Now that we have completed the study of thought and imagery in the poetry of Cecil Day Lewis, we are, I think, in a position to arrive at certain valid conclusions regarding the nature of relationship between thought and imagery in poetry in general as well as in the poetry of Day Lewis in particular. First, let us examine what light our study sheds upon thought and imagery in Day Lewis's poetry.

In Chapter II we have studied the sources of thought and imagery in the poetry of Day Lewis and found that his poetry is based on his experiences and that most of his images and ideas can be traced to his experience. The objects and sights he has seen (the swans in the lake, the clearing of the spring in the paddock, the scene of the church and the knoll watched from the train etc.), the sounds he has heard (the humming pole, the cornet tune, the railway noises from Paddington etc.), the unique physical experiences he has had (the gramaphone music he heard in ecstasy, the periodical black moods which depressed him etc.), the psychological traits peculiar to him (looking into the mirrors in search of identity, looking forward into the
future with eager anticipation etc.), the psychological associations with which he recollects friends and incidents (the 'tow-haired poet', the 'hawk-faced man', 'gritty virginity' etc. about friends and 'the sunny rock garden', 'the shell' etc. about states of life), the characteristics peculiar to him (quick reaction to injustice, taking things too much to heart etc.), the conversations that have influenced him (his father's comments about expediency, Rex Warner's quotations from philosophers etc.), the philosophers that puzzled him (the propositions of Plato, Aristotle, Hume, Berkeley, Spinoza, Kant etc.) are all at the root of the images and ideas in his poetry. This knowledge of facts obtained in the Second Chapter tells of two things: (1) Day Lewis makes poetry out of his life, and (2) his images reveal his personality.

In Chapter III we have examined the ideas of Day Lewis about the poetic process (image-making), the aim of poetry, the transitions in poetic self and the process of how human emotions are transformed into poetic emotions. Day Lewis believes, according to our study, that the process of image-making is both an unconscious and a conscious process. The poet perceives certain
objects and those objects 'become attached' to him; after sometime it is the poet who 'becomes attached' to them. The objects with which the poet is associated lie 'deep buried' in his heart enjoying 'the protective sleep of heart'. They are like seeds planted; they are like the child ready to be born, but awaiting the opportune time. The process of image-making, in the poetry of Day Lewis, is associated with the images of the seed, germination and parturition. The poet is the farmer, who is used to 'the silence of things growing', awaiting the proper time to reap his harvest. When the poet gets into the mood of composing a poem, he 'dives' within 'angling' for 'fishes'. He catches many fishes (images), but all fishes do not suit his purpose. He selects some and leaves the rest of the fishes back into the sea of his subconsciousness.

The nature of image-making, as expressed through the figurative language of the images of the seed, germination, harvest, angling, fishing, etc., tells us of three stages of the process, namely, the identification of the poet with the objects which 'appeal to his senses', unconscious imagination, and conscious selection. The process of image-making, according to the ideas expressed
by Day Lewis in his poetry, thus, is both an unconscious
and a conscious process. Day Lewis's ideas about the
process of image-making, it is to be noted, gain a
greater dimension when they are expressed through
images. The images of the seed, parturition, germination,
angling, fishes, voyage etc., tell us more than what
his critical works tell us, because they bring out the
essential nature of the process as conceived by the
poetic mind.

We also learn from the study conducted in
Chapter III that for Day Lewis poetry is a means to
catch a 'gestalt' from the flux of life. In the complex
world of feelings, nothing is constant, as it is a
world of continual change. The poet, who labours in
the field of feelings, tries to 'compel one grain of one
vanishing moment to deliver its golden ghost'. He wants
to break the shell of illusion by peeling the objects off
their habitual associations and perceiving their true
nature by viewing things _sub specie aeternitatis_, i.e.,
by viewing things in their eternal order. The image in
poetry is Perseus's shield for the poet, in which he
reflects the world of things for the 'sword-thrust
of his imagination'. The idea that image is the means
for the poet in his search for truth and the knowledge of relationships is expressed mainly through the image of the shield.

