CHAPTER IV

THE SOCIAL SELF: SOCIAL IDEAS AND IMAGERY
IN DAY LEWIS'S POETRY
In the poems of Day Lewis written between 1925 and 1939, the image of a lawn or garden enclosed by high walls appears frequently. The image invariably suggests the interests of Day Lewis himself and the middle class way of life. In the poems written after 1939 also the image appears here and there, but in all such cases it is employed to refer to his early life and his sociological preoccupations. In *Transitional Poem* Lewis declares his allegiance to the new faith, new ideology and new friends and says that he has resolved to "Let Nestor die and Patrocles live",¹ where 'Nestor' and 'Patrocles' are used to symbolise the traditional and the new approaches to social life respectively. The subject of the 'early poems, especially the first three sequences of poems (The *Transitional Poem*, From Feathers to Iron, and The Magnetic Mountain) is the 'relation of loyalty to belief'.² The poems become a battle field for the warring interests in him — the allegiance to the family, friends and the middle class society on the one hand, and on the other the allegiance which he desires to assume the "allegiance to a philosophy of social thought", stand at opposite poles that introduce the element of conflict in his poems. Loyalty to one side involves the betrayal of the other, and, as such, the dilemma is a very cruel one to be in. The alternatives
before him to make his own choice are clearly presented in the poem "Noah and the Waters":

On the one hand all that habit endears;
The lawn is where bishops have walked;
the walled garden
is private
Though your bindweed lust over-runs it;
the roses are sweet dying;
Soil so familiar to your roots you
cannot feel it effete.
On the other hand what dearth engenders
and what death
Makes, flourish; the need and dignity of
bearing fruit, the fight
For resurrection, the exquisite grafting
on stranger stalk.

The clear expression of the two sides before Lewis to choose, in the passage cited, is admirable. Whether to continue life in a satisfied way by living in the 'walled garden' where all ideas are conventional, and hence 'familiar', or, to reject it for the life which involves 'the fight for resurrection', which is based on new social ideas and which is a 'grafting on a stranger stalk' is the conflict which Lewis suffers from. But the very adjectives employed to suggest the value of both the sides indicate his choice even before he declares it. The roots of the traditional society are, by suggestion
'effete', whereas the 'grafting on stranger stalk' is 'exquisite'. The conflict is present in *Transitional Poem* and *From Feathers to Iron*, and through these two poems the poet marches towards a decision and choice in *The Magnetic Mountain* where he reveals his choice for the new way of life.

The earliest reference to the 'orchard wall' is found in *Transitional Poem*, wherein a kind of debate within himself about whether to accept the world as it is and to continue life in a contented manner, or to join hands with the revolutionary fighters, Lewis says:

If I bricked up ambition and gave no air To the ancestral curse that gabbles there, I could leave wonder on the latch And with a whole heart watch The calm declension of an English year.

I would be pedagogue, hear poplar, lime And oak recite the season's Paradigm Each year a dynasty would fall Within my orchard wall -- I'd be their Tacitus, and they my time.

The traditional way of living a contented 'feather-bedded' middle class life can be good if one is not 'ambitious' and if one is not interested in understanding the world around. Curiosity to learn the nature of the "working
classes", which is the 'ancestral curse' and the desire to change the world into a better one which is the 'ambition' in Lewis did not allow him to continue life as he began it. If he has no ambition, he could write poetry which has nothing to do with life, say 'the calm declension of an English year' or 'the reason's paradigm' imagining himself Tacitus. 5 But such a life is not for him, as he immediately declares that he is not satisfied with living within his orchard as the 'orchard god'. He expresses an urgency to leave the 'orchard':

Since my material
Has chosen to rebel,
It were most politic —
Ere I also fall sick —
To escape this Eden. 6

He is so positive about the rebellious self in him that he strongly affirms that he is "No: English Lawn to build a smooth tradition". 7 In Transitional Poem itself he declares that he is "well out of Eden". He thinks that 'paradise can make a fool of one' because

They can't get in; but he — for a god no doubt
Is bound by his own laws — cannot get out. 8

That is, the middle class way of life stands like the high wall of Eden in protecting him from the worries of
the working-classes; but the wall, which is his protection is also his 'prison-wall', since it does not permit him to stir out and understand life. Explained as it is in the poem, the paradise is 'walled': it is a prison and a flowery chain. Day Lewis longs to come out of it; he feels that, to a certain extent, he has become successful in the attempt, but the doubt whether the escape from paradise will really do him good is not altogether absent in the poem. He asks himself:

What cairn will show the way he went?
A harrow resting on defeated bones?
Or will he leave a luckier testament—
Rock deeply rent,
Fountains of spring playing upon the air?9

Lewis, as the passage indicates, has not yet taken a decision, and hence is considering the probability of his failure. Where is the certainty that the new approach to life will make things better? He may have to rest like 'a harrow resting on defeated bones'. Or, if he is luckier, he can achieve the wished for change, that is a society changed for the better in which real philanthropy and altruism — the fountains of spring — can be found.

Coupled with the image of the "walled garden"
are always found the images of wind, fire, tower, island, archipelago, continent, and city. Sexual and passionate love is spoken of in terms of heat and gust, whereas the love for humanity is expressed in terms of 'wind' and 'fire'. Love is something good, something ideal; something which is a necessity. In the early poems, Lewis seems to be thinking of love in terms of Shelley's Necessitarian Doctrine. But love for the woman which makes the lover oblivious to the rest of the world is supposed to be more of a hindrance than a help. Lewis declares that his love is a "tower." Tower, as an image, though suggesting the vantage point and the ideal, also suggests isolation. Therefore, Lewis says:

From this theoretic tower
Corn-land and city seem
A lovely skiagram:
You could not guess what sour
Contagion has outworn
Those streets of men and corn!

Love, though a happy and blissful state to be in, is another prison in the sense it binds man to one person, i.e., the lady love. The lover lives in a 'tower' - the prison dividing him from society and keeping him in a
fool's paradise - which makes him incapable of understanding the 'Contagion' that has 'outworn those streets and men', i.e., society. So, coupled with the desire to escape the 'walled garden' is also found Lewis's desire to be freed from the "tower" which suggests his craving to free himself from the private and possessive love. Self-love, pride, love for a woman, are considered reactionary: therefore, Lewis seems to be making an attempt to free himself from those chains to become a complete rebel:

Indeed there has been no peace
For any garden
Or for any trees
Since Priapus\textsuperscript{12} died,
and lust can no more ride
Over self-love and pride.\textsuperscript{13}

Lewis gives an ingenious expression to the propriety of his leaving the old, traditional way of life in terms of mythology. The old ways of thought are good provided the old myths and gods are still believed. When Priapus, the god of gardens and trees, is no longer believed in, why should one believe that the trees do not wish to alter their views of life? The trees themselves want freedom and Priapus' lust for power can no more control them. So, the poet cannot be controlled by the 'middle-class
way of life which is now meaningless. For Lewis, as for Auden, self-regarding love, or love of any kind for that matter, which does not contribute to the well-being of society seems to be meaningless and hence loathsome. However, in the case of Day Lewis, his altruism seems to have progressed through self-love and conjugal love. That is why the early poems contain passages suggesting the importance of conjugal love. In some passages he praises his sweetheart, not for her beauty or passion, but for her ability in making him overcome his self-love:

