails to realize the inherent symbolism in the structures of the poems in his initial readings. Fletcher as well as all other Imagists require an intense persuasive approach. The poems of Marianne Moore ("The Grave"), William Carlos Williams ("The Yachts"), Wallace Stevens ("Sea-Surface Full of Clouds") show such symbolically structured unified images. Lastly, the poems of symbolic progression of the imagery in the poems of Eliot ("The Waste Land" and other poems) and Pound ("Cantos") is also a further development of the Imagist poetry. The prose poems of William Carlos Williams in his *Kora In Hell: Improvisation* / *collection of prose poems* shows the influence of Amy Lowell's polyphonic prose.
The mythologically symbolistic imagery, the anthropologically structured imagery, the surrealist image, the imagery of man's endless struggle in his life and identity in the society, the imagery of the utterly confused man losing his battles one by one quite helplessly are what we find in modern poetry. All such experiments of thematic nature reflect their manner of presentation too. In fact, the images themselves choose their own manner of presentation. The poet is just the medium in the process of their expression. The structuring and obtaining an intricately symbolic imagistic unity from various angles show the developments over the Imagist poetry.

Imagist poetry had been written or the Imagist movement had begun not because of creating or structuring poems reflecting obscurity but it was started with the objective of re-defining the word "communication." Here what is to be communicated and how this 'what' is to be communicated should be understood first. Significant is also who communicates to whom. Imagistic experimentation, that gave fillip to the modern poetic experiments was not towards creating obscurity and abstruseness. The question who communicates is very difficult to answer. One who communicates, communicates at all or not we do not know. Sometimes even the person who is in the process of communicating something to someone is not able to know whether he communicates or not. It is very difficult to ascertain the positions of the two persons or more who are involved in the process of
communication. Nor can he be assigned any particular level of communication. The situation of the communicator, whatsoever it is, is in the process of change in relation to the world around. Similar is the case with the person to whom something is communicated. Whatever the communicator communicates cannot have a distinct intention or an intention at all. Also in the process of communication such an intention cannot remain a fixed one. The language through which he communicates is also changing. The semantic value of the words also does not remain unchanged. The world itself changes its colour and shape consistently. The decoding by the person whom something is communicated and the encoding by the communicator cannot be same unless both of them are placed in a particular set environment.

Thus the Imagist poets do not take upon themselves any typical mouth-piece stance. They do not even assume upon themselves that humble claim of being poets also. They write poetry as one simple man speaking to many like him in the society. Moreover, they do not make any tall claim of bettering the society or enhancing the values or leading the world towards a gilded destiny. There is a great renouncement of palpable design on the part of the poets. It is the casual manner of the poets’ intimately inculcating a habit of thinking poetically that becomes the winning point of the Imagist poets. Already there is a tendency amongst the pedantic critics to think that the Imagist movement has fizzled out. In fact, the Imagist
movement cannot fizzle out. In spite of the fact that it started with a big, expressly stated manifesto, it did not really move on the lines of a propagated movement. The Imagist poets, while accepting the broad tenets of the Imagist manifesto moved very freely and equally frankly into their own multifarious directions. Therefore we do not have a rigidly tracked movement here. Freedom of imagination as well as expression is the first call of the Imagist movement. As such every Imagist poet has something of his own, that is too plenty in quality, that goes altogether distinctly different from his/her fellow poets performed. On seeing Amy Lowell conducting herself on her own Imagistic lines Ezra Pound contemptuously declared her type of poetry as "a beer garden" and he further called her poetry "Amygism". Likewise, we have broad qualitative and quantitative variations assumed upon themselves by H.D. and Fletcher also. Quite surprisingly, every Imagist poet is a forerunner and follower of his type of Imagism. That is one of the reasons as to why every Imagist poet is a major poet both in contribution and qualitative innovation. At the same time all of them heeded carefully all the laws and bylaws incorporated in the Imagist manifesto.