An interesting fact observed in Chapter III while studying the transitions in the poetic self as found in the poetry of Day Lewis is the principle that governs the recurrence or the disappearance of some images in his poetry. Imagery is dependent on thought in the sense that when there is a change in the attitude of the poet's thinking, the images employed to express the changed ideas also undergo change. Day Lewis, in his early days, thought that poetry was made out of the mind-stuff, and that the poet should not be involved in life; but he later came to the conclusion that a poet 'should be involved in the main stream of life'. From the viewpoint of the latter of the two attitudes, the poet of the former kind is 'a village idiot'. The poet of the latter kind is a 'kestrel' or a 'hawk'. The image of the village idiot reveals one phase of the poetic career of Day Lewis; the images of the hawk and the kestrel another. Similarly, the image of the swan represents the poet who is disappointed with his ideology because of its failure from the practical view-point,
and the images of voyage, diving and angling represent the poet who wants to seek within rather than without for his poetic themes. The important point is that all these images do not appear in the poems together; each image or each group of images appears consistently only in one group of poems written in one particular period of the poet's life.

We have also examined in Chapter III, how the images, which are drawn from his life, are transformed into poetic images by Day Lewis and how they are related to life. We have found that the personal images are 'generalised' in his poems. What is originally a personal experience of the poet, say the experience of watching the cleared spring in the paddock, is employed by the poet as an image by the poet to think out the relationship between that image and life. That is to say, the image serves as a basis for the poet to clarify his experience and to think about it. For instance, most of the personal images drawn from Day Lewis's childhood are employed by him to arrive at certain conclusions regarding childhood in general. Thus, the image is taken as a means to explore the nature of the particular state of life which it represents, and
that exploration generates an element of thought in Day Lewis's poetry.

According to Day Lewis, a poet's ideas, affecting him as a man, "will inevitably come into communion with his poetical function and to some extent affect his poetry". Our study of thought in Day Lewis's poetry bears out this view. In Chapter IV we have studied the relationship between the social ideas and imagery in Day Lewis's poetry. This study necessitated a complete reconstruction of Day Lewis's social thinking.

During the thirties Day Lewis felt that he should join the revolution for life's sake and change the world for the better. He decided to "Let Nestor die and Patrocles live". His friends, as his Transitional Poem reveals, helped him in making the decision. Between the 'walled garden' (the middle-class way of life) and the fight for resurrection he chose the latter. But the choice was not easily made. There was a tremendous conflict raging in him for several years — the conflict between the 'old faiths which made men commit many crimes and injustices against the human
being while considering the human being being as one with inviolable sanctity and the new faiths which questioned the inviolability of that sanctity while trying to redress the former injustices. Trivial incidents such as the conversations between parsons, even at tennis parties, about pensions, stipends or the shortcomings of their colleagues who were absent, made Day Lewis question the sanctity of the holy order. The result was that he allowed Nestor to die to yield place to Patrocles. This conflict, whether to live comfortably in the 'walled garden' or to fight wholeheartedly for 'resurrection', was resolved when he declared that he was 'well out of Eden'.

In his poetry Lewis expresses views very clearly about what he thinks are the impediments to social progress. One impediment to social progress, as he felt during the days of commitment, was personal love. 'Love', which is physical, separates the lovers from society and, therefore, love is a 'tower' and an 'island'. The lovers may feel happy, but they cannot participate fully in the fight for resurrection as they do not know 'what contagion has outworn' mankind. Therefore, love should not be given undue importance; it should rather
be tolerated than welcomed. It should be a part of man's life, but beyond that it should have no more importance. The love for an individual should be developed into the love for mankind. It is not only men but women also who should realise the importance of reconstruction. Consequently, women of the showy type, who are affected in attitudes and manners, have no place in the ideal world of Day Lewis. Since the ideal world is a 'separate country', women should learn to live in a different manner. The man of the ideal world is prepared to 'pay respects but no tributes' to woman. Man is no longer bound by the 'limiting matrix'. The fashionable women with the 'missions' 'fashions' and 'synthetic passions', who are 'weedy, greedy, unsatisfied, unsexed' have no place in the ideal world because the ideal world is a world of the real citizens and not an abode of the artificial.

