CHAPTER ONE

INTRODUCTION: THE IMAGIST BACKGROUND AND THE AMERICAN RESPONSE TO THE SCENE

Today all admit that "Poetry is a kind of 'saying'."\(^1\)
Also there is a considerable unanimity amongst the critics and the reading public about the "nature of the said".\(^2\) Life, human life in particular, in whatever form it is found, from time to time has a close relation with 'the nature of the said'. But, however, the forms and the contents of poems, in course of time, seek innumerable variations. Sometimes the variations are so drastic that the poetic forms appear to be contradictory in structure. One such contradictory poetic form was invented by the Imagist poets of the twentieth century. It is noteworthy here, that the 'nature of the said' in their poems also distinctly varies from the poetic content of the last four hundred years. It is because of this abnormal variations in the poetic that form and the poetic content/the Imagist poetry strikes a novel poetic note. The chief concern of my thesis is to point out the novelty of the Imagist poetry both in form and content. Not that the novelty of the Imagist poetry was not considered that seriously by the critics, but the complex changed attitudes of the poets themselves towards the 'nature of the said' in the
Imagist poetry was not properly brought out. This changed attitude which is the cumulative essence of innumerable forces that prevailed on the human mind of our times, needs a restatement, particularly in view of the recent developments like phenomenology, existential philosophy, surrealism, and depth-psychological approach to human mind.

A Search For a New Poetic Art

In the last decade of the nineteenth century there started a glorious movement in poetry characterizing itself as a pursuit of novelty and innovation towards sophistication and mannerism in the field of literature. Like Romanticism this modern movement was disseminating on the vast intellectual canvas as a mark of a radical dissatisfaction with the past. The movement spread out with an international character of its own. Its ideas, forms and values spread from country to country. A search for a new style and an expression became its important objective. This new movement is an earnest attempt at visualizing poetry as a direct medium of transmitting experiences instead of ideas and readymade meanings. By 1900 the reading public in America began to perceive the timid, conventional and hollow characteristics of traditional poetry of the past in America as well as elsewhere in Europe. The traditional poetry articulated a set and stereotyped attitude contrary to direct grappling with human experience. These facts initiated a serious modernist effort towards experiencing the contemporary world through poetry.
Amy Lowell, Robinson, Pound, Williams, Sandburg, Hilda Doolittle, John Gould Fletcher, Alfred Kreymborg and others wanted to evolve a new poetic art. Their aim was to write poetry for the same audience that read serious contemporary fiction.

"I have always wanted", Pound said in 1917, "to write 'poetry' that a grown man could read without groans of ennui, or without having to have it cooed into his ear by a flapper".

They were after concrete subject matter presenting contemporary character, events or objects with realistic treatment and an intimate particularization.

The Sources and 'Communication'

Pound felt that developments in the 'new poetry' had its beginning in the writer's assuming a moral responsibility while writing. Once this moral responsibility was understood the relation between the artist and the audience could be clear. The aim of the 'new poetry' was to find out the precise means of 'communication'. Artist's integrity towards his work reflects how he communicates his thoughts to the audience in terms of his art. This is most essential for the continuance of the poet as an artist. In Pound's writing this integrity is defined as a 'moral key' to aesthetics. For him it is the responsibility of the artist to communicate precisely the complex of ideas and emotions that originally influenced him, in whichever medium he likes. Pound believed in the artist's
control, accuracy and discipline of communicating ideas.

This new movement in poetry is called the Imagist Movement, and Ezra Pound is the first great pioneer of the same. However, Pound himself testifies that he had arrived at the salient features of Imagism from T.E. Hulme and hence his modest first attempts at this kind of poetry. Pound, however, really arrived at the texture of his new poetry from innumerable sources, including the far Eastern Haikus and other folk poetic techniques. Amongst the British romantics, John Keats intensely grappled with the idea of creating beautiful and ornate images in poetry. The Pre-Raphaelites, out of their ardent devotion to Keats and his manner of image-making in poetry, invoked him as their mentor and maintained the Keatsian manner of exquisite picturesqueness in their poetical attempts. But, somehow, they were more attracted towards the ornate quality of Keatsian picturesqueness; and thereby, in imitating Keats they virtually contributed to a sort of decadence. In spite of the gaudy ornateness and decadence in the picturesqueness of the Pre-Raphaelites and the Georgian poets, Pound and his followers profoundly cleared the Keatsian picturesque faculty from its gaudiness and decadence.

Innumerable poets and artists readily preferred to follow the path founded for them by Ezra Pound. Amy Lowell was probably the first great American poet who followed Ezra Pound in a very sincere manner. Amy Lowell's efforts in America really
established the foundations of Imagist poetry. The American poets, that followed Amy Lowell and the Imagist Manifesto, created a greater stir than even Pound and his followers in England, as a result of which we have today some giants of Imagist poetry emerging out of America.

In being sincere to the Imagist Manifesto, an Imagist "... uses the smallest possible number of " words, to communicate"... the greatest possible despatch...."  The writer should convey just what he has to convey. He can obtain the necessary clarity through the presentation of his original inspiration. His communication becomes exact and evocative when he uses the smallest number of words weaving into that his complex of ideas and emotions. Both audience and the writer develop a sense of increasingly complicated rapport which, in all probability, gives the necessary exercise of being a poet in directly creating a poem. In reading a good Imagist poem the reader is one with the poet in the act of creating that poem. In spite of all this, clarity is thought to be the utmost necessity of the writer. Simplicity which effects clarity is not easy to understand and adopt. A writer's integrity to communicate is reflected in his being simple and clear.

In this regard we can very well pursue the conscious efforts made by the writers of the period publicizing the 'new poetic' ideal. Edmund Clarence Stedman edited the massive collection of poems *An American Anthology 1787-1900* in 1900.
His collection included poems of Poe, Whitman, Dickinson, Robinson and others. The inclusion of Whitman and Dickinson boosted 'free verse' poetry in America. This poetry was contemporaneous in its form, local in its flavour and it signalled the start of a developing tradition which consequently initiated a poetic warfare. Whitman/Dickinson departed from romantic conventions to revolutionize the traditional antiquated poetic forms. Insofar as the use of 'free verse' is concerned Whitman is the direct forerunner of all the writers in the twentieth century.

In the first decade of the twentieth century modernist poetry was still being written in the traditional metrical verse formulae. The new band of experimental poets had little hope of appearing in the literary magazines like the Century and Atlantic. They could hardly publish their books of poems without bearing the costs themselves as they were against the establishment. The situation gradually changed after 1912. Most of these poets started working in isolation but being not least unaware of one another. Their poems were suddenly getting published and criticized. They now possessed and enjoyed a small but eager audience.

A similar tendency had been in progress in England since the last decade of nineteenth century in the poetry of the poets of Aesthetic movement and more interestingly in that of the reactionists of this poetic movement. The Aesthetes restricted the subject matter of their poetry and indulged in
exploiting the various moods and experiences that were intriguing it. They brought into their work the urban impressions, a moral outlook and thinking, not much hitnerto recorded. The reactionists of the Aesthetic movement, Kipling, Synge, Masefield and Yeats tried to reflect the actual life concretely by broadening the scope of poetry.

Inspired by the precedents in fiction and journalism the new poets resolved to throw off conventions. They began writing on the themes taken from the city life rather than landscape, sexuality rather than romantic love, political corruption rather than patriotism, godlessness rather than religiosity. All these are familiar in prose and fiction but unfamiliar and alien to the poetry of the previous generation.

The new poets were after concrete, economical, exact and colloquial diction. In both the United States and England the actual poetic impulse was to devise an expression which comprised all the subtle aspects of life. The drift of the period was towards the picturization of the actual life through this revolutionary new poetic expression. The vocabulary, syntax and rhythm of the contemporary speech found apt expression through the techniques of this new innovation.

It is worth mentioning here that both American and British poets rebelled in their reaction against the poetic diction in their own manner. They even reacted against each other. In England a group of poets struggled hard to cast off the idiom
of Tennyson, Swinburne, Rossetti and that of the poets of the nineties', the others dropped the Aesthetes, Impressionists and Decadents also. The American poets decided to reject all this and along with this they were all out to purge the Romanticism and Victorianism of their old poetry too. They enjoyed in employing a sprinkling of various languages of the past from the West as well as the East.

The Revolt against the Principle of Continuity

Poetry of the new poets revolted against the principle of continuity. As T.E. Hulme puts,

One of the main achievements of the nineteenth century was the elaboration and universal application of the principle of continuity. The destruction of this concept is, on the contrary, an urgent necessity of the present.8

The changing theme of the twentieth century poetry is, in fact, responsible for the changing form of the poetry. The themes of city, its complicated atmosphere, the sexuality, immorality and perversion of the disillusioned society, the human fraility and feebleness in the corrupted society, the political distortion, and the disbelief in god and spirituality affected the form and structure of the new poetry. In all this, the part played by the contemporary French poets and movements is highly important. The destruction of the continuity was indispensable for the survival of poetry as a supreme faculty of human expression in art. The nineteenth century poetry bearing the principle of discontinuity was an illusion if the modes and processes of the
human mind are properly considered, the new poets argued. Laconic juxtaposition is the characteristic of modern experience, which changes constantly. The intellectuals of our times believe more in the Heracletian flux rather than in a causally confectioned universe. The discontinuous structure of poetry was based on the contemporary psychological theory of the 'stream of consciousness' very deftly dealt with by the fiction writers. The Futurist Marinetti in 1913 advocated the

"...'wireless imagination' with its 'entire freedom of images and analogies expressed by disjointed words and without connecting wires of syntax.... Poetry must be an interrupted sequence of new images.' 9"

A poem is thus, composed of apparently discrete images coexisting as isolates in the space. All the parts are arranged in a way that the poem would not exhibit any transition of thought or connection of eventuality from one part to another, but there would be multiple instant interrelations among the parts of the poem. They will be available for the readers depending upon the quality of insight and property of arranging for oneself a meaningful experience in the otherwise seemingly meaningless presence in the structure of the poem. Every modern poem that follows the Imagist Manifesto proposes to present for the reading mass a sort of nonthetic blue-print of the poem, whose poetic structure would be available only for those who maintain in themselves an architectural structural faculty of imagination. Therefore, an Imagist poem is an essential and rudimental agglomeration of the most necessitous part of the poem in
accordance with the strange logistics of the poet which becomes available for the reader only after objectively contriving and subjectively experiencing almost all the mysteries as felt and imagined by the poet in the moment of creating his poem.