In you alone
I met the naked light,
    by you became
Veteran of a flame... 14

Love for a woman, which makes man love somebody else besides himself, improves man's capacity for love. And conjugal love, resulting in child-birth, links man with society and makes him love the whole humanity. For this reason, it seems, that physical love in Lewis is generally associated with the island image. The dialogue between 'he' and 'she' in From Feathers To Iron explains this association. The 'he' in the poem says:

We whom a full tornado cast up high,
Two years marooned on self-sufficiency,
Kissing on an island out of trade-routes
Nor glancing at the horizon—we'll not dare
Outstay the welcome of our tropic sun.15

'Tornado', as thunderstorm followed by tremendous gales of wind, suggests sexual love, and the lovers, evidently are driven by their sexual passion to the island of personal love. The man is not satisfied with the seclusion; he wants to find 'the trade-routes' to reach the mainland. The desire of the lovers to widen their sphere of association—to join the society of the mainland—is frequently found in From Feathers to Iron. Sometimes the images are seemingly esoteric, though they are direct. For instance, when Lewis tells his lady-love,

This is our strait, our Little Minch
Where wind and tide meet.16

The reader is likely to be confused and say that the 'little Minch' is some kind of a private joke beyond his comprehension. There is, however, nothing private or secretive about the image. The little Minch is the sea passage in North Scotland connecting the sea of the Hebrides with the Minch. The Minch, again, is a sea passage
in North West Scotland, lying between the Lewis Island, in the outer Hebrides, and the Scottish mainland. Once this association is grasped, the image conveys the idea that Lewis thinks of his child as the little Minch — the link between his lovers's-island and the society-mainland.

The images of 'trade-routes', 'line' and 'track' appear very frequently in the poems written before 1939. The images generally appear in such contexts as the lovers searching for the trade-routes to reach the mainland, or a leader taking his followers to a new world — the ideal land of socialism. The lovers in Lewis always feel the urge to leave the 'island', which is sometimes described as 'the island of ease!' The 'he' in From Feathers to Iron says:

We must up and find What trade-routes are above. 17

The 'she' in the poem expresses the same desire; 'she' says that she is prepared to face whatever befalls her in her search for 'trade-routes':

We may reach the trade routes We'll take the winds at their word; yes, will dare
The interesting point about the 'she' is that she is also interested in leaving the island. That is to say, she is a companion to the 'he' not only in love, but in 'thought' also. The poet, through the character of the 'she' suggests that the 'she' is an ideal partner for the 'he' who wants to reform society. The leader in *The Magnetic Mountain*, the poet himself probably, tells his followers of the necessity of laying a line to reach the Magnetic Mountain. He says,

No line is laid so far,
Ties rusting in a stack
And sleepers — deadmen's bones —
Mark a defeated track.  

To the people who doubt the greatly optimistic belief of the poet in his laying the line, the poet says,

....this is the end of the track;
It is rather late and there's no train back.

A similar desire to alter his attitude to poetry is found in almost all poems of Hay Lewis written before 1939. He says that his idea of a poet during his
adolescence was artificial, and what he thought of a poet was what he later considered 'the village idiot'. In the early poems Bay Lewis expresses the desire to emerge into a committed poet from the state of being 'the village idiot'. The desire is expressed sometimes directly, and sometimes indirectly through images. The complacent poet of the early period is represented by the images of the "household-cook" or the "stormoock", whereas the committed poet is represented by the images of the birds of altitude such as the hawk, the kestrel, the heron and the eagle. However, the transition from the 'household-cook' to the bird of altitude is associated with the release from the "walled garden".

In From Feathers to Iron Day Lewis expresses the hope that the child will shatter the walls of Eden, and link the two worlds. In The Magnetic Mountain, the Mother, who happens to be the First Defendant arguing in favour of the walled garden, says that the urge to leave the garden was first born in the garden itself.

Warm in my walled garden the flower grew first,
Transplanted it ran wild on the estate.

21
The Mother did not know what made 'him' leave the glorious garden and how the miraculous and mysterious change took place in him. She says that

Simply one day,
He crossed the frontier and
I did not follow;
Returning he spoke another
language.22

For the man, on the other hand, the release from the walled garden is the release from personal and possessive love also. The man who crossed the frontier tells the woman that he is thankful for what all she did for him in widening his mental horizon; he says that he is not blind to her merits:

Oh this you gave me,
Safety for speed, petal uncurled there;
Love asked no proving nor price,
a country
Sunny for play, for spring.
manoeuvres.23

At the same time he says that he is not prepared to become a slave to her; he asks her not to expect too much from him, since what is now more important to him than she is society.
Woman ask no more of me;  
Chill not the blood with jealous feud;  
This is a separate country now,  
Will pay respects but no tributes.  

Finally, he informs the woman about the way in which she has to consider love: love should no more be an all-absorbing passion, but a part of natural life:

Let love be like a natural day  
That folds her work and takes  
to bed.  

This attitude to love has been continuously maintained by Day Lewis throughout the poems where he exhibits his social consciousness. Love and hate are considered elemental passions; they need not be overstressed. He says that love is 'refreshment after rain'.  

Day Lewis wants to leave the walled garden for the Magnetic Mountain. To reach the Magnetic Mountain man has to pass through the town and the city. The images of the town and the city appear in opposition to the image of the island. Auden's "Paysage Moralise" presents the images in the same manner; in Spender's 'Vienna' the images are employed in a similar way. Islands are places
253 of ease and destruction to which men are lured away by angels and sirens. Dreams and islands, in some poems of Auden, are associated with love in its private aspect and even the deviationist forms of love which "do not have the social merit of uniting us with our fellows". In Spender also the island image stands for the personal as opposed to the images of the town and the city which represent the collective interest. The geographical images in Lewis seem to be conveying the same sense as they convey in the poems of the poets of the thirties.

'Towns', however, are not presented as the 'just towns' in Lewis. If they are just and inhabitable there is no need for a journey in search of the Magnetic Mountain. A city or town, must be an ideal commonwealth, a place of learning and culture, in general. But in Lewis, the towns and cities, as they appear, are more to be forsaken than to be inhabited. They are places of sophistication and mechanization; they are, in Lewis, places where the 'unnatural' replaces the 'natural'. Further, it is in towns that one finds, as in W.H. Davies's "In the Country", the starving and the miserable. The towns in Lewis, as in Auden, are rotten; they are fit to live in only after reconstruction. In From Feathers to Iron Lewis says:
Let's leave this town. Mutters
of loom
Nor winding gear disturb
The flat residential air—
A City all suburb.
Go not this road, for arc-lamps
cramp
The dawn; sense fears to take
A mortal step, and body obeys
An automatic brake.
Ah, leave the wall eyed town...