Lewis's hatred of the present-day corrupt world is based on his love for an ideal world, a world of love and justice and work. There are, according to him, many enemies to social progress. 'The middle men of god', 'the newspaper', 'the politician', 'the irresponsible poet', and the 'fashionable lady' are
some of the enemies, according to Day Lewis, that make 'wholehearted' attempt at reconstruction difficult, if not impossible. Towns and cities, which ought to be centres of civilization and culture, are now artificial, desolated and forbidding because there is no life in them. In brief, 'towns are choked with desperate men'. The real leaders have been either banished; or they left of their own accord; in any case they are now 'exiles'.

Day Lewis's ideas about the ideal man and the ideal world are not vague. The ideal man of Day Lewis is one who knows work, who does work, who is prepared to work. He is 'rooted yet unconfined'; he believes that he has his part to play in the process of reconstruction. He does not merely criticise or condemn the rotten civilization; he does his best to reconstruct it. He wants to 'set up house' again; he wants for himself and the whole humanity, 'the chance to be men'. He knows that "We shall expect no birth-hour without blood nor fire without recoil". The ideal man is prepared to sacrifice, even life if need be, to make 'life' possible on earth. He knows that the earth 'has grain to grow' and that the 'clouds stand not in day dream'. The most important quality in the ideal man is his awareness of
the beauty and the value of labour, or the aesthetics of labour. The ideal man is one who possesses the 'historical eye'; he is capable of seeing the 'ploughland curve as a graph of history'. He is always conscious of the 'unregarded sweat that has made' the earth 'fertile'. He has pity in him for these men who had no other choice but to work like slaves to make the rich richer. Day Lewis has a clear-eyed vision of the ideal world he wants to bring into existence. The new world is a world of love where 'love and fear are tempered in the process of time'. 'Village' shall form a unit in it. Collective labour and collective enjoyment of the produce make it a just country. 'Wrought iron passion' and 'diamond endurance' replace silver and gold in that ideal country. The young feel pride in output, the women live without crises, and the old enjoy peace and rest in that ideal world. The exploiter, 'the public nuisance' and the 'quitter' will find no place there.

This enthusiasm for the creation of a new world was a short-lived passion in Day Lewis. The Spanish civil war and the result of the war brought a great change in Day Lewis's social thought. He found, to his shock, that all orators in favour of communism were
not really interested in the kind of reconstruction which he had been hoping for. He felt betrayed and disillusioned. He decided to dissociate himself from any committed group, and began to withdraw himself from politics and commitment.

One cannot say that the social thought found in the poetry of Day Lewis is as clear or as logical as that found in such works as Utopia, or The Republic or New Atlantis, because there are no logically supported arguments behind the ideas. One cannot even say that the ideal world envisaged by Day Lewis is an ideal world of the Marxists, because the idea of the new world found in Day Lewis seems to be too romantic to be realised. In fact, Louis MacNeice has observed that Day Lewis's "hopes of a new world are perhaps a little too orthodox". Of course, Day Lewis was very propagandistic in his The Mind in Chains when he said,

It is socialism which offers them (i.e., writers, artists, teachers etc.) the hope of fullest development in every branch of science and art. Under socialism alone the warping, obstructive, anarchic, profit-principle cease to falsify their work.
But is the description of the ideal world in his poetry really Marxist? The answer is, clearly, 'No'. "For the Marxist", says Edward Upward in his "Sketch for a Marxist Interpretation of Literature", "the final authority is not the Word but the Deed. An idea, a theory about the world, is true in so far it works in practice". When this criterion is applied to the description of the ideal world in Day Lewis's poetry, the conception of the ideal world cannot be called Marxist, because it is only an ideal, essentially romantic, world and not a reliable world. 'Patience' and 'endurance' cannot replace the coins of exchange in any practicable world; nor can the 'exploiters' and the 'quitters' be completely banished. Day Lewis's concept of the ideal world and the ideal society are born not out of any political philosophy, but out of his love for mankind.