One has to lay due stress here on the importance of the similar developments in painting and music that influenced the twentieth century poetry.\(^{10}\) Music figured itself as an accompaniment to words as it gives the words a vitality which the naked words lack in its absence. The communication, which a poet tries to establish through his words gets extended and intensified through their masculinity and musicality. The music attempts something beyond the verbal language. Pound wrote, "It is not intelligent to ignore the fact, that both in Greece and in Provence the poetry attained its highest rhythmic, and metrical brilliance at times when the arts of verse and music were closely knit together, when each thing done by the poet had some definite musical urge or necessity bound within it".\(^{11}\) During this period Pound was intimately involved with Provencal studies and their poetry bound to music. He collaborated with Walter Morse Rummel in bringing out an edition of troubadour songs. Pound learned the aesthetics of sounds from Arnaut Daniel, who is generally taken to be the greatest of troubadours. And Pound learned from him, clear sounds/opaque sounds, the style of producing echo or antiphony, legato phrasing, stacatto and the effectiveness of rests. Pound's sense of rhythm absorbed from these studies has been called his greatest gift. Pound believed
that rhythm was not something to be imposed on poetry but it is something demanded by poetry itself. Pound and his associates were investing new rhythms in English poetry. Igor Stravinsky was performing the same service for music as he found music not being complete in itself without the effective use of poetry.

More or less the same sort of thing was happening to painting in the twentieth century. The last quarter of nineteenth century was also marked with a revolution in the field of painting. A group of painters including Monet, Renoir, Pissaro, Sisley, Degas, Cezanne and Berthe Morisot, though of differing conceptions fought together against the established custom of the existing schools of the painters. The young painters defied the official salon in Paris and organized an exhibition, painting differently from the accepted and acknowledged patterns and methods, assenting the designation thrust upon them as "impressionist" quite satirically by the journalists (12). The Impressionist painters are under the criminal necessity to avoid the possibility of imitative mechanical re-duplications improvised by the photographers and the block-makers. This is absolutely necessary in order to maintain their originality and inimitability. The manner in which the Impressionists captured the effects of the objects and images on their conscious experience has ultimately provided the basic pattern of Expressionism which ultimately became the death-knell of Aristotelian imitation formula. At the same time painting in
order to survive as a creative art was required to assume upon itself this kind of variation in technique and approach. More or less the same holds good about poetry of the twentieth century. Though the canvases of the painters shocked their contemporaries, their upcoming was in no way iconoclastic as they truly represented the essential theories of predecessors. It is their approach to the objects that made their attempts new.

A Renaissance

'Making new' in poetry meant the abolition of stereotyped forms and particularly ignoring of the old rhyme-schemes. A new verse form replaced the old verse form. The new poetry, in its drift was muscular, fragmented and colloquial. It frowned on the mysticism, didacticism and romanticism. It preferred, to put in the words of C. David Heymann,

... nervous diction accompanied by street cries and furtive night whisperings, table thumpings and drum beats...13

Between 1909 and 1920 this revolution thus had shaken the English poetic scene. This period can be divided into two distinct phases: Ezraism i.e. Pound’s Imagisme from 1909 to 1914 and Amygism i.e., the Imagism of some Imagist Poets who followed Amy Lowell from 1914 to 1920. The new poetic as it has been called was not the creation of any one poet or a particular group of poets despite their extremely close connection with Imagism, the only poetic movement of the twentieth
century which has profoundly altered the course of English poetry. Amy Lowell claimed this revolution as a "renaissance", a rebirth of the spirit of truth and beauty." The movement did not bring anything new but it discovered the old forgotten beauty and finery. It was a re-discovery of the truth forgotten. It sought for the originality and honesty in expression.

Since the very decade of 1890s was influenced by the movements like Symbolism, Impressionism, the Imagist ideas too derived a lot from Symbolist and Impressionist thoughts. It, absorbing the Symbolist and Impressionist ideas, "gradually developed into an anti-Impressionist platform. Imagism imbibed the concept of association of Symbolism but did not agree to the softness and arbitrariness of Symbolism. The Symbolists actually degraded the implication of a word. The word has just been disparaged into a symbol and vice versa. The status of a symbol became just an arbitrary concept. A symbol confined to a word according to the Imagists loses its roots, as it renounces reality. Since "Imagism aimed at genuine and permanent relationship", it went against the Impressionistic world of fancy too. It found not much interest in drawing word-pictures of sheer fancy. The Imagist world was the world of day-to-day reality of human experience.

Imagism: The Grammar School of Modern Poetry

Imagism being the grammar school of modern poetry instructed the poets involved to exercise the basic principles of writing;
poetry. Before the World War I the Imagists had the largest and the most distinct impact among all contemporary groups and specifically on the style of American poets. The Americans reacted strongly and favourably because of Pound's shrewdness and Amy Lowell's organizing capability that promoted the movement to a large extent in America. The Imagist doctrine offered by the Imagist manifestos and other bulletins reached the American poets and public with a greater pace and appeal because of strong American publicity. The contemporary journals and their pertinent readers gave a fillip to this movement in America. The Imagist programme likewise merged with already influential tendencies like the exactness of Impressionist system, an avid interest in and experiment of Chinese and Japanese poetry for their acute suggestiveness and visual imagery in terse forms of Chinese Ideogram and Japanese Haiku and Tanka, Greek religious icons, epigrams and a keenness to establish a subtle relationship among the art of poetry, painting and sculpture.

**T.E. Hulme's Contribution**

The English philosopher T.E. Hulme was the person solely responsible for the formulation of the concepts on which the theories of Imagism were based. Ezra Pound after minutely interpreting F.S. Flint's theories and practice gave it a shape of movement and direction. The American, Amy Lowell gave the movement a wider prospect and perspective.

Hulme was killed in 1917 in the First World War. His *Speculations* containing his numerous essays and writings was
Hulme repudiated the generally acknowledged humanistic belief in the individuality and perfectibility of man. According to him, the absolute standard of the perfectibility of an individual depends on the religious values he attains and acquires. Yet, what should be the exact standard of perfection, is not perfectly clear in itself. The spiritual values could have something to do with the perfection of man but the magnitude of the perfection is considered either arbitrarily or cannot be computed. Hulme says, "I hold the religious conceptions of ultimate values to be right the humanist wrong.... That man is no sense perfect, but a wretched creature who can yet apprehend perfection". Hulme lays sole importance on the religious values of man's perfectibility. For him humanistic notions of romantic attitudes, in no way, yield a man to perfection. A man's purpose of attaining perfection in his life, as has been accepted generally, is conditioned to how he is spiritually uplifted. It is a process of his perfecting himself within himself unlike his apprehending perfection without. But here it can be equally objected that Hulme attacked man's capacity for the attainment of perfectibility considering only anthropocentric humanism. Maritain distinguished the two kinds of humanism —

The first kind ... recognizes that the centre for man is God; it implies the Christian conception of grace and freedom.... The second kind ... believes that man is his own centre of all things. It implies a naturalistic conception of man and freedom.
Hulme's emphasis was on the first kind. He was of the opinion that a gradual purging and consequently attaining a spiritual enlightenment could make a man attain salvation. His perfectibility is nothing but his power to commune with God. He could never accept man as a separate and distinct identity. He is thought to be the part and parcel of the Almighty. His spiritual awakening would bring him the ultimate apprehension of perfection. Any sense of individuality would never allow him to get perfection. His remaining utterly confined to himself would take him away from perfection. The conception of his own freedom from the God and individuality would make him more and more imperfect. So, Hulme's final deduction goes to imply that, since man's feelings of individuality and absolute freedom are the definite facts of his mind, there is no real prospect of perfection in the human set as we find it today.

In the sphere of poetry these theories claim marked influences on the artists. An artist attains his perfection of being a true artist when he succeeds in communicating the thing he has perceived by means of his rendering. He perceives the thing visualized as it is. His vision is unconventional and his communication of the vision is to be done through his punctilious and meticulous designing of the framework of the words. To Hulme, the practical purpose of true communication of the audience and an artist is the 'rule of thumb' for the poet.

A man cannot write without seeing at the same time a visual signification before his eyes. It is this image which precedes the writing and makes it firm.
Thus he thinks that "...each word must be an image seen". The first aspect for both writing and reading a poem is to visualize the object accurately. A poet presents the perceived object after visualization and a reader visualizes or tries to visualize the object as far as practicable, through the design of the poet.

