

CHAPTER - III

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IMAGERY IN POETRY OF A. D. HOPE**



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In this chapter, I have pointed out and explained imagery in the major poems of Hope keeping in mind the themes handled by him. The poem, 'The End of a Journey' is a meditative lyric. It is considered as a more realistic and less-heroic account of Ulysses who at last after all his wandering returns home. He reposes in the arms of his faithful wife, however the night for which he has waited so long happens to be 'tedious' and 'boredom'. The mighty Ulysses and his loyal wife are in fact, no heroic characters. The poem treats problem of male loneliness, only partially reduced by treating women as goddesses, sex objects or works of art.

Describing the experience of Ulysses in and out of the house, the poet uses a number of images drawn from nature with the help of metaphors and similes. Seeing Ulysses embracing and enjoying sexual act with her, the wife feels it as a rape by a stranger. After having finished the act the night becomes tedious for Ulysses Hope calls his act,

"An old man sleeping with his housekeeper"

Here, the poet calls Ulysses an 'old man' and his wife a 'housekeeper' to show the triviality of the sexual pleasure. The image of an old man suggests the post sexual state of Ulysses. The mighty man becomes an old man immediately when the sexual act is over. The next day when Ulysses goes out he sees :

the dead girls in a row
Swung as the cold airs moved them to and fro
Full-breasted, delicate-waisted, heavy-thighed.

In these lines, Hope uses an image of impression. Everything is suggested through word-picture. He presents a bright and lively picture of girls with the help of words. The dead girls having lost their charm are seen as swinging in the cold air. All the parts of the dead bodies of the girls are exposed. Though the imagery used is romantic, Hope's attitude to sex and sexuality appears to be unhealthy and disgusting. When Ulysses goes to the beach he imagines :

Calypso singing in her haunted cave,
The bed of Circe, Hector in his grave
And Priam butchered in his burning town.

Here, the imagery is classical borrowed from myth. It is magnificiently tight and evocative. It carefully balances every word. "Calypso" - the deep sensuous suggestiveness of name is in contradistinction to the witchery of "Circe" and her singing depicts the laws of

temptation. The context of a "haunted cave" extends a sense of spectres acting in some alliance with the resident. From the bed of Circe, there is a quick shift to another bed, the grave of Hector, son of Priam. The lines end with the reference to Priam's death who was the king of Troy. Despite the emotional loading, "butchery" is the most appropriate description of his death. It implies merciless, unkind act. By recalling these great but tragic figures from European mythology, Hope suggests the gloomy and tragic condition of Ulysses. Finding himself alone and helpless, Ulysses feels that he is mocked by everybody asking :

Son of Laertes, what delusive song
Turned your swift keel and brought you to this wreck
In age and disenchantment to prolong
Stale years and chew the cud of ancient wrong,
A castaway upon so cruel a shore ?

Here the image of sea as envious and cruel aptly describe the end of the journey of Ulysses's life. The poem is dominated by mythical imagery.

In 'The Damnation of Byron' Hope treats the same problem of male loneliness. Byron, the hero in the poem gets sickened and maddened by an excess of sexual contract with a female body in which he knows himself to be quite alone. Ultimately even his own society becomes a 'loneliness he can not bear. It is a poem notable among other things for

Byronesque triumph of the phrase, 'the tender dislocation of her walk'. The poem is about the self-imposed torture and doom of the 'professional lover'. It takes the form of a narrative describing the journey of the 'great hero' through a nightmare landscape of lust. In this poem, Hope draws imagery from nature, animal life, human life, sex and god.

When Byron is received by women in the Hell of sexual act, he sees the landscape as :

But Cactus of euphoribia here and there
 Thrusts up its monstrous phallus at the sky.
 And moving against this silvered, lustrous green
 Like a pink larva over the whole dry
 Savannah of hell, the bodies of women are seen.