The reason to leave towns in the passage cited seems to be mechanisation, and the idea is expressed again and again in the other early poems also. However, if in the early poems the desire to leave towns is strongly expressed, in poems written between 1934 and 1939, the desire to live in those towns and to reconstruct them appears striking. In 'Noah and the Waters' the town image appears in association with the love for reconstruction. The speaker in the poem says:

Now look beyond, this way....the Town.
Consider the uniform foliage of roofs,
hiding decay
And rain-fearing pests and all the
diversities of loving;
Wind screens dazzled by the sun;
strip built roads that stray
Out like suckers to drain the country;
and routes familiar
To night-expresses, the fire-crest
flyers, migrating south. 29

But the speaker does not stop simply by describing the
desolation of the town; he asks the reader not to shun it.

Look not away —
Though ugly this, it is your
predicament.

Behind the image of glass,
the mirage of
brick you await

A judgement and a choice. 30

The description of the town always runs on the same lines
as found in 'Noah and the Waters'. In 'Landscapes' there
is a similar description where the poet says

Towns are choked with desperate men,
Scrap-iron gluts the sidings there. 31

Associated with the image of the town is generally
found the image of the 'exiles'. The exile image in Lewis
conveys the same sense as it conveys, according to
Joseph Warren Beach, in the poems of the poets of the
thirties. 32 In Lewis, the exiles are those who leave
the towns and cities in search of the Magnetic Mountain.
The First Defendant, the Mother, says in The Magnetic
Mountain —

.... an indefinite exile
Passes through the metropolis enroute
For Newfoundland. 33

The return of the exile is considered something wholesome
and desirable, and often awaited with a keen sense of
anticipation. The exile coming back to the town is of
significance, because his arrival is a sign of the completion
of reconstruction. Lewis describes the return of the
'exile spirit' as something highly significant:

So when primroses pave the way
And the sun warms the stone,
We may receive the exile spirit
Coming into its own. 34

The exile and the exile spirit are usually associated
with Spring and sunlight coming back to a world frozen and
dark. The return of the exile, once again, is supposed to
be an indication that 'the heart is whole' and the times
are happier. In "A Warning to Those Who Live on Mountains",
Lewis says that the people are impatient for the exile's return:
Impatient grow the people of the plain,
They wait for a word, the helie winking,
As it talks of truce, the exiles return. 35

Referring to his early life, and especially to the period
when the conflict between the two loyalties was raging,
Lewis says that 'no exile has ever looked so glum'. Speaking
of the English cemetery in Rome where Keats and Shelley were
buried, Lewis says:

We could feel at home here, with
This family of exiles. It is our people
A people from whose reticent stiff heart
Babble the springtime voices, always
such voices
Bubbling out of their clay.... 36

The exiles, as employed in this passage, are evidently
those spirited young poets who risked all they had to
bring about a change in the world for the better, and 'to set
up house again', forced to live aloof in the process since
times were not cogenial.

The Magnetic Mountain, which stands at the other
day of the towns, is the place to which the exiles want to
go. The location of the Magnetic Mountain is uncertain;
the poet thinks that he can discover it by following the
Kestrel. As he says,

Somewhere beyond the railheads
Of reason, south or north,
Lies a magnetic mountain
Riveting sky to earth.37

The words 'somewhere', 'south or north' and the images of 'beyond the railheads of reason' and 'riveting sky to earth' suggest that the Magnetic Mountain is not a mountain existing in time and space. It seems to be a mountain created by the imagination of the poet. The location of the mountain is known to none else than the Kestrel —

Kestrel who yearly changes
His tenement of space
At the last hovering
May signify that place.38

The Magnetic Mountain is beyond time and space; it is universal and eternal; it is, as Tschumi points out, a 'negation of itself' as "the struggle of classes ends in a classless society."39

Near that miraculous mountain
Compass and Clock must fail,
For space stands on its head there
And time chases its tail.40
The image of the Magnetic Mountain as something which is beyond the comprehension of 'compass and clock' and where there is no time but eternity as conveyed by the image 'time chases its tail' once again suggests that is purely imaginary. Finally, it is stated that the Magnetic Mountain is not a specific mountain and that it is not external. It is everywhere; it is in the heart of man; if he tries consciously man can find the mountain where he is:

Follow the Kestrel, south or north,  
Strict eye, spontaneous wing can tell  
a secret. Where he comes to earth  
Is heart's treasure. Mark it well.  
Here he hovers. You're on the scent  
Magnetic Mountain is not far,  
Across no gulf or continent,  
Not where you think but where you are.  

It naturally follows that the social conditions are not cogenial for man to reach the Magnetic Mountain. The Magnetic Mountain can be discovered only when each man thinks in terms of social good; no individual change helps mankind. It is here that Lewis differs from Eliot. While Eliot seems to be contented with depicting the human condition and suggesting by implication that salvation for the modern world lies in the reorientation
of the individual soul, Lewis seems to wish for a collective change — a change of heart based upon Freud and Marx. Since the proposed change of heart is collective, the impediments to such a change have got to be indicated, if not discussed. Any change is possible when one is committed to what one thinks is good for oneself and one's society, and unless one has a strong faith in what one believes, one cannot act. The desire to escape the walled garden and the actual fulfilment of the desire take Lewis a step further and makes him ask the readers also to choose sides:

You'll be leaving soon and it is
all up to you, boys,
Which shall it be? You must make
your choice.
There's a war on, you know...

It can be observed that Lewis employs no imagery in expressing some of his ideas. For instance, the passage cited, when read, sounds like a prose excerpt, but when read in its context, it fits in the structure of the dramatic monologue, the form in which this passage occurs. Where literal statements or direct questions are introduced, they are introduced through the words of a speaker. If the side he has chosen is socialism, Lewis is not ignorant
of the other side, namely the bourgeois society. In some parts of *The Magnetic Mountain* Lewis writes like a propagandist employing rhetoric. His social criticism, which often seems like the collected assemblage of newspaper headlines, seems to be nearer to propaganda than to poetry. Lewis gives a list of the enemies of the new world, and calls them traitors. Some of the enemies are 'the middle-men of god', 'the newspaper', the bourgeois poet, the politicians, the fashionable ladies and the 'holy intellectuals'. The middle men of God are those whose business is the soul; they are 'the petty bourgeois of the soul'. In discussing the evils of the present day society and the reasons for the backwardness of certain classes, Lewis generally employs the dramatic technique by writing dramatized poetry employing more than one character and creating tension between opposing ideas. He does not directly criticise the 'enemies'; he makes the 'enemies' speak for themselves, and in the section that immediately follows presents the counter arguments. The method is often successful in concealing the prosaic, rhetorical and propagandist elements in the dramatic tension. The defendant of the class of the 'middlemen of God' speaks for himself:

I have always acted for the best.
My business is the soul. I have
given it rope,
Coaxed it heavenward, but would not let it escape me.
The people have sought a ruler:
I conjured one for each after his own image;
For the savage a Dark Demon, for Hebrew a patriot,
For Christian a comforter, for atheist a Myth.