The reader may not share the same emotion as did the poet after the visualization. The reader even may not have the same picture in his perimeter of visualization, as was in that of the poet's. The poet first sees an object then perceiving it visualizes it before writing, and depending upon his perception expresses it with a sense of making a compromise with the thing he perceives. His language of expression is nothing but a kind of compromise with his perceived visualization. A reader cannot know the exact features of the physical object the poet perceived. The communication which the poet tries to attain, remains here as a total enigma. The choice of words made by the poet may not create the exact effect which the poet had in mind while rendering his thoughts and feelings. Apart from this and structure of mind, the strength of visualization, the sense perception of the reader are not likely to be identical with that of the poet. Thus, the reader's imagination stands every chance to differ from the uniqueness of the poet's imagination as it is also unique in itself. But one thing is all the same true that, which Hulme had said about an image. An image should always peep through every word that is used in its making. The
reader, perceiving the image through the written word, visualizes it in his mind. The precise visual image emerged in the reader's imagination or in his imaginative mind will be a reflection of the reader's own experiences quite unlike the poet's. In this case misconception is very much possible. So, the question ultimately occurs: How does the poet succeed in associating a precise word with an object? His communication depends upon his intuition as well as the reader's intuition. This 'dualist metaphysics' Hulme himself derived from Henri Bergson.

The two Bergsonian concepts Hulme borrowed were

...the conception of reality as a flux of interpenetrated elements unseizable by the intellect; the other is the orientation of the mind toward action and the significance of this orientation for the normal habits of operation which the human mind has developed. 21

The external reality itself being a very intricate concept affects the intricacies of human mind. It influences human mind subtly shaking the construct of his mind. A man could gather very little from the external reality he meets. The major part of it remains untenable to him. The problem occurs because of the construction of the human mind, his intellect, and its proper exploitation for the true understanding of the reality. The mind apprehends little and its acting upon this apprehension is even less than that which it apprehends. It is not less important here to understand that though he can
perceive the external reality the perception does not necessarily ensure his total grasp of it. An artist thus exposes very little of the object to the reader that which is exposed to him. So, there remains an acute gap between the thing exposed to the poet and the thing re-exposed by the poet to the reader. The second aspect is the intuition which every man develops within himself as he grows. As the mind develops the capability of the perception develops. The mind then starts its actual functioning. It reacts positively or negatively to the external reality. As the mind grows, it develops within itself certain unique qualities. Its construction is a slow but a steady affair. This affects gradually the perception of the significance of the reality. When his mind and the external reality mutually agree with each other, the significance literally becomes prominent to the artist. Bergson says, that language contributes to the intellect that perceives the reality in the experiment of it. The objects of the external reality never get freed themselves without the help of language. The language not only frees the external reality, but it releases the complex thoughts which have been generated by the external reality. Bergson so thinks that the language which relies upon the striking analogies succeeds in the ultimate communication. He believes that images at least particularly and partially express the complex reality. He thinks,

No image can replace the intuition of duration, but many diverse images, borrowed from different order of things may, by the convergence of their action, direct consciousness to the precise point where there is a certain intuition to be seized.
Images thus are the means to express the inexpressible or to generalize the unique. A poet employs a filigree of images and he weaves an imagery and recreates the reality which his mind has intuitively received and his intellect has meticulously perceived. So, there is a dichotomy within the artist himself between his imbibing the reality and his picking up the words for the images as such to project the nuances of the reality, within the interiority of the poet his feelings develop into diverse images and subsequently those images transform themselves into words. Thus the vast canvas of images effects effectively what his instinct has already perceived and what his intuition wants to project.

Considering Hulme again, we notice, that Hulme's theories, in fact, spoke about the rejection of vague and imprecise expression. He said,

I object to the sloppiness which doesn't consider that a poem is a poem unless it is moaning or whining about something or other...23

Hulme, here, focuses our attention to the poets of his own period that still preferred to write poetry according to the traditional mode. Hulme objected to their practice and disapproved of them for their impractical attitude and their strange manner of discarding the hard and obscure qualities of a poem. He said that the new poetry being rooted in the classical and religious tradition could perfectly aim at reflecting the modern
sensibilities. Human beings, owing to their imperfect, finite and limited powers of apprehension recognize nothing more than what is made known to them through the senses. Yet, he should not lack the inventiveness. Therefore, the poet's sincere attempt should be at expressing only what has been actually experienced and definitely perceived not what his imagination freelances unusually.

Here, it is the poet's responsibility, which again comes to itself through responsibility, that ultimately becomes dependable on the reader. From the reader's point of view what all the poet presents in his images becomes unique in itself; and it is the uniqueness in the perception of the image or in the communication of the same that ultimately convinces the reader about the magnanimity of the poet. Here, the attitude of the reader himself towards the concerned poet also decides the favourable or otherwise reactions created in the mind of the reader. The image itself is a mere compact verbal medium through which the artist and his readers play the game of aesthetic experience. In creating such images the poet executes his faculties in a trust-worthy manner and creates a sort of dependability in him. His should be an attempt at getting a proper language akin to the realities he perceives to affect the reader emotionally and intellectually. This fact made Hulme emphasize the exact technique to be adopted by the poet to bring proper responses in the mind of the reader.

Hulme's plea was to attain precise expression. Precision is
the essential means for affecting the reader favourably. The idea of precision is not only evolved for producing an emotional effect in the reader but also sought for eradicating vagueness and intuitive generalities and artist's own ambiguities from expressions. Hulme's definition of poetry as "a delicate and difficult art† that of evoking an image of fitting the rhythm to the idea," 24 in fact, is the source of the two of the three tenets of the Imagist movement. Poetry is really a difficult art because it comes as a challenging task to the poet from perceiving the reality to using his intellect, to expressing the perceived fact through the words of his own intuition, moulding the expression in the language of diverse images, forming a close association of language with the emotion within and at the end to effect similar emotion in the reader notwithstanding the reader's state and construct of mind. Precisely, this idea effected precision in expression subsequently led to the development of free verse movement. Free verse is the verse that proceeds with the rhythm more intimate to the emotion that a thing effects. Free verse comes as an exact exemplification of rhythm fitting to an idea. It is a sort of union of music and matter. It is a sort of groping music into the matter. This is not to say that matter is musical in itself. But, however, it is capable of creating musical responses in being a thing that seeks communion with the mind of the poet. A poet could evoke or try to evoke similar emotion that a thing has evoked in him, in the reader using free verse more successfully than resorting to conventional metrical
forms. In fact, the emotion when takes the form of a free verse, chooses the exact rhythm intimate to itself. It is not at all a deliberate attempt from the poet's end regarding rhythm. It is something spontaneous. The verbal excellence is attained by him when he sets words to music. In fact poet's musical bent of mind frees his emotions through free verse. The musical movement of the poem moves the reader effectively and emotionally with its substantial rhythm.

A detailed study of Hulme's aesthetics and his experimental poems could certainly make it clear to us how Hulme's role had been in accordance with the philosophy that had been propounded for the origin and subsequent development of new poetic into a movement like Imagism. The discussions of theories of Imagism as well as the practice and experiments of the theories by the Imagists would definitely reveal how Imagism became a diluted version of Hulme's speculations. It emerged as the movement based particularly on the major concepts of poetry Hulme had already dealt with.

The First Imagist Poem

The Imagist poems, however, were being written as early as in 1908. Edward Storer, not a much-known poet of the time, brought out a book towards the end of 1908 or early 1909. His book 'Mirrors of Illusion' had the first poem of three lines length entitled 'Image'.
Forsaken lovers
Burning to chaste white moon,
Upon strange pyres of loneliness and drought.

The word 'forsaken' is not used here as the word 'forgotten'.
It is an archaic import to signify denial and repudiation.
So, there is a suggestion that the lovers refused or denied each other but at the same time their mutual passion for each other did not die. Therefore, they both are 'Burning to chaste white moon'. The grudging reference to chastity of the moon is understandable denoting a keen desire on the part of the lovers to violate the very canon of chastity. The poem presents an impelling image of deserted lovers who are isolated physically but not mentally. The love they have reared against the pacing time is still burning invincibly. Their love is not afraid of anything whatsoever. Is it a momentary separation or a separation for ever? Whatever it is, it is something that is forced upon them by the spatiotemporal circumstances.

Is it the desertion of love itself? At least their hope of the communion was serene and innocent like full moon. It is to be remembered here that the full moon indicates the decaying future of its chastity, as the darkness is awaiting the moment to engulf the brightness. But it is true that the brightness is immortal. The momentary brightness itself is immortal in being a reminiscence. It is immortal because that moment being immortal brought this nature an immortal beauty. So, the birth of love itself is beautiful and undying. Here the poet compares the burning within with the burning without. The fire
of love and the fire of beauty present here a sharp and poignant contrast. The moon seems beautiful because the lovers at heart are beautiful. But the lovers do not know why they are deserted. Whose pyre is it? The structure of the pyre creates fear but it also establishes a divine link. It connects the heaven and the earth. Their loneliness is so acute, their desolation is so biting that it is like a burning pyre. The loneliness as the burning pyre is not in the absolute darkness but it is in the gleam of white chaste moon. Their hope has given way to despair but the despair has the rays of hope. The diverse images of deserted lovers loneliness, drought, the burning pyre, and the chaste white moon create a marvel for the reader. They create a thesis and an antithesis for the reader whereas synthesis itself remains in the intoned suggestion.

T.E. Hulme, a friend of Edward Storer wrote on the back of a hotel bill dated 26 May 1908 another Imagist poem 'Sunset', which remained unpublished in his life time. Hulme became the Honorary Secretary or the Treasurer of the Poet's Club, the Joint Presidents were Henry Simpson and Henry Newbolt. In early 1909, the club printed a pamphlet entitled, 'For Christmas MDCCCCVII', containing two Imagist poems by T.E. Hulme 'Autumn' and 'A City Sunset'.