Regarding the employment of imagery by Day Lewis in the expression of his social thought, it is interesting to find that most of the images are not the kind of images that have undergone the process of the 'protective sleep' of the heart and then entered his poetry as recreated experiences. They seem, on the
other hand, to have been carefully and deliberately chosen by the poet to suggest particular ideas. Most of the images employed by Bay Lewis to express social ideas for example, the kestrel, the hawk, the crocus, the island, the continent, the exile, the town, the city, the tower etc. are of the symbolical type of images and they are used as 'steno-images', each expressing a group of ideas or attitudes.

The images employed by Bay Lewis in the expression of his social ideas are mainly chosen from two fields, namely, (1) mythology, and (2) geography. Nestor, Patrocles, Eden, Tacitus, Priapus etc., belong to the first group, and the images of town, city, island, continent, exile etc., belong to the second group. The first kind of images are suggestive because of their well-known associations and, therefore, they are useful for the poet as steno-images. The reason why geographical images are associated with the social ideas is also clear. We generally think of society in terms of men and women, the places in which they live, the places to which they go and so on. So when Bay Lewis thinks of society, he thinks of towns, cities and islands etc. Therefore, the proximity in the
mind between the idea and the thing which that idea is associated with, can be said to govern the selection of imagery from a particular field in the expression of thought in poetry. It is interesting to find that the other poets of the New Country Group, particularly Auden, are also very fond of using geographical images.\[6\]

In Chapter V, I have studied the relationship between the metaphysical ideas and imagery in Day Lewis's poetry. Like all great thinkers, Day Lewis thinks that a man is what he knows, and, therefore, he considers the endeavour to 'understand' as 'the first and only basis of virtue'. In "Sketches for a Self-Portrait", he says, "Know yourself...But knowing do not presume To swerve or sweeten what is foreordained". He thinks that the unafraid investigation (the Sphinx) is the first step in the attainment of the self-knowledge. He is not prepared to accept the 'fossil certitudes of Tom, Dick and Harry'. On the other hand, he wants to begin at the beginning and construct a system of philosophy for himself by 'angling for reassurance' in the Eternal Flux. In the pursuit, he craves for the absolute truth; he is not satisfied with compromise, neutrality and "the Mean". One of his main philosophic aims is to attain
the single mind, which alone, he thinks, can give him the capacity to look things in their eternal order. In the pursuit of the 'single mind' he feels that 'desire' is to be controlled. Day Lewis's concepts of 'the single mind', 'desire' and 'transition' are based on Spinozism. Desire should be controlled, because everything in life depends on desire. Pain and pleasure are the results of desire; one does not desire things for the pain or pleasure they give, but they give pain or pleasure because one desires them. So desire, which is symbolized by the image of Cronos, takes a prominent place in the expression of the metaphysical ideas of Day Lewis. Since desire is the cause of pleasure or pain, it is the cause of transitions also. Day Lewis thinks that man's life is a series of transitions; the self in man undergoes many transitions in the process of reaching perfection. There is an underlying principle that combines the various selves in man; the self of the child, the self of the young man, the self of the old man are all apparent transitions of the real self which is constant. What appears to be a flux is only the appearance; constancy is the only reality. What seems to be death in winter appears as resurrection in spring; the crocus, the daffodils and the rose tell us that birth and death are
only the different phases of life; nature is the same. Similarly, man's soul is immortal behind all the apparent transitions of the body such as childhood, youth and old age. Therefore, man should not be deceived by the temporal modes; he must view things in their eternal order or sub specie aeternitatis. Day Lewis declares,

He who learns to comprehend
The form of things, will find
They in his eye that purest star
have sown
And changed his mind to singular stone.

To comprehend things in their true 'form' the single mind is the first requisite. The mind is the source of order; nothing happens to the body if it is not desired by the mind, which is the 'tug' that controls 'the barges of sense' and the 'string' that controls the kite in the midst of the confusing and chaotic winds.