The middle man of god is one who "sits in the dark professing a revelation"; he is the one "ready to drag the defeated and bless the victor"; he always "hangs on the skirts of progress", "the tail of revolution". Next to the man 'whose business is the soul', the great enemies to the revolution are the 'newspapers' or news columnists. They are worse than the reactionary clergymen; they are abominable as they do business by selling lies. The 'Newspaper' itself becomes a character in the poem and addresses the reader directly:

...You want to buy. I have the goods
Read about rector's girls
Duke's disease synthetic pearls
Latest sinners tasty dinners
Flacky dogs shot Sinno Feiners
Flood in China, rape in Wales
Lewis attacks the newspapers in their own language. He asks the reader to 'please drop that paper'. 'Don't you know it's poison' he questions. The newspapers are 'poison' because they give a wrong picture of life. The deceitful optimism of the newspapers is brought home in the lines that remind one of Browning:

They tell you all's well with our lovely England
And God's in our capital. Isn't it grand
Where the offal of action, the rinsings of thought
From a stinted peer for a penny can be bought?

The nationalist spirit of the British newspapers, which sounds more like jingoism than patriotism, is powerfully expressed through a reference to Browning by equating England with the world and London with Heaven.

The dreamer-Poet who courts solitude shunning the real life, trying to escape into an artificial world of his own avoiding the responsibility of warning and reforming
the world around him, is considered an enemy to society. Lewis makes the poet speak for himself:

You are a poet, so am I
No man's keeper, intimate
Of breeding earth and brooding sky,
Irresponsible, remote,
A cool cloud, creation's eye. 48

The dreamer poet, who broods for no purpose, and whose poems do not reflect the social conditions around him stands in contrast to the revolutionary poet, who refuses to be irresponsible. The revolutionary poet says:

Commrades, my tongue can speak
No comfortable words,
Calls to a forlorn hope
Gives work and not rewards. 49

After allowing the two kinds of poets talk for themselves, Lewis directly informs the reader his opinion that the former kind of poets are no poets, but they are,

Getters, not begetters; gainers not beginners;
Whiners, no winners, no triers,
betrayers;
Who steer by no star, whose moon means nothing.
Daily denying, unable to dig;
At bay in villas from blood relations,
Counters of spoons and content with cushions
They pray for peace, they hand down disasters.

The politicians, more than any other group, are the most detested people in the social criticism of Day Lewis. Day Lewis criticises two kinds of Politicians — the reactionary politicians who are great enemies to revolution, and the opportunist politicians who pose like lovers of freedom but do nothing to help the class-struggle. The second kind of politicians seem to be more dangerous than the first, since Day Lewis frequently writes of them even after his disillusionment with the socialist ideology. He speaks bitterly of those who pretend to be friends only to deceive later.

They came to us with charity,
They came to us with whips,
They came with chains behind their back
And freedom on their lips.
In a poem written much later, "Self-criticism and Answer", Lewis attacks the politicians for their opportunism:

Your politicians pray silence
For the ribald trumpeter,
The falsetto crook, the twitching
Unappeasable dictator.  

The politicians weave 'voluble charms around', conjuring 'a harvest from all-harrowed grounds' only to deceive the gullible public.

The fashionable ladies, too, are satirized by Lewis, because he thinks that they never realise their responsibility. Since they are irresponsible they have no place in his ideal world. Once they were 'flowers England was proud of', but now they are overblown, Lewis
is very frank with the fashionable members of the fair-sex:

We can't afford you
Your missions and fashions,
your synthetic passions;
We don't want to bed you and
we'd not rather board you;
Weedy, greedy, unsatisfied, unsexed,
You are not living in this world. 53

The 'holy intellectuals' are also dismissed in a similar way. They are no good to the new world, because they spend their lives in

Filling in hard times with
literary chat,
Laying down the law where no one
listens,
Finding the flaw in long-scrapped
systems
And short cuts to places no more
on the map ... 54

They are useless to the new world as they can't fight; what all they can do is to 'march down private roads to common perdition'.

While writing of what is to be eliminated from the new world, Lewis frequently asks his reader to submit
to the visiting angel, which, undoubtedly, is communism. Lewis, as a propagandist and pamphleteer advised the undergraduates 'to promote the will to obey', which Robin Skelton interprets to mean "to submit to his natural leader". There are many instances in Lewis's poems of political commitment where similar expression is found.

Submit to your star and take
Command, oh start the attacking
movement.56

Lewis questions the reader directly if he does not "hear the entrance of a new theme?" In "Noah and the Waters", Lewis asks the reader to

Look to him we will call Noah,
figure of your fate
Him understand, him obey.58

Noah, who saves life on the earth in the face of the cataclysm, becomes a communist leader who is expected to save the human element in mankind. Thus Noah becomes a steno-image to the 'natural leader' whom Lewis asks the undergraduates to obey in his "Letter to a young Revolutionary".59 When once Lewis accepts the new
faith many images suggesting 'redness' (as 'the red advance of life') and the communist flag appear in his poems. In some instances the hammer and sickle directly appear:

There is no time to play,
The hammer is poised and sickle
Sharpened. I cannot stay. 60

The employment of words such as 'comrades', 'bourgeois', and the 'petty bourgeois of the soul' also indicates that Lewis's new faith is communism — a faith in the reorientation of life based on Marxism.

In the poems in which Lewis speaks of the new faith and the new world, he also portrays the picture of the ideal man according to his then-existing ideals. The ideal man of Lewis is one who is prepared to work; who is 'rooted, yet unconfined'. He believes that he has his part in the reconstruction process, and works to that end sincerely and consciously. The secret of the means of reconstruction can be found in his heart. Lewis addresses the ideal man:

Stake out your claim. Go downwards.
Bore
Through the tough crust. Oh learn
to feel
A way in darkness to good ore.
You are the magnet and the steel.
Out of that dark a new world flowers.
There in the womb, in the rich veins
Are tools, dynamos, bridges, towers,
Your tractors and your travelling cranes.  

The aim of the ideal man should be, as Lewis says, to 'set up house again'. The new world, is not a coward's heaven, 'a cessation of pain' or a new world of pleasure. It is a world where people get 'the chance to be men'. Of course, Lewis is conscious of the fact that such a new society cannot be attained without fight, bloodshed and sacrifice. He says:

We shall expect no birth-hour
without blood
Nor fire without recoit.  

The ideal man must be prepared to sacrifice everything, even life, if necessary, to make life possible to men on the earth. He realises that 'the clouds stand not in day dream but for rain'; he understands that the earth, apart from being beautiful and colourful 'has grain to grow'.  

One of the most essential qualities man should possess if he wants to become the ideal man is to gain what Lewis calls the 'historical eye'. To understand the nature of things and to comprehend reality the 'lover's eye' and the 'poet's eye' are not enough, since they can reveal nothing unless they are assisted and guided by the historical eye. Everything must be studied in relation to social advancement; every-man must be ready to learn what history informs. This, certainly, is an attitude based on the Marxist doctrine of the historical perspective. The Marxist history of philosophy considers that "human thought created in the past is the prerequisite for the contemporary development of human knowledge". Since social ideas do not arise of themselves, they are a product of the socio-politico-economic conditions of a given society. The concept of the dignity of labour, which is developed into the 'aesthetics of labour' by Marxists, must be understood if one wants to understand the world around one. That the 'historical eye' is a necessity is argued in "Noah and the Waters" by Day Lewis:

To see this ploughland curve as a graph of history,

The unregarded sweat that has made it fertile,
Reading between the furrows a
desperate appeal
From all whose share in them was
bitter as iron,
Hearing the young corn whisper
The wishes of men that had no other
voice
Only then am I able to know the
difficult
Birth of our new seed and bear my
part in the harvest.