The Imagist Tenets and Pound

F.S. Flint became Hulme's friend and they founded an unnamed dining club which first met in Soho on 25th March 1909. Among its members were Edward Storer and Francis Tancred. The
dining club meeting soon resulted in the formation of a small society, the "School of Images" in 1909. Ezra Pound joined the Society on April 22, 1909 and it was Pound who for the first time, in the preface to his _Ripostes_ in the autumn 1912 referred to the tenets of the movement as Imagisme.

In the spring of 1912 Pound, Richard Aldington and Hilda Doolittle agreed upon following three principles to be followed for writing poetry new to the conscious fiction-reading mass.

1. Direct treatment of the 'thing' whether subjective or objective.
2. To use absolutely no word that does not contribute to the presentation.
3. As regarding rhythm to compose in the sequence of metronome.

By 1912 Pound had found a name for the kind of verse which Hulme, Flint and Storer had invented and which he and his group decided to pursue. At this juncture a famous circular came from Harriet Monroe in which she proclaimed the founding of _Poetry_ magazine to facilitate poets a chance to be heard in their own place without the limitations imposed by the popular magazine and by an audience primarily interested in poetry as an art. Harriet Monroe played an important role in America, all through, from the beginning to the end of the Imagist Movement. Her _Poetry_ became the chief mouth-piece of
the movement. Being its obvious propounder, she created an outlet for the new band of young revolutionary poets, who declared a fight against establishment, tradition and conventions. Perhaps Harriet Monroe's only aim was to bring out the neo-Americanness of the young American poets, who, in fact, remaining away from their native land were shaking the literary environment of America. Pound was away from his home and proved himself the most creative and active literateur in England. Hilda Doolittle too followed him. Subsequently we see how the gradual publication of the objectives, arguments and experiments of this group attracted the youth of America towards their desperate venture. Here Monroe's Poetry not only allured poets but created a conscious public, an awakened mass of readers interested in artistic developments of poetry.

Meanwhile, Pound, having expounded his views in the bunshops of Kensington and in his rooms at Church Walk, showed exuberant enthusiasm and generosity towards the fellow poets by sending the poems by Aldington and H.D. to Harriet Monroe's Poetry. In the issue of November, 1912 and January 1913 Pound described Aldington and H.D. respectively as Imagistes. Prior to this, in a letter to Harriet Monroe, dated 18th August 1912, he described one of his own poems as "an over-elaborate post-Browning 'Imagist affair'."  

Pound's note to T.E. Hulme's five poems, printed at the end of his Ripostes reveals the first use of the word 'Imagiste'. 
In the prefatory note itself, Pound introduced *Les Imagistes* as the descendants of a "forgotten school of 1909", organised by T.E. Hulme. This is being mentioned here because the March 1913, issue of Poetry printed Pound's injunctions "A Few Don'ts" regarding the new poetic movement he began. They are sometimes misassigned by the critics as The Imagist Manifesto.

A FEW DON'TS

An 'Image' is that which presents an intellectual and emotional complex in an instant of time ...

It is the presentation of such a 'complex' instantaneously which gives that sense of sudden liberation, that sense of freedom from time limits and space limits, that sense of growth which we experience in the presence of the greatest works of art ...

Language

Use no superfluous word, no adjective which does not reveal something ...

Don't imagine that the art of poetry is any simpler than the art of music, or that you can please the expert before you have spent at least as much effort on the art of verse as the average piano teacher spends on the art of music.

Be influenced by as many great artists as you can, but have the decency either to acknowledge the debt, or to try to conceal it ...

Use either no ornament or good ornament.

Rhythm and Rhyme

Let the candidate fill his mind with the finest cadences he can discover preferably in a foreign language, so that the meaning of the words may be less likely to divert his attention from the movement, ...
It is not necessary that a poem should rely on its music but if it does rely on its music that music must be such as will delight the expert...

Don't be 'viewy' .... Don't be descriptive, remember that the painter can describe a landscape much better than you can, and that he has to know a deal more about it....

Don't chop your stuff into separate *iambic*.
Don't make each line stop dead at the end, and then begin every next line with a heave ...

Naturally your rhythmic structure should not destroy the shape of your words, or their meaning...

Don't mess up the perception of one sense by trying to define it in terms of another ....

For Pound Imagism meant that kind of movement of poetry, where a reader notices a speaking painting and a speaking sculpture. The poem is a means to introduce life into a painting and sculpture. Poet should express his emotions as is done by a painter when he paints a scene. Here the visual aspect of the poem is worth noting. The various colour combinations, the true sense of expressing reality with a little creative sensibility unlike a blind imitation of the external reality, as art is always more than reality and nature, are the important points to be remembered by the poet while writing poetry. Simultaneously, the sense of dimensions, the sense of magnitude, the sense of detailed perception of a sculptor should also be kept by him in his mind. Unlike a painting or a sculpture which has the dumb but thought-evoking presence apart from its subtle appeal, poetry should be written as a living painting or a living sculpture. The stress on visual
formula of experience is understandable. It is a fact that a visual phenomenon to be perceivable as a phenomenon itself requires a shared distance between the visualized and the visualizer. A visual image from a very far or a very close distance loses its essential structural quality of being an experience in the visualizer. The Imagist manifesto essentially preaches the precision of an image which automatically demands a measured distance between the object and the reader. The basic effect of the image worth its name comes from this structural manner of designating the distances through suggestion, demonstration and delineation. These distances and nearnesses are really shared by the poets themselves in their act of creating their images. Therefore, just like the well made drama, the Imagist poetry has a profound effect of clarity of experience or what T.S. Eliot characterized as "objective correlative".38

The image thus envisages a fusion of spontaneity, intensity and critical discipline. The 'word = image = emotion' identity must hold good when a poet constructs a poem. But this does not mean that an Imagist poet has to assume a deliberate attempt at making a contact with the reader through his rendition. Any such deliberate attempt spoils the basic necessity of spontaneity through premeditationlessness in art. An Imagist poet acknowledges none. Through the 'word = image = emotion' identity he establishes a direct communication with the reader
the conventional rapport that language ordinarily requires. A poet's faithful devotion to the 'word = image = emotion' identity succeeds in establishing his direct communication with the reader. This identity leads us to the basic objective that an Imagist has to meet—the objective of economy in the poetic expression. The image he considers should not merely correspond to a physical object. The 'thing' must be a complex of emotional and intellectual details. So, the 'word = image' identity takes the form: 'word = image = a complex of intellectual and emotional details'.

The essential character of an art is its complexity. Thus an art must try to be a complex representation of experience. The creation of complexity depends upon the objective and subjective reactions of the artist. Pound believed in the image's object of creating intellectual and emotional complex in the mind of the reader. An Imagist thus works upon an object visualized aiming at attaining those details that, which in an instant of time, effect this complex in the mind of the reader. His perception and pursuit of acquiring complexity must equate with each other. The attainment of this complex depends upon how he unravels the mystery of the object perceived. His probing the genuine mystery of the object makes his expression exact as well as complex. Hulme's view had been, in this regard, only visual. Hulme thought of visual imagery. He did not have any idea of diversity of images. An image could be aural, tactile, gustatory, olfactory, kinetic, static,
kinaesthetic and synaesthetic. Pound emphasizes music, and rhythms to be used along with building up an imagery to attain the subtle effect. His idea of direct treatment of a thing implies here the concentration of mind, a poet requires while dealing any such images. Pound's two-line poem 'In a station of the Metro' illustrates his first principle of direct treatment of a 'thing' in its complexity and concreteness:

The apparition of these faces in a crowd
Petals on a wet black bough.40

The above poem is widely popular amongst the critics and followers of Pound. The poem sharply outlines a scene where light and darkness partly play their roles. The observation comes so distinct through the image that the objective of exactress and preciseness has been fully achieved by the poet. The word 'apparition' binds up clearly the two aspects observation and perception. It immediately switches over to the image of 'petals'. The visualization of the scene creates a similar but an emotional and intellectual complex in the mind of the reader. The whole importance of the above two lines lies in the painter's manner as to how Pound distinguishes the faces in a mob. Usually, unless otherwise concerned or interested we do not bother to distinguish faces in a mob. But Pound has a painter's view of observing the scene at Metro Railway Station. The uniqueness of the poem lies in the manner in which Pound invented a metaphor which in itself speaks for the association of ideas and perceptions, In the manner the people's faces
are likened to 'petals' on a wet black bough is in itself evocatively challenging and mysterious. More mysterious than this is to designate the faces, as 'apparitions'. The word 'apparition' is used in a particular emphasis here to suggest an idea that those faces have a haunting quality in them. Now, the second metaphor of the 'petals on wet black bough' becomes clear. 'Black bough' is maintained in order to operate a variation from the possible different colours in which the petals are sticking on to it. The reference to the wetness again proposes the painter's surprise as to how they are sticking to the bough after so much of rain which might have been there and which could have washed them off the bough. The whole thing is widely woken up about the distinct faces even when they are submerged in a mob, here compared by him to a black bough.