Day Lewis thinks that eternity does not mean duration but an 'instant realised'. He challenges Methuselah and Abraham and says:

Give me an instant realized
And I'll out do your span.
But he feels sorry that man is always unfaithful to the 'unique minute' because he either pines for what is past or longs for what is to come. This is the curse of man and this defect in human nature is evident even in children -- they always itch 'to tear' the mist of the future and grow old. The true 'seer', according to Day Lewis, is one who 'can look with naked eye of the Now'; one who could melt 'now' in the formula of 'always'. The real seer further, is one who can take 'a still' from the 'moving flux'. From the poet's point of view, the 'image' is the means to study the confusing spectacle of the now; that is why Day Lewis employs the shield of Perseus to convey the idea of the poetic image. The chaos of the modern world should be made to reflect in the image (the shield of Perseus) in order to cut the snaky headed and bewildering spectacle of modern life.

Day Lewis attitude to death is highly philosophical in that he considers death also as a kind of transition; for one who considers the human body a 'skin' to be cast off, there is little to fear death. On the other hand, he considers death as the natural consequence of life and birth as resurrection. Birth and death are associated
with spring and winter in the poetry of Day Lewis; they are mere transitions. The soul is immortal, because it is a part of the stream of law and cause, i.e., man is a part of something greater than himself which never dies.

I have shown, in Chapter V, that Day Lewis employs images derived from two fields in the expression of his metaphysical ideas, namely, (1) classics and (2) nature. Images from science and technology are rarely employed to express metaphysical ideas in Day Lewis's poetry. Further, another remarkable feature about the expression of metaphysical ideas in Day Lewis is that most of the ideas are expressed through direct statement.

In Chapter VI, there is a general discussion on the relationship between ideas and images in poetry in Day Lewis's poetry. Apart from expressing ideas directly through direct statements, Day Lewis employs five kinds of images, namely, (1) intellectual images (or images of thought), (2) paradigmatic images, (3) steno-images, (4) generative images, and (5) 'equivalent' images. Of the five kinds, the first three differ from the last two in their nature. If
the intellectual, paradigmatic and steno-images are mainly intellectual in their nature, the last two are essentially sensuous. The first three kinds of images are images that could be employed by the poet to introduce, or to illustrate, or to express precisely, his ideas. The generative images and the equivalent images (images of impression) are different from them in that they are mainly sensuous. The generative images, I think, are the most poetic of the five kinds for they present both the object as well as the sensation at the same time. The difference between the other kinds of images and the generative images becomes clear if we think of them in terms of thought and imagery separately. The first three kinds of images help the poet in expressing ideas already existing in his mind and, as such, they are mainly intellectual in their nature. The equivalent images suggest thought by implication because they do not have any tenor. Such images yield many interpretations, and it is not easy to decide which interpretation is the most correct. The case with the generative images is different: in them we find both the object and the sensation. Since the image presents both the intellectual as well as the sensuous elements, it can bring out the nature of the relationship between objects and between
objects and sensations more clearly than the other kinds of images. Since the aim and crown of poetry is to impart the knowledge of relationships, the generative image can be considered the best type of image in bringing such relationship to light, because it contains both the object which creates the feeling and the feeling which is created by the object.