Coming to the question of 'what is to be communicated' we know that this problem depends upon what personal reasons are working behind the communicator's selection. If it is an object can it be possible to distinguish the object from the communicator? It is the communicator, that is the poet who
creates the object and ultimately gets merged into the object itself. And finally how the thing is to be communicated depends upon how the speaker absorbs the world of the poem and in which spirit he wants to utter his thoughts and emotions.

Apart from the communication the responsibility of the poet, the artist also matters much. And lastly if the reader could anticipate what the writer is actually going to say, then there is no meaning in the writer's performing the role of the communicator in the communication. So how can an artist fulfill his responsibility or do justice to his art and its ethical and aesthetic purposes if he does not give something new to the reader, something unprecedented and unexpected to him to enjoy, or something complex and sparkling to him to react to. The responsibility of an artist is probably better understood by Amy Lowell.

Ezra Pound, who said a lot about artist-audience relationship, the artist's integrity to his art, the moral responsibility of the artist and the code of ethics and aesthetics, failed to uphold the words of Whitman who said: "To have great poets there must be great audience too". In his essay "The Audience" printed in the October 1914 issue of Poetry Pound takes a narrower view of the artist-audience relationship. Says Pound:

The artist is not dependent upon the multitude of his listeners. Humanity is the rich effluvium, it is the waste and the manure and the soil, and from it grows the tree of the arts...

It is true that the great artist has in the end, always, his audience for the Lord of the
universe sends into this world in each generation a few intelligent spirits, and these ultimately manage the rest. But this rest -- this rabble, this multitude -- does not create the great artist. They are aimless and drifting without him. They dare not inspect their own souls.4

From the above argument we understand that Pound himself conformed to the narrower scope of a poetic artist and his innumerable experiments. He believes that poetic creativity should be wide but its reach should not be and need not be widespread. And possibly this kind of view produced such poetic creations of modern times, that, people failed to understand and were forced to call them obscure. Amy Lowell not only enveloped and absorbed innumerable poetic forms and expressions from several literary, artistic, sculptural and musical movements but also imbibed the oriental and occidental philosophies, life-styles and languages. Performing all these she never wanted the Imagist movement to flourish as a movement only, a movement to revolt against the traditional and conventional manner of poetic expression but she wanted to reach the common mass assimilating the images from common life, texturizing them in common speech but maintaining the aesthetic excellence too at the same time. For her the same poem should have the inherent depth and intensity, simplicity and subtlety, lucidity and evocativeness to move the common mass and to make a chosen few ponder deeper.

In the context of Pound's and Eliot's poetry, William Carlos Williams makes the right critical opinion which may
seem strange but it reflects the true picture of their poetic creativity. Says Williams:

... Our prize poems are especially to be damned not because of superficial bad workmanship, but because they are rehash, repetition — just as Eliot's more exquisite work is rehash, repetition in another way of Verlaine, Baudelaire, Maeterlinck, — conscious or unconscious, — just as there were Pound's early paraphrases from Yeats and his constant later cribbing from renaissance, Provence and the Modern French: Men content with the connotations of their master.5

But in the case of Amy Lowell, H.D. and Fletcher this kind of repetition we do not find in their Imagist verse. They no doubt have imbibed various forms and ideas of languages and have literatures of the East and the West, they distinctly maintained their originality in their Imagist patterns of poetic creations.

Precisely the whole Imagist movement is there not because there are writers who precipitated it but because there are readers who found or discovered the precipitated pictures of their own personal experiences with nature, fellowmen and their interiorities, to borrow the words of Pound, "the age demanded an image". Therefore the Imagist poets, as the images of their poems are the inevitable entities and fragments of the world in which they lived and which they arduously created.
FOOTNOTES


Pound wrote to Margaret Anderson probably in January 1917 when he was asked by her to become the Foreign Editor of the *Little Review*.


5 Quoted in Pearce, p.287.

William's Preface to his Collection *Kora In Hell: Improvisation*. 