The passage is a fine example for Lewis's concept of
the "aesthetics of labour". "As a separate branch of
knowledge", says Nikolai Silayev, "labour aesthetics
encompasses a wide range of problems such as the beauty
of work products, work places, work apparatus (mechanisms,
machines-tools and implements), various material worked,
etc." Labour and work are as much beautiful to look
at as a good painting or sculpture, and as such the poet
can introduce it to create the kind of pleasure called the
aesthetic pleasure. It is perhaps for this reason Lewis
refers to the 'unregarded sweat' in opposition the
helplessness of the labour. One who can understand the
beauty and necessity of work can certainly take part in
the creation of the new world. No man without the historical
perspective can hope to understand the nature of the society
around him.
Lewis seems to be very certain about the possible creation of the Magnetic Mountain in the eponymous poem. If man copes with despair and hope, he is sure to find the new world within himself which can effect the required change in the world without. That is why he requests all mankind to follow him in his wholehearted attempt to bring about a collective change of heart. He asks men to listen to him and make the right choice:

Come down, come down, suffering man,
Come down, and high or low,
Choose your fancy and go with us
The way we should go. 65

Though he sounds like an ardent orator in favour of communism, Lewis hardly speaks like a bully. He sounds more like a thinker than like a propagandist in the poems of commitment. The new-world that Lewis so much desires to establish is not something vague and undefined. If the new world is not defined as precisely as in a political manifesto, it is given a sufficient description so that the reader can grasp the picture. The new world is full of volunteers whose "love and fear are tempered in the process of time". 67 Village shall form the unit in that ideal country. The new-world is not something mysterious
in that it does not contain any miraculous 'seed or
growth of soul'. Collective labour and collective
sharing make the new world what it is. Lewis says:

It shall seem proper
For all to share what all produced
Men shall be glad of company, love
shall be more than a guest
And the bond no more of paper. 68

Gold and Silver have no importance in the ideal state of
Day Lewis. Instead of gold and silver, one can find
'diamond endurance' and 'wrought iron passion' for currency.
Young men feel pride in output, women no longer look stale
with deferred crises, the old will be able to sit still
enjoying rest. The 'exploiter', the 'public nuisance',
and the 'quitter' have no place. Death and fear will be
countered by love and hope. In brief, the new world is
the ideal, but possible world of Day Lewis, where he
wishes:

Let man be many and his sons
all sane,
Fearless with fellows, handsome
by the hearth'. 69

The greatest virtue of man is to struggle to make such
a world a reality. People must wake up from their trance
and begin action by demolishing the walls and fences which separate them from one another. A beacon burns on the Magnetic Mountain and Lewis asks the people to "turn like infant's eyes, like sunflowers to light".70

The inner urge in Day Lewis to change the world without seems to have its correspondence with the "determinism of Marx and Freud"71 in the outer world, in the belief that the world is plastic and it is not impossible to change it. The two deterministic interpretations of society, one by Marx and the other by Freud, the former saying that human life is predetermined by the social, political, scientific, economic and historical conditions and the latter saying that individuals are predetermined by the formation or the malformation of the unconscious during infancy and childhood influenced many poets of the thirties, but few poets seem to be so much hopeful about the 'collective change of heart' as Day Lewis seems to be. To bring about the desired change, Lewis seems to have felt, communism is the proper method. That is why, it appears, Lewis is attracted towards communism. That the sincerity of the Communists, especially the Russian communists, with Stalin at the helm of affairs to help the class-struggle,
was a myth, was proved by the Russian attitude towards the Spanish Civil War. It was a great shock to many progressive and revolutionary poets of the Thirties who derived inspiration from Communism. Lewis seems to have felt that the orators of communism have cheated and betrayed the 'ear-ringed captains' of Spain for whom freedom was 'more than a word'. The disappointment with communism begins to appear in the poetry of Day Lewis as early as in 1936.

In 'A warning to Those who Live on Mountains', Lewis says that 'the vision' grows short as the 'shadow lengthens'. The expected change of society with the help of Communism seemed to be a myth; the poet now wonders whether it is correct to continue the way of life he has chosen. The doubt raises its head again and again in some poems of Lewis where he questions himself if he is likely to change his mind. The disappointed poet gives a picture of himself in the "Sonnet". He was once strong like a 'sea scape parting tides'; his ambitions soared high; his faith moved mountains. But now, 'See him now', says Lewis,

a cliff chalk-faced and crumbling,
Eyes like craters of volcanoes dead.
He is no longer his older self; he is now, as he says, a mere traveller 'from board to bed'. In 'Maple and Sumach' the image he gives of himself is similar:

His fall is short of pride, he
bleeds within
And paler creeps to the dead end
of his days.\textsuperscript{74}

The 'new-born lamb' — the new idealism — 'is a premature desire' he says. The anticipation and the certainty of a Second World War, has created in him a doubt whether life, be it of any kind, is possible on the earth. The poet disappointed with communism still warns the people to beware of war; 'to choose between your child and this fatal embryo',\textsuperscript{75} where the 'fatal embryo' is a reference to the bomber.

Day Lewis wonders, after his disillusionment, if he is not living the life of 'a tragic prince' and like 'clocks in a condemned mansion' where 'time means nothing.'\textsuperscript{76} He feels that only death can save him from the torture and agony due to failure. In \textit{Overtures to Death} he addresses Death the Leveller, and tells him:

But we are your chosen people, and
We've little to lose or fear.
When the time comes for a clearance,  
When light brims over the hill,  
Mister, you can rely on us  
To execute your will.

To the disappointed Day Lewis everything seems to deny 'what history meant when first she showed her hand for you to play'. There appears, from the depths of this misery, a philosophic self in Lewis which says that there is no point in pining over what is past. The image of the new-world he had created for himself was all his own; if the image proved to be unreal, it is time he faced the truth. Day Lewis asks himself again and again a number of questions as to why he does not face the truth about his ambitiously romantic self. He asks himself:

Would you find within that dream  
Courage to break the dream, wisdom  
to say  
That wisdom is not there?  
Or is it simply the first shock  
you fear?

Lewis collects the shreds and patches of his shattered 'self' slowly by overcoming the 'first shock'. He slowly understands how he was mistaken by his over-optimistic
dream of the new world and how he misguided people in his over-enthusiasm. He feels that he and his friends acted like irresponsible poets who sang whatever came into their heads. He thinks that his poetry of hope and commitment was a lie. He is very candid about his failure:

Little we guessed, who spoke
the word
Of hope and freedom high
Spontaneously as wind or bird
To crowds like cornfields still
or stirred
It was a lie, a heart-felt lie.
Now the years advance into
A calmer stream, a colder stream,
We doubt the flame that once we knew,
Heroic words sound all untrue
As love-lies in a dream.