When we come to the second tenet of precision we find that it fortifies the first tenet of direct treatment. How should the direct treatment be done? How has a poet to enter into the object? How has he to make an expression of the object in the question? The poet is not expected to use any superficial word which contributes least to his presentation. The choice of word could very well indicate the concentration of the poet. The very essence of Imagist movement is terseness and clarity of expression. The poet is not expected to be carried away by his sentiments. The sentimental outburst not only affects the realistic treatment but also fails in communicating his experience he has gathered out of viewing the object. The third
tenet of the movement - manifesto indicates the freedom of the poet. The poet is free to choose any form. He can opt for any rhythm he likes but that must have a go with the fact he expresses. A singer has the absolute freedom to choose the rhythm. He has to sing his song in that rhythm only. The problem he faces is the problem of order. He has to observe the speed, stress and the mood of the rhythm. As musical phrases are always in order, cadences of the poem must follow a fixed order. The rhythm here is not deliberately imposed. It is absolutely in accordance with the thoughts and ideas perceived. The poet once determined about the rhythm is expected to maintain that rhythm according to the mood of the poem. As it is not mandatory for every musical phrase to follow a fixed length, similarly, cadences may differ in quantity and in length. But cadences must be arranged so neatly that the order is never violated. A poem must avoid any kind of chaos. The poet should know the proper use of his poetic freedom. He should have a firm hold on the form he has selected. Any kind of monotony would spoil the composition.

Pound cannot accept a poem's isolated existence. But for music a poem is not a poem. Poetry has a lot to do with music, he has advocated: "Let the candidate fill his mind with the finest cadences he can discover..." (not imposed)\textsuperscript{41}. The Imagists insisted not only upon the need for new rhythm and accuracy in expression but also upon their allegiance to the classical tradition. They blended the oriental and occidental
cultures and traditions aiming at describing the contemporary status of man in the society and the society to man. The use of various poetic forms, each of which represents a particular tradition, brought the universal character of the movement. So, apart from the aim of attaining a specific technique the Imagist Movement inclined to reestablish the nature and function of poetry. Its digging up the various languages, indicates this very object of the movement. Imagist movement came to be, truely, a movement of cosmopolitanism. Thus, it has proved its broad-mindedness in assembling diverse cultural heritages, multilingual intricacies, and social diversities, in spite of the fact that it was often charged by some critics that it distorts the local, national traditions of poetry.

Pound has advised his fellow members of the movement to study the poets Sappho, Catullus, Villon, Heins, Gautier and others. He always highlighted the ancients and the antiquated forms. In this respect one thing needs attention. Pound believed that a society in the sense of 'good company' could be found either in Paris, or in London. His plunging headlong London asserts this fact. Very soon, after his arrival at London he established his authority on the modernism and the cosmography of the written word. He recognized the very moment the need for a change. His campaign was to dig up the past to become thoroughly modern. He thought that tautness and compactness could be found only in the classics of the past.
Pound's zest drew away Amy Lowell from America. When she read the Imagist verse in Poetry she said to herself, "Why I, too am Imagiste", and very soon she left her Sevenels for London, eventually to enter Pound's Imagist sphere. Her first visit to London took place in the summer of 1913, and she came to London with a letter from Harriet Monroe introducing herself to Pound. During her stay she spent a "most delightful evening" with Pound which "ended in his taking one of my poems to print in a group of Imagistes in The New Review, and his asking me to send another to the English Review". Pound introduced her to other fellow Imagists and her Imagist training began soon after that. Pound once said to Robert Frost, "When I get through with that girl she'll think she was born in free verse". It is a different matter that he later differed from Amy Lowell by way of designating Imagism as Amygism and left for Vorticism.

The American Role in Imagism

The Imagist movement although originated in London, was a joint English-American venture. Both English and American lands proved to be fertile for this movement. This study is specifically about the American Imagists because it was Ezra Pound, an American shoot who started this movement and found his invincible faithful followers in Americans. Imagist poetry started appearing since long in 1908 but the Imagist movement gathered moss under Pound's leadership. Today for
the critics, Pound means Imagist Movement. Now, Pound, the exponent and a thorough American stationed at London, was the mind and he had a few British fellow Imagists with him too behind this movement, yet the influence and participation was in every way more American than British. It is worth remembering here that the growth and the spread of the movement was due to Harriet Monroe's Chicago based journal *Poetry*, which was the mouthpiece of the movement. Here, the American participation assumed greater significance than the British involvement. The argument here is the magnitude of the contribution that every American Imagist made for the progress of that movement. So, the Imagist movement went a long ahead is not completely a Pound affair. Here it is stressed to examine the experimental involvements of the fellow Imagists, Amy Lowell, Hilda Doolittle and John Gould Fletcher, the American Imagists apart from Ezra Pound, who contributed a lot for the growth and development of the movement. Ezra Pound was there only upto 1914 and subsequently the movement went into the leadership of Amy Lowell and developed remarkably without losing its momentum thereafter also.

It cannot be denied here that Imagist movement being an Anglo-American movement had a tincture of nationalistic ardour. Considering the place and people behind its origin all the same, the movement forged ahead due to more of American contribution than of British. Though the movement was largely developed by Americans it was not worth accepting to belittle Huime's
contribution to this movement who is a Britisher. Moreover, to talk in terms of rigid national properties about Imagism becomes outmoded, particularly in view of the fact that a sort of liberal internationalism is replacing the tightroped nationalism of the earlier centuries in the twentieth century. It is interesting to note that the Eastern studies of Japan and India became central in the poetic strategies of Pound and his fellow Imagists. The origin of the movement and the formulation of its theories were rooted in Hulme. In an article 'This Hulme Business', printed in 1939, Ezra Pound underrated Hulme's contribution to this revolution of new poetic. According to Pound, Ford Madox Ford played the supreme role for this movement. He described Ford Madox Ford as the real man behind the Imagist ideas. According to him he was the man whose ideas mattered in pre-War literary London. It is true, that Ford was superb as an editor. He was really a great editor in finding promising poets. And again, in comparison with Hulme, Ford had a greater literary hold, being a famous literary figure of the time. Apart from this, he played an important role in Pound's development. His coherent statements constituted the nucleus in the animation of this 'new poetic'. But really compared to that of Hulme, and Flint Ford's own statement of calling himself the forefather of the movement is controversial. In his Foreword to the Imagist Anthology (1930) he described Imagism as a by-product of Vorticism, whereas Pound and Wyndham Lewis launched Vorticism.
in the first number of Blast, dated June 20, 1914. The name 'Imagist' dates from the prefatory note of Ripostes published in 1912, and Imagist poems started making appearance since 1908.

F.S. Flint's Evaluation of Imagism and Free Verse

F.S. Flint in his brief history of Imagism printed on May 1, 1915 in Egoist insisted that it was Hulme who led the critical discussions about the need of absolutely accurate presentation and no vertig in and Storer appeared as the main theorizer of 'an image' and its function. His article strongly underestimates his own contribution to the embryonic growth of Imagism. Robert Frost considered Flint as the founder of Imagism. Imagism which owed much to French Symbolism was indebted much to Flint as his command over contemporary French poetry was more than any other English, or American poet of the time. Ezra Pound's knowledge of French poets was not much compared to that of Flint's.

Flint however acknowledged Pound's contribution to Imagism in his tribute to Harold Monro after the latter's death in 1932:

He invented Imagism, and, with Imagism he changed the direction of and gave new life to American poetry ... The 'image' he took from T.E. Hulme's table talk. The 'ism' was suggested to him by the notes on contemporary French poetry which I wrote for Harold Monro's Poetry Review. The collection of 'image' with 'ism' came to Pound after I told him about Fernand Divoire's essay on Strategie Literaire. Pound devised a 'Strategie Literaire'.50
Pound's 'strategie literaire' comprised a quintessential brevity, tautness and compactness, objectivity, down-to-earth realism, and an approximation of classical quantitative metres. He advocated the usability of free verse. Free verse is the perfect medium that sets the emotion as it is. The twentieth century poetry brought extensive practice of this new verse form. Among the twentieth century English and American poets writing 'free verse' were Hulme, Fletcher, Pound, Sandburg Hilda Doolittle, Richard Aldington, D.H. Lawrence and Amy Lowell. Pound learned it from Sandburg and Amy Lowell from Fletcher who got it from Whitman. The journals Poetry and The New Freewomen (subsequently The Egoist) introduced this new verse form to the readers. The very appearance of free verse poems in Poetry aroused a long-ranging interest and controversy as well. Increasing number of poets initiated themselves to this form of writing poetry. The practising poets soon understood that every emotional state being unique in itself has a unique rhythm of its own. They were convinced of the significance of the free verse technique. Free verse is viable to embody every emotion in its exact rhythm. The true articulation of an emotion can never be done exactly following a fixed rhythmic pattern. Fixed rhythmic patterns ruin the individuality of an emotion and makes it artificial to ear. Explained Pound in 1912,

I believe in an 'absolute rhythm', that is, in poetry which corresponds exactly to the emotion to be expressed ... I believe in technique as the test of man's sincerity.... in trampling down every conversation that impedes or obscures ... the precise rendering of the impulse...52
Today, however, people are prone to consider the fact that G.M. Hopkins was the first modern poet to give proper credentials to the 'free verse' formula of expression. Also we have the great forerunner of 'free verse' experimentation in William Blake. But, however, Hopkins and Blake showed their preference to the musical quality of accentual verse formulas which are highly present in the traditional folk songs and nursery rhymes. Even some of the biblical passages fit into this 'free verse' formula, particularly in the sense that the ideas take on a musical linguistic expression. Strictly speaking, the original experimenter of 'free verse', in rivalry to the existing metrical verse patterns, is Walt Whitman of America. The reasons for his experimental innovations are altogether different from the reasons of the moderns in taking up 'free verse' as definitely a superior form of expression in comparison with the traditional metrical formulas of poetry. 'Free Verse' really means the verse formula liberated from the rigid insistence of the traditional metrical contingencies. However, it should not be taken as a freedom asserted against the inherent structural qualities of language itself like rhyme, rhythm, alliteration, onomatopoeia and the like.