Our study of Day Lewis's poetry, apart from achieving a reconstruction of Day Lewis's ideological structure, reveals the discovery of three important results regarding the relationship between thought and imagery in his poetry. First, it tells us that Day Lewis's images and ideas are based on his experiences and that those experiences enter his poetry after living in his heart for sometime as 'sleeping images'. That is to say, the experiences of the poet, crystallized in the form of images, spring into poems from the subconscious or the unconscious of the poet at the time of composition. Secondly, it tells us that there is a close relationship between the attitudes of Day Lewis and the recurrence or the disappearance of some images. Thirdly, it tells us that there is a close relationship between particular groups of ideas and the particular fields from which images are chosen to express those ideas.
Now let us see how our study of Day Lewis's poetry helps us in resolving certain theoretical contradictions discussed in the first chapter. Let us first see how it helps us in arriving at an understanding or a definition of the image. We have seen that the intellectual images are the least sensuous of all the images found in the poetry of Day Lewis. For instance, images like 'life the tetragonal pure symmetry of brain' do not present the pictures of 'the things we can see, touch, hear, taste and smell'. Therefore, it is wrong to consider images, as P. Tristram Coffin does, as the pictures of our sensations. Further, sensuousness is also not a remarkable feature of the image as Rosamond Tuve argues; the sensuousness of the image is only instrumental and not essential. To consider the image as the relation between its terms (the vehicle and the tenor) is also not very correct because, as we have seen, there are images which do not have any tenor. Images, in some cases, can be called transactions between contexts, but where the object-matter is missing the description of the image as the relation between its terms is not fully applicable. However, it must be conceded that some images are sensuous, some transactions between contexts, and some others illustrative. Those
definitions that define an image as a word-picture of the things we experience or as a transaction between contexts, or as a depth-picture are applicable only to particular kinds of images and not to all images. Therefore, in order to arrive at a conclusion regarding the nature of the image in poetry, we must consider it from a functional point of view. In this aspect, Dr. Spurgeon's definition of the image seems to be quite comprehensive to me; she describes the image as a "little word-picture used by the poet or prose writer to illustrate, illuminate or embellish his thought". I think, our study of the five kinds of imagery in the poetry of Day Lewis endorses this definition.

Then let us see what light our study throws on the process of image-making in poetry. According to the psychological theories, either the individual unconscious theory of Freud, or the collective unconscious theory of Jung, as we have observed earlier in Chapter I Section II, an image is the product of the poet's unconscious mind in a moment of absorption or 'self abandonment'. I have argued earlier that though imagery in poetry could be of unconscious origin its use by the poet is always conscious. Our study indicates
that images, as crystallized memories of the experiences of the poet, might live in the unconscious or the subconscious mind of the poet for sometime, but as found in poetry, they are consciously employed by the poet. There is some truth in the assumption of the psychological critics that imagery, to some extent, reveals the personality of the poet. We have seen that a large number of images in Day Lewis's poems are actually based on his personal experiences and psychological traits. In some cases, as we have seen in our examination (conducted in Chapter II) of the sources of imagery in Day Lewis, there is a lapse of time, some times as long as forty five years, between the time when the experience has taken place and the time of its appearance in poetry as an image. The argument of Hornstein as endorsed by Prof. Varma, that imagery "is no index of an author's interests and attitudes and less so of his experiences", therefore, is wrong. It is however, possible that a writer might concoct images, events and situations in his work, but that does not annul the conception that imagery is intimately associated with the author's personality.
The conception of some psychologists and anthropologists that the mind of the poet works in a regressive manner during the time of composing a poem, is as our study reveals, not at all tenable. When a poet employs his images to express his ideas in his poems, he is employing those images consciously. His mind might have been regressive when he first underwent the experience which is at the base of the image, but when he introduces the image in his poetry, his mind is neither regressive nor irrational. The ideas expressed by Day Lewis, for instance, even if they are not expressed in a systematised way as in the case of a philosopher, are certainly coherent and there is no irrational element in them. Therefore, it might be safely concluded that Shumaker's concept of literature as something irrational does not hold good.

To Day Lewis, as we have seen in the study conducted in the foregoing pages, poetry is a special way of mastering reality and imparting truth. Each of his poems is a subjective interpretation of the objective world; each of his images, a slice of reality interpreted by the poet in a unique way of perception. If the 'gestalt' abstracted from his life appears as
image in his poetry, the interpretation of that abstracted whole appears in the form of thought. Thus Day Lewis's poetry reveals a worthy combination of thought and imagery. As a poet who has made poetry out of his whole life, and as a thinker who has interpreted the life around him with a gifted vision, C. Day Lewis occupies a very important place among the modern British poets.
Foot Notes

1. A Hope For Poetry, p. 54.

2. C. Day Lewis, p. 6.


7. Transitional Poem, p. 49.