Here Hope describes the sexual world as a hell without air and tender trees but with cactus and other thorny plants. This image exposes the barren life in the hell. It suggests the sterile and fruitless world of sexual act. The image of pink larva is used to show the dryness of the bodies of women. They are as pink and dry as larva over the Savannah of hell. Seeing Byron the women are delighted with joy. Hope describes this as :

And at his coming all their beauties stir
 Mysterious, like the freshening of a rose
 As, the incomparable connoisseur,
 Pale and serene across their world he goes.

The stirring movement in the women's mind is compared to mysterious and freshening beauty of a rose which

symbolises freshness. This image of flower appeals to our sense of smell and sight. We smell a rose, we also see its beauty but it is hidden and mysterious. While describing the beauty of the things and skin of women Hope says :

The things incurved, the skin misted with light,
The mouth repeating its own rich circumflex
At first he moves and breathes in his delight
Drowned in the brute somnambulism of sex.

Here, experimental or scientific imagery is used. It also takes the form of abstract imagery. Hope sees the colour of the skin of women as foggy as that of a light. The drowning image suggests the complete fall of Byron in the hell of sexual act. To describe his sexual lust, Hope uses an image of a bull in the following lines :

He is a kind of symbol of the male :
As a great bull, stiffy, deliberately
Crosses his paddock, lashing his brutal tail,
The sullen engine of fecundity

This^{is} a concrete image. We know bull for its physical power but Hope uses it differently. Hope compares the sexual lust of Byron to that of a great bull. Hope uses this image because bull can only suggest Ulysses's lust. A bull stubbornly and deliberately crosses its field and lashing its brutal tail dominates the cow in the sexual act. Byron, like bull is lusty of sexual pleasure and so behaves like it. In these lines, Hope seems to be bitter of male's lust for sex, which is the beginning of man's downfall from

the edge of morality. Therefore he calls the gloomy act of fruitfulness a 'sullen engine of fecundity. While talking about the passivity of the women, Hope says :

For all their cowlike air,
The pale bread of their bellies magnificent rise
From the blend triangle of public hair.

The image of woman as 'cow who endures, the 'dominant act of the bull' suggests the passivity of women. Cow is a symbol of passivity and tolerance as opposed to the stiffy greatness of the bull. It is not surprising that he calls the woman a 'cow', when he calls a man a 'bull'.

After having dominated the women in the sexual act Byron at once realises the transitoryness of sexual pleasure and finds himself lonely and helpless. To describe this state of his Hope draws imagery from the field of disease :

While through his veins like the slow pox there steals
The deep significance of his solitude.

Here Hope compares Byron's feeling to pox. As pox steals the blood in man's veins so is his sexual feeling that steals his loneliness. He wants to be alone but he cannot. Hope uses one more image to describe the effect of lust on Byron :

As lust its anaesthesia withdraws
The force of his damnation grown from it.

Here lust is compared to anaesthesia. A patient is unconscious of everything as long as he is under anaesthetic

effect but the moment it goes away, he comes to consciousness. The moment Byron gets off from lust, he comes to know of bitter reality and its result which is no less than a damnation. Hope continues to describe this state of Byron with the help of similes :

Hate cats his features out : it seethes and bites
Like a slow acid. It destroys his brain.

The image of acid precisely and aptly describes the unbearable suffering of Byron caused by torture in the hell of sexual act. As acid disturbs and ruins body, the pain of Byron destroys his brain. However, this torture unlike demons betrays him. Demons worship and show love and respect for their torture. But it does not stay with him for a long time:

For like tormented demons, they adore
Their torment. The revere like savages
The god's ferocity with lascivious awe.

Here, Hope uses a simile to compare the demons with Byron and Savages. The images of demons and savages are used to suggest the failure of Byron even to reach the goodness in demons.

In 'Pygmalion' where man is shown weak, subject to error and at the mercy of his own passions Hope uses layers of imagery. The creator of the world wishes to see the suffering of a woman, who was built out of nothing by Him. He wants to see her dare :

... to walk with agony on
The Knives of my imagination.