The emotional impulse, if tied up into a fixed pattern of rhythm, gets distorted and the smooth rendering of expressions lacks the necessary effect. The rhythm is not a matter of deliberate imposition. It is something spontaneous and this spontaneity is maintained even if the conventional techniques
are discarded. A search for an appropriate technique is the primary duty of the poet and Pound calls it the sincerity on the part of a poet.

Twentieth-century poetry owes 'free verse' technique to Whitman who completely disregarded the conventions of metre, and artificial rhythms. Lawrence has also emphasized the practice of 'free verse' techniques. Defining 'free verse' he says that

...it is or should be, direct utterance from the instant whole man ... the insurgent naked throb of the instant moment ... instantaneous life plasm.53

Free verse records the throbbing of the moment. Pouring his heart out the poet loses himself in the free verse. Apart from Whitman the French poets like Rimbaud, Gustave Kahn, Jules La forge, Jean Moreas, Henri de Regnier and Viele Griffin influenced the Imagists through their own manner of reacting against the strict rules of versifications imposed by French poetic tradition.

The association of Imagism with 'free verse' movement invited intense controversy against the 'new poetic' of vigorous Imagists. Their technique was criticised by traditionalists. Imagists, particularly Amy Lowell fought rigorously on behalf of Imagism and the use of free verse.

The first Imagist anthology *Des Imagistes*54 was published in 1914 consisting of the work of eleven English and American

Emergence of Amy Lowell as the Leader of the Imagist Movement

Intra-group rivalries soon emerged, and adversely affected the movement. Pound wanted to establish himself as the father-figure of the movement. So, a trend towards recognizing individuality of every Imagist raised another kind of controversy regarding the fate of the movement. In the summer of 1914 the descent of Amy Lowell upon London gave the movement a new direction and a new shape. She determined herself to find an exact course of the movement, to weld it into an organized one. She challenged Pound's supremacy and dictatorial attitude. On July 17, 1914, she arranged an Imagist Dinner at Dieu Donnes Restaurant. Her guests were Aldington, Hilda Doolittle, Cournos, John Gould Fletcher, Flint, Ford, Pound and Upward. Agreeing with one another they decided to publish three anthologies. It was also decided that nobody would be named as editors of the anthologies the group was going to publish. Pound purposely avoided his own participation. The three anthologies were produced by Amy Lowell with the name of Some Imagist Poets consecutively in 1915, 1916 and 1917. The contributors were Aldington, Lawrence, Flint, H.S., Fletcher
and Amy Lowell. Amy Lowell had the control over the group's activities. She gave an absolute freedom to her fellow Imagists to create their Imagist work. They acquired every scope for their own development. Their absorption of new techniques created variety in the Imagist verse. They were guided by their own temperaments. Their verse now became free from Ezra Pound's blue pencilling. In this way they attained a maturity through practice. Their diverse interpretations of the Imagist manifesto also gave newness to the Imagist movement. The various experiments of them included diverse contemporary movements. Their individuality was thus maintained even within the limits of propounded Imagist theories.

Ezra Pound was out and out against their strange development in the Imagist sphere. He had severed all his connections with the movement. He complained that the movement in Amy Lowell's leadership had developed into "Amygism" because of her business-like tactics of publicising Imagist ideas rather than her improving her own poetic talents. About this second phase of the movement Pound said in Poetry,

At present its chief defects are sloppiness, lack of cohesion, lack of organic centre in individual poems, rhetoric, a conventional form of language to be found also in classical textbooks, and in some cases a tendency more than slight towards the futurist's cinematrographic fluidity. 57

Somehow Pound felt that in the prolific poetic developments under the leadership of Amy Lowell his own importance was becoming secondary, which position he would never accept. ...
is because of this personal grievance that Pound preferred to
silently dissociate himself from the movement.

Amy Lowell's freeing the Imagist members from the domineer-
ing Pound and her allowing them to be free in their newer
approaches of writing Imagist verse in accordance with the
tenets of Imagism, became the cause of Pound's resentment and
this subsequent bitter remark. Pound was very much perturbed
to see how his own planted movement was taken over by a woman
equally purposeful as he had been and whose dynamic energy
brought it a reputation and a status which Pound had not been
able to achieve during his tenure. In fact, he did not lose
interest in Imagism, Imagist Movement lost interest in him.
Apart from his jealousy and resentment, his dissociation from
Amy Lowell's schemes was due to his short-sighted anticipation
of Imagist losing its identity. He started believing that the
Imagist doctrine of the image being acutely simple, was too
narrow to be worked upon for long. Said he,

I should like the 'Imagism' to retain some
sort of a meaning. It stands, or I should
like it to stand for light clear edges.58

His theory of image and other doctrines came into lime
light through his periodical Blast. He, meanwhile found a
term 'Vorticism' for his theories which Whyndham Lewis was also
expounding quite incoherently. Pound's article on Vorticism
brought out a close link between Imagism and Vorticism. There
he said,
The image is not an idea. It is radiant
node or cluster, it is what I can and must
perforce, call a VORTEX, from which and
into which ideas are continually rushing.59

Earlier he had said that an image is a thing which creates
an instantaneous intellectual and emotional complex in the
reader's mind. Now, he said about the image as a cluster. It
means here that image before creating an instantaneous intel-
lectual and emotional complex must have a complex form of its
own. He was not confined to a single image but he wanted to
create numerous images, at least it must evoke numerous ideas
in the mind of the reader. A particular image should have
different connotations and subsequently affecting the idea of
the poem itself where it is developed. Every newer meaning
would have a newer idea or its newer relevance in the poem. Here
we could guess an admixture of symbol and image. Simultaneously
we note here a movement of an image and its dynamic value. It
is clear from this definition that no idea of an image is com-
plete in itself. It is just a mere part and parcel of a complete
whole, insignificant and significant as well. So, Pound extended
the meaning of an image. It was, further extended when we see
Eliot's cluster of images. Whereas Pound said about cluster
of ideas within an image, Eliot meant cluster of images within
an idea. Pound's presence certainly would have benefited the
movement. Pound did not want to remain confined to a particular
movement. He was after broadening the field of experiment
whereas Amy Lowell wanted to experiment intensively within the
particular horizon. This disposition of Pound we note when we see him making a remark to Glenn Hughes epitomizing his relationship with Imagism. He says,

Imagism was a point on the curve of my development. Some people remained at that point, I moved on.60

Pound’s argument here is presumptuous and, to some extent, autocratic with all the importance of Pound for the Imagist movement, it is not possible to check oneself from thinking that the innumerable arguments that he gave in favour of his dissociating himself from Imagist movement are not at all in keeping with stern constancy which was an essential requisite of a leader. On the nearest apprehension, that Amy Lowell was making a greater successful go-through than himself, Pound became disturbed in himself; and all his later innovative moves are the products of such disturbance; and they are not of any real sap and intensity worth their name. Amy Lowell would in no way consider herself inferior to Pound though she owed her roots of involving with the Imagist movement to Pound. She says,

The name is his, the idea was widespread, but changing over the whole public attitude from derision to consideration came from my work.61

Amy Lowell tried to dig up the roots of the movement the source of Pound’s initiating the movement itself. According to her Pound did not find out anything absolutely new but he just did.
the job of a baiter. He exploited the trend and the atmosphere. His keen intellect assimilated the widespread ideas and gave them a shape of a movement.

Ezra Pound showed the greatest talent among the Imagists in recreating the original atmosphere and mental climate of past civilization into an aesthetic relationship with the age of his own. He revoked the spirit of the past through adopting their keen interest in writing poetry of rhythm befitting their ideas. His was not the sheer evolution of the ancient metrical techniques. Nor was he after ornamentation of modern poetry. For example, he caught first the intrinsic nature of Chinese poetry and without losing the quality of the poetry and its present day viability in the process he tried to direct the attention of poets and the readers of their works to understand and absorb the real appeal and intensity.

Symbolism and Imagism

John Gould Fletcher, to be considered with a greater concentration in the later chapters in this study, claimed to have directed Pound to certain tender qualities of the French Symbolist poetry. Fletcher, before entering the Imagist movement, due to his keen interest in French Poetry, was attempting a kind of synthesis of the elements found in music, painting and poetry from his French models Debussy, Gauguin and Mallarme. Hulme claimed to have influenced Pound encouraging him to study the 'Free Verse' of French Symbolists Baudelaire, Rimbaud and
Verlaine. In fact, Hulme was himself influenced by Arthur Symons's *The Symbolist Movement in Literature* published in 1899.

Pound on his own had discovered the ancient Provencal form. Provencal poetry, practised by the troubadours and their musical accomplishments reached its height from the end of eleventh century to the last decade of thirteenth century. Provencal poetry was based on Hispano-Moresque poetry and music, the May festivals, the songs of the golliards. To change the face of twentieth century poetry, Pound went to formulate a theory of modernization in poetry based on the Provencal sounds and forms. To evolve a modernist technique in poetry he indulged in absorbing Mallarme's concept of verbal music of poetry. He sought for the closer alliance between the two arts, music and poetry, even though he originally considered painting and sculpturing as the proper inspiring forces of his poetry. One of the original aims of the Imagism was "To compose in the sequence of the musical phrase." French poets were sponsored in both English and American journals during the first decade of Imagism. And numerous critics of the time agreed with Richard Aldington's remark, that "French Poetry is the foremost in our age for fertility, originality and general poetic charm."