Lewis, after his disappointment, begins to doubt the truth behind the deterministic theories of Marx and Freud. Lewis no longer thinks of the world as plastic; on the other hand he feels that humanity suffers more from guilt than from the economic or psychological conditioning. The world is guilt-ridden; nothing can help mankind; thus run the ideas of Lewis for sometime.
The sap will rise anew in
Both man and brute:
Wild virtues even now can shoot,
From the reviled interstices of
ruin.
But oh, what drug, what knife
Can wither up our guilt at the root,
Cure our discoloured days and

cleanse the blood of life?  

He now believes that 'each man died for the sins of
whole world'. He considers his earlier beliefs mere
dreams; his earlier self, and many a man like him in
those days danced in 'eternity's light little as dust
motes'. Feeling sorry for the death of the innumerable
young men, who, like flies, jumped into the fire of
revolution, Lewis says:

And if they chose the dearer
consolations
Of living—the bar, the dog-race,
the discreet
Establishment—and let Karl Marx
and Freud go hang,
Now they are dead, who can dispute
their choice?
Not I, nor even Fate.  

The new attitude to life results in a new attitude to
the subject matter of poetry. He could do nothing to help the world without. Like a diver plunging into a river, he dives within for self-knowledge. The commitment to any kind of ideology disappears in Lewis after the publication of his collection *Word Over All*.

Most of the critics and literary historians who have had some thing to say about the poetry of Day Lewis have invariably brought to light his political commitment. Many critics and literary historians freeze Day Lewis into the Auden-constellation, even though some of them are quite conscious that each of the poets of the thirties, at his best, is different from others. The writes on Lewis generally consider his poetry as verse written from a leftist political position.\textsuperscript{83} While some feel sorry to find Lewis in such a plight, others feel happy that he has come out of the web spun by the communist myth and that he has found his natural subjects like love and 'natural things' which he is at home with.\textsuperscript{84} The idea that Lewis's poetry of the early period is a poetisation of the Marxist and Freudian theories is somehow frequently found in literary histories of the present century. The responsibility, of course, should fall on Lewis to a certain extent, because he is more
vociferous than required about his political commitment. He stated that the poets of the Postwar period, of whom he is one, tried to introduce the ideas of Marx and Freud into their poetry; the critics were not slow to follow the lead.

But are the poems such as *Transitional Poem*, *From Feathers to Iron* and *The Magnetic Mountain* really political? Are they really Marxist poems? That most of the critics believe them to be so is obvious. The fashion notes jotted down by H.G. Proteus and the humorously satirical attacks of W.G. Stonier in statements such as "verse will be worn longer this season and rather red", and "For them \(\text{i.e., for Auden and his friends} \) a primrose is not a yellow Primrose, but an early shell-burst in the spring offensive" seem to imply that the poetry of Day Lewis is a kind of versified political doctrine. The political stance assumed by the poets of the thirties, to some critics, seems to be responsible for the appearance of the Pylons and the gasometers in Day Lewis' Poetry.

A large number of critics, however, are not so hasty in reviewing the poetry of the "30's boys". They
have found, for instance, that the new subjects of poetry such as politics and psychology are "new chiefly in the sense that the old frames are newly filled". Some critics have observed that poets like Day Lewis have written of Politics not because they wanted to sound contemporary, but because they are altruists. What attracted a Poet like Spender to the new faith, they observed, is the same as what attracted Shelley to the French Revolution. Such critics have pointed out that the "Utopian idealism" found in the poetry of the thirties, "though superficially Marxian owed more to Shelley and Morris".

If the poems written by Day Lewis depend entirely and poetically on the topical content of the period, they should not be of interest to us, because those topics which were once interesting almost mean nothing to us now. But Day Lewis's poems do not depend entirely on the topical content; in fact, unless explained by the poet himself or by a critic who made a close study of his poems, the reader of today may not know that those poems were based on the politics of the day, except perhaps with reference to Nabara. Those poems have, and they exhibit, what Auden calls the "two contradictory
qualities, the quality of alwaysness and the quality of nowness'.
They attracted the readers of the thirties for their 'nowness'; they attract the readers for ever for their 'alwaysness'.

Further it is not correct to term Day Lewis' early poetry as the Marxist poetry because Day Lewis does not write them like a real Marxist. For the Marxist the final authority should be the deed and not the word. As Upward explains in his "Sketches for a Marxist interpretation of Literature", "an idea, a theory about the world is true in so far as it works in practice. A work of literature is true in so far as the thoughts and feelings it evokes can survive the test of practical experience in the material world". Analysed carefully, Day Lewis's poems of commitment do not suggest, except in very broad and general terms, a clear picture of the new world. What seem to be Marxist ideas and slogans are not really so, because such ideas and slogans have existed before Marxism came into existence. When Day Lewis says,

It shall seem proper
For all to share what all produced.

It would be rather hasty to take it for a Marxist
slogan as similar ideas have come from poets who did not derive any inspiration from Marx. In "Religious Musings" Coleridge said:

... Return Pure Faith! Return meek piety!
The Kingdoms of the world are yours:
each heart
Self-governed, the vast family of Love
Raised from the common earth by
common toil
Enjoy the common produce.94

What Lewis has said is not different from what Coleridge said; but Coleridge is not called a Marxist for the simple reason that, calling him so would be an anachronism in time. The poetry of Lewis owes more to the Romantics than it does to Freud and Marx. Viewed that way, Lewis's early poems look superficially 'Marxist'. They may have derived inspiration from Marxist theories and Freudian analyses, but they are essentially Romantic in their tradition.

Then comes the problem of the 'living image' or the image of the time as found in the poetry of Day Lewis. Some critics call the poetry of the thirties, 'the Pylon Poetry'. Pylons, gasometers, tandems and
Pillions do appear in the poetry of Day Lewis, but they appear more as images suggesting the modern atmosphere, than as central and evocative images. In Day Lewis the images of modern science and technology are employed to suggest the atmosphere and the trend of the century. When Lewis says,

When nature plays hedge-school master
Shakes out the gandy map of summer
And shows me charabance, rose, barley-ear
And every bright winged hummer...

or when he describes the advent of Spring,

To-day crowds quicken in a street,
And fish leaps in the flood:
Look there, gasometer rises
And here bough swells to bud...

he is doing what many poets had done before him in trying to include the new sensation and give a comprehensive picture of the objective world. The 'charabanc' and the 'gasometer' are consciously introduced by him to create the modern atmosphere; as modern images, they are employed to suggest the widened sphere of association.
As images suggesting the 'nowness' they are functional and hence they have a right to exist where they are found.

Sometimes the images from modern life seem inevitable when a theme is introduced in a metaphor, say, a journey by train, or a voyage in a ship. When the passage of the years of life is expressed in terms of a journey by train or ship, it is inevitable that images belonging to locomotives and ships should appear. From Feathers to Iron and The Magnetic Mountain are poems based on the journey metaphor. The Transitional Poem, too, contains the locomotive images, as the transition from one state to another is expressed in terms of a journey by train. But wherever these locomotive images are employed there is a harmony behind them. The first few lines of From Feathers to Iron introduce the problem of the meaning of life and death in terms of a journey by train:

Suppose that we, tomorrow or the next day,
Came to an end,— in storm the shafting broken,
Or a mistaken signal, the flange lighting—
Would that be premature, a text for sorrow?
The 'shafting', the 'mistaken signal' and 'the flange' appearing in the opening lines, suggest the choice of the field of imagery by the poet. The reader is hardly surprised when he reads that the wife and husband 'carry freight to a certain end'. The child is spoken of as "love's-junction" and 'no terminus'. When the poet tells his lady-love,

Signal a clear line and let us
Give him the run of life: We shall
get thus
A record of our joy.

there is nothing that sounds out of the way, or nothing that suggests a conscious roping in of modern images to sound modern. As the whole poem is based on the journey-metaphor, the images coming from locomotives do not seem out of context.