Here, Hope chooses an image from man's daily indoor life - the knife. The God would like to see the woman walking with agony on the knives of His imagination. The image of knife stands for sharpness and pointedness. By using this, Hope wants to suggest the bitterness of the creator towards woman who has given nothing to Him in return. The image is not so appealing and sensuous but it is apt and suggestive. Hope begins the third part of the poem introducing two beautiful images - one of cancer and the other of a plant :

Unsummoned, you are still
There : a cancer ripening in the will,
Pushing its intricate trespass furtively
In the soft belly fibre. Now I see
The horror of Love, the sprouting cannibal plant
That it becomes

The creator is suspicious about the woman's character. She appears before Him unordered. Hope uses the image of cancer to show the growing 'will' in her. It is the sexual will. As a lump of cancer grows slowly in human body and decays it so does the will of the woman pushes a furtivity in her soft belly. The image of cancer reveals Hope's disgust for sexual lust. The word 'ripening' suggests slow but sure growth of cancer like will.

Secondly, we have the image of a cannibal plant. Hope sees the horror of love as a sprouting cannibal plant which shoots and eats flesh savagely. This is an anti-romantic image. Love can be as romantic as anything but at the same time, it can be as horrible and fearful as cannibal plant. This image of love intensifies the anti-love feeling in the mind of the speaker. This is a metaphorical image of love which is distorted and horrible. Hope concludes the poem using the image of garden :

.... Or would you dare to build
 A garden suburb of kindness where we piled
 Our terrible sexual landscape, heap on heap
 Of raging mountains.

The image of garden in Hope's poetry is very symbolic. It reminds of the garden of Eden and the myth of Adam and Eve as referred to by Milton in 'Paradise Lost'. It is again, this garden where Adam and Eve wandered without fear. However, the woman in this poem is frightened to see the infatuating garden of kindness. She now has become mother and so wants to experience the feeling of motherhood. Therefore, she is not to be eluded by the God's sweet words. The poem, thus closes with an enfeebled vision, giving only sleep to children unlike making the heart rebel. The use of myth as image is favourite game of Hope. Here he recalls the mythical garden of Eden.

The poem 'Standardization' is full of gritty mixture of tones and textures. Here Hope shows the attitude of those who complain about industrialism, the modern age and the loss of individuality. It is a challenging and aggressive poem, assured and even contemptuous. It draws imagery from nature. The figure of personification dominates the poem. The earth is personified as an old, sound manufacturer of things. She gathers everything in and produces things of different shapes and things :

For there is no manufacturer competes
 With her in the mass production of shapes and things
 Over and over she gathers and repeats
 The cast of a face, a million butterfly wings.

Here, Hope shows the superiority of nature to man in the production of things. Potter, like nature produces some shape but each jug has its own evolution and variation within this uniformity. Hope wants to show the indestructible richness and sameness of nature. Thus no manufacturer can compete with nature. This is a realistic view of Hope. Hope in the next lines uses an image drawn from the field of agriculture :

Love, which still pours in to its ancient mould
 The lashing seed that grows to a man again,
 From when by the same processes unfold
 Unending generations of living men.

Here, Hope suggests that love, which takes the seed of birth in itself, gives birth to generations of living men. Hope looks at love only as a birth giver. Through these images Hope mocks the popular romantic cult of individuality by reference to the standardization and mass production of nature.

The poem, 'The Explorers' (1939) describes a journey of the speaker into the landscape of minds of the people who live not in modern but in primitive world of unnecessary hurt and ignorance. The speaker describes their life-style and what he saw there. Here, Hope draws imagery from jungle exploration. It illustrates the nature of adolescent female sexuality. Hope describes the primitive world in the following lines :

But a primitive world of unnecessary hurt.
And ignorance, where words like beasts wander,
They go, like savages, always on the alert
Placating shadows, foreboding thunder.

The words used by the people in this very old world are aimless and meaningless. They wander here and there like beasts. They are also compared to savages who by soothing shadows predict badly about thunder. Here Hope likes to suggest the meaningless life of the people. The jungle where they live is deep and dark.

The arrival of the young girls in it is seen as :

Enormous jungles full of eyes and fears
Mumble and gulp around them as they walk
Out after School.