It is an interesting point to mention here that French poetic development of nineteenth century, particularly symbolisme as such had very little to do with the Imagism. It, in
fact, was opposed to that. In the forthcoming chapters we would try to show that the poets of Imagism were influenced by them. However, it is also a well-known fact that Symbolism influenced American poets widely and specifically the Imagist poets at their early phase of the movement. Whether the symbolist theories motivated Imagists to form and follow a different outlook or they effected the formulation of their theories is a quite controversial question to answer. Studying the work of the poets separately on the basis of the Imagist tenets we can evaluate the impact of Symbolism on their own writings. In spite of differences, French Symbolisme was in no way taken to be a negligible factor in the formation of modernistic trend in American poetry of the twentieth century.

Since the subconscious strata of the mind usually is the source of both symbol and image there was a lot for Imagists to learn from the Symbolist method of presenting the image with its close or juxtaposed images in train, rather than for an exclusively decorative or functional purpose. Both Imagism and Symbolism as movements were largely opposed to the idea of artist's remaining a true servant of the discipline. For the exponents of both the movements artist is more significantly liberal than the discipline itself. Artist is the member of a community so, it is he who has to be of some use to his community. The earlier phase of the Imagism was influenced by French Symbolism to attain newer techniques of presentation, but as Imagism expanded, the Imagism and Symbolism came closer.
Pound's imbuing the French Symbolic art consequently guided the attitude of the poets that involved in the Imagist movement. Pound learned the conversational expression of poetry from French Symbolism, from the poetry of Laforgue and Corbiere. His inclination to Symbolism did not make him ignore Parnassians. He learned and mastered their technical craftsmanship too.

Pound's Own Influences

The earliest influences of Pound were those of Keats, Browning, Swinburne and the Pre-Raphaelites, Dowson, Symons and Yeats. Identical aesthetic temperament of Pound and his fellow Imagists initiated their coming closer to one another. Pound himself has acknowledged his indebtedness to Rossetti in the introduction to his translations of Cavalcanti.

Much of his early work reveals important connections to Pre-Raphaelite art. Pound too speaks in the same tongue in which Symons identifies the source of his poems:

"The moods of men .... There I find my subject, there the region over which art rules; and whatever has once been a mood of mine .... I claim the right to render, if I can in verse."

Pound implied here the realistic articulation of the events he experienced or was influenced by them. Poetry is not an artificial framework, it is as natural as the mood of an individual. The inspiration he gathers from the common mass and so the articulation is made also in the common colloquial tongue.
This inspiration is more intense and more intimate than his public. Here he reflected the Decadent theorists, An art is vital only so long as it is interpretative, so long that is as it manifests that which the artist perceives ... constantly he must distinguish between shades and degrees of the ineffable. 72

According to him, an artist succeeds in his creation of art when he succeeds in presenting it for infinite interpretations. He just differs from the reader in his individual, distinct manner of perception and his subsequent manner of presentation that which yields him a perfect manifestation of what he perceives. It is the meticulous and the keen drawing of the picture, he perceives and absorbs into words suggesting its every shade.

Pound's knowledge of the cadences of Provençal and medieval Italian Poetry was skilfully used in his Personae and Exultations. Keats's zest of clarity and intensity, Browning's dramatization in colloquial idiom taught him the technique of Imagism. Browning's dramatic monologues expedited his urge of a convincing display through speaking voice, suppressing his own personality. Pound acquired the knowledge of discipline and control, to be maintained, and he used the language fitting the event he wanted to convey. Symbolist poetry effected his power of suggestions and associations of sensibility. Anglo-Saxon poetry initiated him to experiment with four-stress alliterative stanza form. His studies of Laforgue, Corbiere and other French poets added a new pungency to his tone. The work of
Remy de Gourmont, Flaubert, Tailhade, de Regnier, and Gaullier taught him concentration. While translating from Guido Cavalcanti, the medieval Italian poet, he made an access to their form, technique and their use of language. His practice in Chinese poetry enabled him to compress more thoughts and feelings into less number of words in his poetic canvas of word-picture. His experiment with Japanese tanka and hokku with their fixed number of syllables gave him the idea of exactness. All these he imbibed before his embarking on the Imagist venture. So, we can very well anticipate his influence on his fellow Imagists, apart from their individual and more personal interests and experiences, as well as their colouring of his influences through their own interpretations.

Pound's own influence can be discerned in his own work, published before the launch of his Imagist movement. His Personae, Lustra and Exultations, all reflect his gradual adsorption of various techniques, style, language, suggestions, imagery, tone and music. Ezra Pound is thus mainly responsible for the influences of Imagist movement conferred upon the poetry of the twentieth century.

His innovations, initiated the twentieth century poets to the elemental contemporary and ancient foreign languages and literatures and devise a new poetic framework to write poems of subtle reflections.
Amy Lowell's Role in Imagism

Amy Lowell's direct confrontation with Pound's supremacy as a leader of the movement, however, unpalatable it might be for Pound himself, has its own importance in stating that in diverting 'public attitude from derision to consideration'. It is this kind of attitudinal charge that finally led to the glorious American heritage of Imagism. In a way, Amy Lowell's aim is highly commendable, even though, Pound condemned her for trying to become more popular rather than being self-contained. Today, it is a matter of importance to note that Amy Lowell's leadership and choice finally became significant and important in giving a continuance and breath of existence to the whole Imagist movement, which, otherwise, would have died a natural death on the day on which Pound moved on to Vorticism. Amy Lowell's efforts, in driving the whole movement from 'derision to consideration', are really a commendable act of a pioneer, even today, after a comparative veining of popular interest in considering the Imagist formula seriously; there is a definite poetic vitality in the American Imagists like Amy Lowell, Hilda Doolittle and John Gould Fletcher, who continued in the movement itself in their own manner. Today, if the Imagist movement holds a place of great importance in the literary annals of Europe and America, it is certainly because of the glorious contributions of the above writers. Also, it is interesting to note that the movement was sincerely continued in America after it had fallen into the confused states of arguments in England after the infighting between Amy Lowell and Ezra Pound.
Here, we want to go against the general remark of the critics, who say that Imagism died after Ezra Pound's exit from the movement, echoing in the tune of Pound himself, without making any comprehensive and exhaustive study of the individual poets and their works after the 'Poundian Phase' of the movement. They have ignored the similar and even more remarkable experiments of the American Imagists after Pound's departure from the 'Imagist' scene. In fact, Pound's disappearance from the movement gave a sort of poetic-creative liberty to the Imagists. Under Amy Lowell's leadership the aims and objects of Imagism were reconsidered and thought upon and were enunciated in the unsigned preface to the 1915 anthology of Some Imagist Poets. The preface, almost written by Richard Aldington like Pound's injunctions of 1913, is now taken as the real Imagist Manifesto:

1. To use the language of common speech, but to employ always the exact word, not the nearly exact, nor the merely decorative word.

2. To create new rhythms — as the expressions of new modes — and not to copy old rhythms which merely echo old moods. We do not insist on "free verse" as the only method of writing poetry ... We believe that individuality of the poet may often be better expressed in free verse than in conventional forms. In poetry a new cadence means a new idea.

3. To allow absolute freedom in the choice of subject...

4. To present an image. We are not a school of painters, but we believe that poetry should render particulars exactly, and not deal in
vague generalization, however magnificent and sonorous. It is for this reason that we oppose the cosmic poet, who seems to shirk the real difficulties of art.

5. To produce poetry that is hard and clear, never blurred nor indefinite.

6. Finally, most of us believe that concentration is the very essence of poetry.74

Amy Lowell wanted to ease the confusion and the subsequent uproar of the critics against the movement. Her simplification of the Pound's formulated tenets gave a boost to the publicity of the movement. She included the colloquial language of expression in her manifesto. Her Keatsian influence, perhaps, intensified a sort of romantic inclination, in the sense, that there is a definite scope for imaginative adventurism and perceptual joy of experiencing a sense of wonder in the artifacts of images. Pound is a classicist and he backed the idea of leaning upon the classical poets like Sappho and others. If the Imagist movement could be opened to the Keatsian manner of experiencing the exquisite or ecstasy, it is simply because of Amy Lowell's liberal leadership. Moreover, in Pound's manifesto, there is no great place for passionate, instinctive excesses of experience. Whatever passion we find in him, is more or less technically concerned with the part played by music in the language of composition. In considering human instincts and the sense perceptual properties of man, as the essential passion-makers in the poetic compactness, the American Imagists made a great advance; and this is independent of Pound's rigorous classical
doctrine. All these original formulations, and the later revisions and advancements can be attributed to the same old formula, of movement's starting in classical formulas and seeking revisions and reformation through romantic innovations. Therefore, the short period of Imagist movement in English poetry can be divided into two distinct periods, two distinct phases as such: the classical and the Romantic. But, however, the poets themselves, either in America or in England, did not like to give the colour of 'Classicism versus Romanticism.' Human experience itself, in all its formidable and wide formulas, became the chief support of poetic aspirations of creativity, and to that extent, the American imagists rightly maintained the uniform poetic ethics of Imagistically evaluating human experience, in all its synthetic forms. Thesis and antithesis of Hegelian propositions are no more worth the cause of floating controversies in favour or against a particular movement. Human experience itself is a synthesized product of innumerable forces prevailing on the mind of the artist in the moment of creative experience and expression. Without much bothering about how an image has to be reconstructed poetically, the American Imagists particularly devoted their creative faculties to substantiating their conceptual as well as perceptual experiences, through the medium of the poetic images they reconstructed in their minds. Today, the Imagist movement, is quite objectively apart as a certain historically phased movement in poetry. We are in a position, to evaluate clearly the significance of the whole
movement, from an objective stance. Without taking into clear consideration the magnificent efforts of Amy Lowell, Hilda Doolittle, and John Gould Fletcher, there is no possibility to make a modest evaluation of Imagism itself, as a clear poetic movement at all. The above three poets, while launching their poetic faculties, remained sincere to the conscious call of the movement as given by the pioneers. But, at the same time, they significantly provided a sort of independent identity and individual place of importance for their type of Imagism. By going distinctly different and variant ways of approaching the movement itself, they created different methods of poetic creation, which ultimately remained faithful to the essential manifesto, but which, however, varied in being the poetic creations of different innovative minds with different purposes in falling into the movement. In fact, all the above three had different depth-analytical reasons and causes, for identifying themselves as Imagists. While Hilda Doolittle has a classical intention, Fletcher preferred musical philosophy and Amy Lowell stood for romantic excesses.

