The Imagism that emerged as a movement against the artificiality of the Victorian and Georgian poetic productivity has been ignored by the literary critics considering it only as merely a movement of one more manner of poetic creation. The brewing revolt that began in the first decade of the twentieth century poetry as the scattered voices of T.E. Hulme, W.B. Yeats, Ezra Pound, Ford Madox Ford, D.H. Lawrence, James Joyce, Amy Lowell, Hilda Doolittle, Richard Aldington, John Gould Fletcher and the like, shared ultimately the same platform with the pioneering efforts of Pound. Poetry of Harriet Monroe, The Little Review, The New Freewoman, The Egoist, The Dial and The Literary Digest carried the new experimentations along with the new formulated manifesto explaining and discussing the aims and objectives of the new movement in lucid details. The compatriots of the Imagist group worked out the scope and dimensions of the French Symbolists, Impressionists, Expressionists in their creative poetic upsurge. The French art, music and literary movements, the Bergsonian concepts of space and time, the oriental paintings of Japan and China, the Japanese haikus and tankas, the Chinese ideograms, the Greek hieroglyphs and the Sapphic fragments, the Greek sculptural variations, the Troubadour songs, the features of the ancient
ages and all the philosophies of the East and the West have been brought into their poetic experimentations.

The movement, therefore, ensembled all the artistic excellences of the past, of the varied civilizations, cultures and arts of distant lands and attained a voice relevant on its own and universal in its appeal. The movement not only went against the artificial manner of writing but also protested against the so-called progressive poetic matter as well. They took up the topical themes, contemporary incidents, the subjects of the struggle of man, the loss of his identity in the society, the loss of faith, irreligiousness and irrationality and the disruption in the relationship and rapport between man to man, man to nature and man to the self, and went against the stock romantic traditional views of life, love and nature. But, however, the Imagists were also romantics in a different sense and their themes have the realistic tint and naturalistic approach. They have not experimented merely the technicalities of the poetic creation but they always searched the past with the eyes of the present concentrated in the here and now. They were earthbound and they interpreted and adopted the variety of ideas weighing their contemporary significance not forgetting their artistic nuances. Therefore, Imagism cannot be discarded as one more movement of the manner of writing poetry but in fact it showed how the poetic matter of today is bound to put on a dress distinct of its own. So to say, they did not go for
trivial technical variations, again going to the realm of a different kind of artificiality which they strongly opposed. In fact, no form of creativity is effective without maintaining or bringing the spirit of and the need of that form of writing. As we know, the content and the form can never be distinguished as separate categorical aspects of poetic creativity, it is the content that adopts a form of its own. And the Imagists have done something spectacular in choosing the various forms of art, poetry, music and sculpture, understanding their inherent spirit, the need of such forms, their subtle discovery of the contemporary themes matching the themes that needed those forms for the lucid expression, impression and appeal and finally blending the two obtaining the subtle artistic excellence and massive approach.

Again, the Imagist movement in its significant experimentation should yield the wider horizon of poetic creation to the poets of the twentieth century. The modern poets of today cannot discard any experience, however simple and subtle might it be, as insufficient for or unbecoming of poetry. Thus the Imagist poets become the violent precursors of all the artistic developments in the modern poetry. The sheer discard of Imagism as one more experimental manner of writing poetry is a mere shallow reflection exposing the depthless approach towards poetry. The movement emerged as a platform of projecting the loopholes of the then poetical writings continuing for four
hundred years, more or less starting with the Renaissance. Rather it is a call to the creative artists to change their moulds of expressions and expressions as such.

The thesis also goes against the common opinion of the critics that the Imagist poetry is all a creation of Pound and Pound only. The various poets that upheld the banner of Imagism diversely experimented and contributed to the massivity of the poetry of the modern times. Amy Lowell, H.D. and Fletcher not only joined the movement as the casual members of the group but they remained loyal to the objectives of the movement and came up with their artistic creations establishing their identity and individuality whereas Ezra Pound and others left the movement either because of their different aspirations and ambitions to show their superiority and ego or of their disloyal attitude, mercurial nature and inconsistent views regarding the future of following that platform. In effect, the Imagist movement conforms to specious poetic truth that poetry is a matter of making a 'cry' of the occasion. This invariably settles the linguistic dimensions of poetry in their proper order and accord. The profound linguistic implications of poetry were rather given a slighting secondary touch for four hundred years. If there is one prominent discovery of the Imagists, it concerns with the linguistic profundity of the manner of saying. What it says is concerned with what all the human is capable of experiencing and expressing.
The thesis in its six chapters has taken up different aspects of the movement. The first chapter introduces the movement, the sources behind this movement, the causes of such an upsurge, the different forces acting upon and effecting the ground and platform for such a movement, the poets and their ideas about the need of such a movement, the manifestoes of the movement by Pound and Amy Lowell, the explications of the tenets, the different influences of several movements in art, music, sculpture and literature, the philosophical influences of the East and the West and ultimately the reasons behind its abrupt closure. The second chapter has taken up the Imagistic techniques of Amy Lowell, her ideas about image-making reflecting the implications of an image widening its scope to the symbolic imagery, the variety of influences on her poetic creativity, the several adaptations and assimilations of techniques and themes in her poetry, the lucid explication of the various tenets of Imagism and their meticulous experimentation in her poetry, the wide-ranging intricate and delicate Imagistic patterns and her experiment with the haikus, the Chinese ideograms, polyphonic prose and vers libre with musical connotations, spiritual intensity and verdant images of creating subtle impulses in the mind of the reader. The third chapter discusses H.D.'s concept of an image, her multiple influences, the artistic details of her Imagistic patterns in her experimenting with Greek hieroglyphs, Sapphic fragments, the rock-chiselled images of the Greek sculptures, the Symbolistic
imagery, Moravian hymns, the superiority of the feminine sensibility and the significance of the rustic primitivity. In this chapter the various poetic experiments of imagery of H.D.'s poems have been brought up in detail to reflect her contribution to Imagist movement and her distinct identity in her weaving the Imagist patterns. The fourth chapter draws the vivid patterns of Fletcher's imagery. Fletcher who inclined to Symbolistic poetry before joining the movement reflects towards his inclination and involvement in creating French Symbolistic patterns of imagery. His images show the triple influence of Mallarme, Debussy and Gauguin. The image-making to him is to paint images with all musical details and symbolic intricacies. The haikus of Fletcher reflect his grasping the true spirit of such short poems of intense thought-complexity and appeal. His 'unrelated method' in polyphonic prose poems shows his distinct perception of that form and its subtle thematic delicacy as divined by Amy Lowell. The fifth chapter makes an attempt to bring the three Imagists together showing how maintaining their distinct individuality and specificity, they fulfilled the Imagistic requirements interpreting the tenets of Imagism in their own personal manners. Here we have the clear description of the similarities and dissimilarities of their Imagist patterns. The sixth chapter concludes the study reflecting on the modest poetic objectives of the Imagist movement, the real concept of an image as the essential nucleus, the place of Amy Lowell, H.D. and Fletcher in the field of Imagism, the
actual contribution and involvement of Pound and lastly, the influences of the Imagism and the Imagists on the various developments in modern poetry and directions to the modern poets.