But, the same reason which makes the use of modern images natural, sometimes stifles the life out of a poem by making the images look incongruous. To conceive life in terms of a journey is acceptable as the association is traditional and as the reader is well acquainted with such a metaphor; but the imagery becomes incongruous when track-laying and rock-blasting
are metaphorically employed to suggest pregnancy and parturition, as, say, in,

More than else might you,
My son, my daughter,
Be metal to bore through
The impenetrable clay
And rock that overlay
The living water.\textsuperscript{99}

or, in

Tightens the darkness, the
\textit{rails thrum}
For night express\textit{is due}.\textsuperscript{100}

Such a result, however, is inevitable in a metaphorical extension; when a metaphor is accepted for something good, it should be accepted with its defects also. Therefore, why most critics feel the imagery in Lewis artificial, is due to the incognuity or the malproportion between the image and the object. When the image and the object do not properly adjust and fuse together, the result is a conceit.

However, it must be said to the credit of Day Lewis that such conceits are very rare in his poetry. The locomotive images which seem to be artificial in some contexts of \textit{From Feathers to Iron} are, as Dyment
feels, "apt" in the case of The Magnetic Mountain where the transitions from a bad society to a good one is presented in terms of a "journey". The theme and the images run together and the metaphor at each stage is satisfactory since it maintains a perfect correspondence between the idea and the image. It is probably for this reason that many critics and literary historians call The Magnetic Mountain a successful poem.

There is another opinion prevalent among some critics that Day Lewis did his best to turn science to the uses of poetry. This opinion is generally voiced in approval of Day Lewis' poetry. But, from the view point of imagery, there are very few images from science in the poetry of Day Lewis. Most of the supposed science-images appear in his Transitional Poem, From Feathers to Iron and The Magnetic Mountain, but in those poems there are clear indications to suggest that the science-images are introduced through the mouth of some character to suggest a particular way of thinking. The scientific or to be precise the dogmatic approach to life is satirized by Day Lewis in some of his early poems; and, wherever he indulges in such satire, he employs a character which presents a way of life in a particular
jargon. Thus, in one sense, the so-called science images in Day Lewis's early poems are not his; they are the speakers' employed to indicate a way of thinking. The images, due to the method in which they are employed, belong more to the dramatic tradition than to the poetic in their nature. In section 21 of *The Magnetic Mountain*, the Third Enemy speaks:

God is a proposition,
And we that prove him are his priests, his chosen.
From bare hypothesis
Of strata and wind, of stars and tides, watch me
Construct his universe,
A working model of my majestic notions,
A sum done in the head.
Last week I measured the light,
   his little finger;
The rest is a matter of time.

The Third Enemy presents his theories of God as 'an electrician', 'a statistician' and a 'physicist'. By interpreting God in various scientific terms, the Third Enemy becomes a symbol for the scientific approach, which considers itself the only means to arrive at and
impart knowledge cancelling any possibility of arts
attaining knowledge through intuitive perception. The
Third Enemy's approach to God is anthropocentric. He
speaks of God in terms of 'ampere', 'volt', 'lucky number',
'arc-lights', 'hygiene', 'crops', 'calories', 'switches',
'Eugenics', 'Eupeptics', 'Euthanasia' and 'the clinic
trinity'. Day Lewis also reveals the anti-humanitarian
temperament of the Third Enemy by making him say

Don't touch that dirty man,
Don't drink from the same cup,
        sleep in one bed:
You know He would not like it.103

The God of the Scientific Third Enemy is only a
personification of his subjectively dogmatic opinions.
The jumble of science images is presented to suggest
only a way of thinking, for which Lewis has no sympathy.
In reply to the Third Enemy, the Poet says:

Where is he, Where? How the man stares!
Do you think he is there, buttoned up
        in your stars?
Put by that telescope;
You can't bring him nearer, you can't
        Sir, you haven't a hope.104
The images of science are employed only to suggest the general atmosphere of the scientist's world, so that the poet can attack it precisely. Similar are the images coming from the teacher, the clergyman, and the fashionable lady in that they are all employed to suggest a way of thinking and a way of life, primarily for the purpose of either criticism or attack.

Some critics condemn the poetry of the thirties, in which Day Lewis's is included, on the grounds that it sees 'redness' in everything and hence it is not realistic. This attitude is suggested by H.G. Proteus and G.W. Stonier in their half-satirical and half-humorous remarks. Julian Bell, in his "Open Letter to Day Lewis", condemned the poets of the 30's for their 'enormous painting of fancy pictures of the future socialist state', their 'simplicite applications of red and white morality' and their "private language, esoteric jokes, fantasies and whims". The redness in the verse and the conception of the early primrose as an 'early shell burst in the spring offensive' seemed to the critics to be a conscious distortion of nature. Some images, taken in isolation, seem strange; but they become impressive in their contexts. "Psychological Landscape" is nothing
new in literature and poetry'; nor is it invented by Auden and his friends in the 30's. Nor is it possible to find entirely objective images in poetry. Poets read themselves and thrust themselves into the objects they happen to grasp. While some nature images are archetypal as the myths of seasons, others are traditional cliches. The value of the images lies in the knowledge they impart of relationships, and this quest for relationships being subjective breeds only 'eidetic images'. When Lewis speaks of the "athletic field trying a fall with winter", or the "admiral earth breaking out his colours", or when he says

Look where the ranks of crocuses
Their rebel colours will display
Coming with quick fire to redress
The balance of a wintry day.

he is employing nature-images in the way of every other nature poet; he is not distorting nature to make it serve his desired revolution. The images, if distorted, are distorted only in the sense that they are eidetic; their distortion is caused not so much by direct attempt but by the automatic projection of the poetic mood.

The recurring images of Day Lewis' poetry of
commitment, as we have seen in the study conducted in this chapter, are the hawk, the Kestrel, the crocus, the island, the continent, the exile, the town, and the journey. Because Bay Lewis employs these images in the structural framework of an extended metaphor, sometimes these images seem to be incongruous. Bay Lewis himself seems to be well aware of this incongruity in his and his friends' poems of the thirties. This lack of unity seems to have caused him a great amount of distress also. As a poet he seems to have felt very unhappy during the 1936-1939 period about the broad extension and unlimited expansion of thought and imagery in his poems. His vague idea of the new world could never be realised as it has no set dimensions. Therefore he wanted to effect a change in himself by seeking the 'rare in the common', and to search for a clear meaning of the limited. After 1940 he frequently speaks of the need for frames.

This attitude leads him to the other end — to search within for his poetic subjects and poetic truths. He begins to explore himself for self-knowledge. The political commitment disappears, and along with it disappear most of the incongruities between images. That is why the later poems of Bay Lewis have won universal
applause from the critics for their 'classical grace' and 'lucidity'.