One of the most prominent features of the American Imagist poets concerned with the great prominence they had brought in the use of colloquial language. This colloquialism should not be mistaken as the Wordsworthian bias for the language of the rustics in their day-to-day affairs. The colloquialism of the American Imagists chiefly concerns itself with the day-to-day communicational ordinariness of language in its innumerable
parallels that exist in the context of the modern urban man. They take into consideration the pertinent idiom of the loafers to barracks and pseudo rhetoric of the politicians and the social trend-benders, through marketyard, drawingroom and kitchenroom conversations. In the poetical use of such conversational variations, there is that instant advantage of effecting a sort of intimate familiarity in the processes of expression to the reader's ready repose.

A poet, adopting a colloquial tongue, would certainly have a better import and he would necessarily beat a safer side, excluding inversions and poetic jargons. It does not mean that common speech shows the originality of experience in its pristine grace. It is something natural and spontaneous of poet's expression. In this regard, too, poet should find out the exact word to convey exactly, what he wants to convey. Of course, his exactness of expression depends upon the content of the poetic expression and experience. As it is very difficult to express a lofty idea in a simple language, similarly, a simple and trivial aspect needs a lot of hard work to acquire a proper expression through poet's pen. The poet's mind itself is a complex structure. It always grabs at modern subjects, modern habits and novelty. Naturally, he wants to clothe his expressions and ideas in a novel rhythm, tuned to his own existence and experience. Amy Lowell, apart from free verse, brought a new mode of expression to her fellow Imagists a new form of polyphonic prose. She initiated the practice of writing Imagist poems in polyphonic
prose, which, by way of remaining in the shape of a printed prose, has a poetic value, where, words leap up like the tunes of diverse instruments of an orchestra, effecting a harmony within themselves. As every instrument performs its role keeping up its individuality without distorting the harmony, every word, being exact, rhythmic, maintaining its appeal, should aim at an internal harmony of theme, rhythm and expression. This brings us to the third tenet of the Imagist method of writing poetry. This third tenet provides absolute freedom for an Imagist regarding his choice of subject. He has the wide world to ponder over and wander into. He can dig up the past with an eye to its present significance, and its contemporaneous usability. A poet could be an Imagist, no matter, he is excited or his creative faculty is influenced by old, new, actual, literary, or anything whatsoever. Actually, Imagism refers to the manner of presentation to not the matter of presentation. It asks the poet to follow a particular kind of technique of presentation not a particular kind of matter of presentation. This is what the fourth tenet says.

The fourth tenet says about clear presentation of whatever the poet wishes to convey. Clarity is not what author perceives, but it is what the reader needs to understand a poem while reading. It depends upon the rendering of the particulars of an image. Any kind of vagueness in rendering the Image ruins the clarity. The vividness in the presentation of an Image is, actually, associated with the fifth tenet of Imagist manifesto, which says about acquiring necessary concreteness and hardness
in the expression. A poem must have a concrete structure. The concreteness of structure also refers to the totality of experience, in its origin, growth and consummation conceived in concrete image-making. Any indefinite expression may blur the image. The last tenet talks about the poet’s concentrating on the aspect, he has presumed to deal with. This means, he is thought to go deeper into the subject. The depth-complexity refers to the intensity of experience which the poet can measure exclusively in a subjective manner, by way of arriving at his own unique assessments and apprehension. Particularly they do not have a direct reference to the objective spatio-temporal methods of mensurative character. Precisely, the poet attributes the depth-analytic methods of measuring his experience to its variety of perception. Therefore an intense expressionistic technique is to be adopted, to obtain a greater appeal. It also says about the poet’s acute sincerity in the presentation of the thing, that has excited his creative faculty.

The 1916 volume of Some Imagist Poets had the unsigned preface, largely, a work by Amy Lowell. It tried to establish Imagism as the literary counterpart of a European revolution in music and painting, exemplified in the work of Debussy, Stravinsky, Gauguin, and Matisse. In the preface, Amy Lowell stressed the importance of rhythm and cadence in poetry and its consequent influence on the reader, as it affects him aurally. Hulme's insistence, as we have noted earlier, was on sculpturing poetry, rather than melodizing it. Fletcher's preface to his volume of
poems, *Irradiations*, reveals the analogies between music and poetry. F.S. Flint, another Imagist, experimented unrhymed cadences in his poems. The second phase of Imagism put a greater emphasis on music in poetry than on painting or sculpture which Pound and Hulme had stressed earlier.

Amy Lowell had already determined to publish only three anthologies. So, after the 1917 anthology of *Some Imagist Poets*, she got contented and felt that these little books would prove the nucleus of the school. She liberated everybody to practise themselves for the amplification of the movement through their own published work.

Unlike the English Georgians and the American regionalists, the Imagists had some definite aims and objectives and a sound plan and programme to raise the general standards of poetry. This, along with their deliberate efforts of throwing off the poetic conventions of their immediate predecessors, in fact, marked the beginning of Modern poetry.

**The Abrupt Closure of the Imagist Movement**

Imagism ceased to be an organized movement after 1918. Lawrence, Pound, William Carlos Williams, everyone pursued their own poetic ways. Joyce won an international acclaim as a novelist. Only H.D. alone, continued to write her exquisite poems in the Imagist manner, until her growing absorption in Egyptian and Christian mysticism, that led her to abandon the Imagist mode
of speech. F.S. Flint too ended his poetic career after 1920. The failure of Imagism as a movement occurred due to too many restrictions imposed upon the poets and their scope of poetry. The movement virtually broke up with the end of World War I. But, however, the last Imagist Anthology was published in 1930.

Later, the movement fizzled out, without any further devotees following the line. It is just possible that the economic slump of the 30s in America had put the final shattering blow on the fate of the Imagist movement. At the same time, the Symbolist movement which was more or less parallel and coalesced with the Imagist movement also gave way to stark real critical appraisals of the social values through novels and other prose writings. The Imagist movement in order to breathe further life after 30s required a leisurely poetic class in pursuing the same; and the abnormal economic crisis in the whole continent could not provide a place for such leisurely class of poets who could conform their thoughts and experiences to the little lovely images.

The followers and experimenters of Imagism yielded a corrective to sentimentalism and abstraction of the contemporary poetry through their insistence upon sophisticated techniques. The poets, like Marianne Moore, Archibald Macleish, Herbert Read, D.H. Lawrence, T.S. Eliot and many others, owed a lot to this movement. Their insistence on practising free verse for "fitting the rhythm to idea" promoted a better understanding of the
organic rhythm of a poem. The introduction and adaptation of
metrical forms and techniques, taken from a diversity of
original foreign literatures of ancient China and Japan,
classical Greece and Rome, medieval Italy, the Provence of
the Troubadours and nineteenth century France, was their most
remarkable contribution to the period. If we make a categorical
survey of the latter poems of T.S. Eliot and others, we find
that their original enthusiasm for the Imagist manner of writ­ing poetry gave way to a sort of idealistic manner of dis­coursing through rhetoric.
FOOTNOTES


2. Ibid.


6. Ibid., p.166.


8. Quoted in Perkins, p.308.

9. Ibid., p.308.

10. Ibid., p.329.


16 Ibid.


18 Ibid.


20 Ibid., p.79.


22 Ibid., p.55.

23 Sergeant, p.90.

24 Ibid., p.91.


28 Ibid.

29 Ibid.
30 Sergeant, p.91.
32 Quoted in Perkins, p.293.
33 Literary Essays of Ezra Pound, p.4.
35 See Literary Essays, p.4.
36 Quoted in Coffman, pp.4-5.
37 Literary Essays, pp.4-8.
39 Literary Essays, p.4.
41 Bracketed mine.
42 Quoted in Perkins, 321.
43 See Perkins, p.321.
44 Quoted in Coffman, p.16.
45 Ibid.
46 Quoted in Press, p.31.
47 Ibid., p.32.
48 Ibid., p.31.
49 Ibid., p.31.
50 Ibid., p.34.
51 Sergeant, p.93.
52 Quoted in Perkins, pp.311-312.
53 Ibid., p.313.
55 Press, p.33.
57 Quoted in Hoffman, p.169.
58 Paige, p.78.
Ezra Pound wrote this in his letter to Amy Lowell on August 1, 1914.
61 Quoted in Coffman, p.38.
62 See Sergeant, p.94.
63 Sergeant, p.94.
64 See Heymann, p.95.
Also see Perkins, pp.311-313.
65 Heymann, p.189.
67 Quoted in Sergeant, p.95.

69 See Sergeant, p.95.


72 Ibid., p.40.

73 See Press, p.34.

74 Quoted in Sergeant, p.92.

75 See Press, p.35.

76 Ibid.

77 Quoted in Sergeant, p.93.