The image of jungles having eyes is eye-catching. It is compared to the people who are lusty and gather around the girls who are on their way to home. Hope then describes the path in the jungle :

They prowl, the terrible man-eating words; stare;
Snuffle in the tangles. The path slides like a snake.

Once, the words are called beasts, it is no wonder that they are terrible and man-eating beasts. The path in the jungle is as smooth and sliding as the snake. The speaker wishes that the virginity of the girls be preserved. Thus, throughout the poem Hope tries to illustrate the nature of very young female sexuality. As the setting of the poem is a jungle, imagery naturally comes from it.

The poem, 'Australia', is full of gritty mixture of tones and textures like, 'standardization'. Here, the poet bitterly denounces Australia's deficiencies. It is an expression of white colonial's meaning towards founding a country and towards the place of his inherited exile. It is an honest poem, a mature appraisal of contemporary white colonial situation. It is a tough minded poem, intent on

facing the facts without subsiding into despair or ascending into empty optimism. It is just as barbed and imaginatively aggressive but a different end. It is a 'wanderer's Return' - a traditional homecoming poem. The point of view presented is that of some one returning out seeing his country from outside and as if for the first time after a long absence.

The poem draws imagery both from nature and human life. It begins in a tone of disenchantment, sardonic but completely accurate observation :

A Nation of trees, drab green and desolate grey,
In the field uniform of modern wars,
Darkens her hills, those endless, outstretched paws
Of sphinx demolished or stone lion worn away.

In these lines Hope presents a verbal picture of Australia. Hope takes more interest in the geographical state of the country. The images of 'trees' 'hills' evoke the desired barren picture of Australia. Hope successfully does this for he practiced a kind of inner expatriation. Hope continues ~~to~~ describe the barren state of Australia metaphorically through a personified image :

They call her a young country, but they lie :
She is the last of lands, the emptiest,
A woman beyond her change of life, a breast
Still tender but within the womb is dry.

Here, Hope reaches the climax of his bitterness of Australia. He compares her so called beauty and youngness to that of a woman whose breast is tender and delicate but who is sterile from within. Hope thinks that Australia will fail to produce any fruit like childless woman. For this extreme sort of denunciation, the people of Australia refuse to forgive Hope even today. The most culminating image occurs in the fifth stanza when Hope says :

And her five cities, like five teeming sores,
Each drains her, a vast parasite robber-state
Where second-hand Europeans pullulate
Timidly on the edge of alien shores.

Here, Hope compares five cities to the places of profound hurt and each place is like a parasite which feeds on others. Hope points out those Europeans who were bred on the lonely shores of Australia.

The poem then turns around in two stanzas that transform the desert from a wasteland of mind to a source of spirit :

Yet there are some like me turn gladly home
From the lush jungle of modern thought, to find
The Arabian desert of the human mind,
Hoping, if still from the deserts the prophets come.

These lines imply that Hope is optimistic about Australia and its future. Though it is barbed and empty,

still it is a home for him. The image 'home' is very meaningful. Everybody longs for home after some days' absence. The images 'jungle of modern thought' and 'Arabian desert' of the human mind are abstract as well as spatial. Perhaps, Hope wants to free himself from the problems and worries of the modern world and take a shelter in a world when these are virtuous men and women living amidst green fields. The image of the 'chatter of cultured apes' which occurs in the last stanza is striking. The learned people of Australia were ignorant and uncivilised in the old age, but now he is eager to see them cultured. The image of ape takes us far back in to primitive age. It fits here for ape is the man's predecessor. The evolution of man from ape is nothing but civilization.

This hopeful conclusion of the poem is not a trust in the land itself but a hope that its remoteness will enable its inhabitants to observe the older world with eyes unclouded by the unhealthy atmosphere.

After all, in the poem, Australia becomes a metaphor of contemporary world, even its colours an image of the impersonal drab uniforms of modern war.