As the study of the social ideas in relation to imagery in the poetry of Day Lewis is completed, the results obtained in this chapter can now be summed up. Cecil Day Lewis's social ideas, though they originated in some particular experiences of life as shown in the second chapter, are mainly intellectual in the sense that they are born out of his desire to change the world around him. Consequently, the images through which he expresses his ideas are not those which lived in him as 'sleeping images' and sprang into poetry when his responses were ready. On the other hand, these images are carefully and deliberately chosen by him to suggest particular ideas. That is to say, these images are mostly of the symbolical type, which are used by him as stenography to express ideas. Such images are drawn mainly from two sources, namely, mythology and geography.

The first kind of images, which are drawn from mythology, are by no means arbitrary. The story of the fall of man is too popular to be mistaken, and the
association of ideas in relation to images like Eden and Tacitus are well known. Man's curiosity to know things unknown to him is expressed in terms of the 'Eden' images with a new association. Whereas Adam did not wish to leave the paradise, Lewis wants to leave it. The comfortably 'feather-bedded middle class way of life' is presented in terms of 'the walled garden' which the poet wants to escape from. Thus, the image of the walled garden becomes the steno-language to express ideas associated with a whole class of society.

The second type of images, the images from geography and civilization such as 'the town' 'the island' etc., are, though arbitrary, easy to understand as they are employed similarly by many poets, especially the poets of the thirties. There is no difficulty in guessing the association of the images like the 'island' image since such images are very commonly used in metaphorical associations.

The images from science are employed by Lewis mainly to create an atmosphere, or to suggest a particular way of life. Generally images from science are used to describe or explain a viewpoint of a character, who is
usually a scientist.

Most of the social ideas of Day Lewis are directly expressed without the help of images. The direct utterance of ideas sometimes tends to be rhetorical. His social criticism is direct and rhetorical. One method followed by him in satirising the evils of society is to write in a particular jargon. To criticise the "news papers" Day Lewis writes in such a way that the lines look like an assorted assemblage of head lines. Similarly, to satirize the viewpoint of the dogmatic scientist, he employs the jargon peculiar to that character.

Most of the social ideas, though explicitly presented in his poems without the help of images, do not seem to be prosaic since they are introduced in monologues or dialogues which create a kind of dramatic tension. Day Lewis makes a character speak for itself and present its viewpoint in its own terms. In the next section he presents his own viewpoint as a reply to the speaker of the previous section. The division of a poem into sections also helps Day Lewis, thus, in his expression of thought. However, these ideas, which
are expressed directly by the poet or indirectly through characters, contain some element of the sensuous, though that sensuous element is either of little consequence or subordinated to the intellectual content. Such images, where the sensuous element is subordinated to the intellectual, can be called "the images of thought" or intellectual images. Since how metaphysical thought is expressed in the poetry of Day Lewis is proposed to be studied in the V chapter, the kind or nature of the intellectual images are discussed there.

The results obtained through the study conducted in this chapter can be categorically summed up as follows:

(1) Day Lewis's social thought, which seems to be Marxist, is really altruistic and romantic.

(2) His social ideas are mostly expressed not through images which were based on memories, attitudes etc., but through the intellectual images and steno-images. A large number of his social ideas are expressed through images drawn from two fields: (1) classics, and (2) geography.

(3) He introduces images from science and technology either to create an atmosphere or to present a viewpoint of a scientist or a technician.
The recurring images that represent Day Lewis's social ideas are 'the town', 'the city', 'the hawk', 'the kestrel', 'the island', 'the continent', 'the exile', 'journey', 'Eden', 'the walled garden', 'the orchard', etc.

Images originated in psychological associations such as 'the tow-haired poet', 'the hawk-faced man' etc., are esoteric and difficult to follow.

The social ideas appear predominantly in Day Lewis's poetry till 1938. When he begins to think that the world is 'guilt-ridden' his poetry presents an attitude of withdrawal.

Our study conducted in chapter III reveals that Day Lewis wants to catch a 'still' from the 'flux' of life, and that he wants to master reality and clarify his feelings. The idea of mastering reality by viewing things sub specie aeternitatis is a philosophical idea. Let us, in the next chapter, see how Day Lewis expresses his metaphysical ideas in poetry, and how his employment of imagery is related to those ideas.


7. Ibid., p. 25.

8. Ibid., p. 43.

9. Ibid., p. 44.

10. Ibid., p. 17.

11. Ibid., p. 29.

12. "He was regarded as the God of fruitfulness in general, and was worshipped as the protector of flocks of sheep and goats, of bees, of the vine, and of all the garden produce". Everyman's Smaller Classical Dictionary, p. 237.


15. From Feathers to Iron, CP., p. 58.

16. Ibid., p. 54.

17. Ibid., p. 56.

18. Ibid., p. 58.

19. The Magnetic Mountain, CP., p. 82.

20. Ibid., p. 84.

21. Ibid., p. 87.

22. Ibid.

23. Ibid., p. 88.

24. Ibid.

25. Ibid., p. 89.


28. From Feathers to Iron, CP., p. 54.
29. "Noah and the Waters", CP., p. 163.

30. Ibid., p. 164.


32. Obsessive Images, p. 144.

33. The Magnetic Mountain, CP., p. 87. Italics Original.

34. Ibid., p. 93.


36. An Italian Visit, CP., p. 329.

37. The Magnetic Mountain, CP., p. 82.

38. Ibid.


40. The Magnetic Mountain, CP., p. 83.

41. Ibid., p. 110.


43. The Magnetic Mountain, CP., p. 90.

44. Ibid., p. 91.
45. Ibid., p. 100.

46. Ibid., p. 101.

47. cf. God's in His heaven
    All's right with the world.

    "Pippa Passes", The Poems and plays of Robert


49. Ibid., p. 106.

50. Ibid., p. 107.

51. Overtures to Death, CP., p. 187.


53. The Magnetic Mountain, CP., p. 117.

54. Ibid.

55. Robin Skelton, "Introduction", The Poetry of the


57. Ibid., p. 111.


59. Poetry of the Thirties, p. 22.


64. "Noah and the Waters", *CP.*, pp. 161–162.


69. *Ibid.*, p. 120.


73. "Sonnet", *CP.*, p. 139.
75. "Bombers", CP., p. 171.
77. Overtures to Death, CP., p. 187.
80. "Ode to Fear", CP., p. 231.
81. "Requiem for the Living", The Gate, p. 68.
85. A Hope for Poetry, pp. 50-58.
89. See Clifford Dyment, *C. Day Lewis*, p. 28. Also, "What called a poet like Spender to Marx was the same thing that called Shelley to Godwin and Rousseau". Louis MacNeice, *Folios of New Writing*, (London, 1941), p. 39.


97. Ibid., p. 53.

98. Ibid., p. 56.

99. Ibid., p. 65.

100. Ibid., p. 56.

101. Clifford Dyment, *C. Day Lewis*, p. 27.
102. The Magnetic Mountain, op., p. 102.

103. Ibid., p. 103.

104. Ibid.


108. The Romantic Assertion, p. 32.