In the short poem, ' The Gateway' (1942) Hope celebrates the plentitude of being, the sensual miracle when the whole animal breathes and knows its place in the great

web of 'being' and its 'right'. The poem makes use of sexual imagery which in many poems of Hope is a structural principle. This poem is prompted by much more than a desire to shock. To Hope, act of making love and act of creating poetry are practically synonymous. Hope begins the poem using the image of city, tree, and spring :

Now the heart sings with all its thousand voices
To hear this city of cells, my body, sing.
The tree through the stiff clay at long last forces
Its thin strong roots and taps the secret spring.

Here, the heart is imagined to be a singing being with thousand voices. The body is taken to be a city of cells. The singing of the heart is sensual. It is willing for its union with other heart. The image of tree is used to suggest the stiffness of body which shuts the mouth of other body in sexual act. The personified image of 'water climbing' 'The breasts carrying grace' and 'lips feeling the pressure of content' occur in the lines and sensuality to the earlier images :

And the sweet waters without intermission
Climb to the tips of its green tenement,
The breasts have borne the grace of their possession
The lips have felt the pressure of content.

The last stanza of the poem is the result of what has gone before in the sexual act. The speaker after having enjoyed the act feels as if he has come at 'home' in the unexpected country. He imagines himself the dream and the



beloved as gates of his entry in to the next world, probably spiritual as suggested in the lines :

I am the dream and you my gates of entry,
The means by which I waken into light.

The poem, 'The Wandering Islands' (1943) did not appear until 1955. It appeared in the first collection of poetry bearing the same title. The theme to which Hope most constantly recurs in his poetry finds its fullest expression in this poem. It is a theme which he shares with many major writers of the twentieth century : human isolation, the inability of one being ever to establish complete communication with another. This poem describes the situation of a sailor stranded on wandering islands which never come together, and from which he can never be rescued.

In this poem Hope begins to use image from its title. 'The wandering islands' are human beings caught in helpless, intolerable conditions. This is a spatial image. Islands can not move. Hope, however, calls them wandering. The word 'wandering' is suggestive. It means moving aimlessly. This image is central in Hope's poetry. Perhaps, no other image is as apt and suitable as this. This rightly describes how people move aimlessly from place to place and like islands they are unable to come together.

This is beautifully expressed in the following lines :

You can not build bridges between the wandering islands.
The mind has no neighbours, and the unteachable heart
Announces its armistice time after time but spends,
Its love to draw them closer and closer apart.

This word-picture appropriately describes the inability of the modern man to communicate with one another. It is an aimless wandering. The image of bridge is very suggestive. A bridge joins two distinct places like islands. But what use it if island move ? This is metaphorically applicable to the state of human beings in this century. It is the journey which ends in futility. This journey of the man is compared to the journey of a sailor who, after a shipwreck finds no rescue :

A refuge only for the shipwrecked sailor;
He sits on the shore and sullenly masturbates,
Dreaming of rescue -----.

The sailor gets a relief from others but it is temporary :

---Sudden ravages of love surprise
Them like acts of God-its irresistable function
They have never treated with convenient lies
As a part of geography or an institution.

Here, Hope equates love with acts of God. One can not resist God's act nor can one control it so is the case with love. No doubt, during their stranded period they are loved by others but this experience proves to be transient.

They are then left alone. Thus, the emotional and mental contact is momentary. However, this relief is soon replaced by :

An instant of fury, a bursting mountain of spray
 Casts them away and then
 ----The smother
 And swirl of foam, the wandering islands part
 But all that one mind ever knows of another
 or breaks the long isolation of the heart.

The image of mountain of spray as bursting, smother and swirl of foam suggest the forthcoming danger which is going to part the wandering islands away from one another. This suggests again that the sailors realise that they will not be rescued. The whole poem is full of nature imagery which takes the form of symbolism and to be specific - spatial. The image of sea, island, mountain, are all spatial images. They help to provide a sequence of episodes rather than the logic of argument. The islands represent both individual human and the mind; the shipwrecked sailor that inhabits each of them. The only contact one ever makes with another is when they clash in the moments of love, a casual thunder that nevertheless hurts an 'instant of fury' that leaves the 'crash of ruined cliffs', 'the smother and the Swirl of foam' as they fall apart. Although the poem finishes with renewed loneliness and despair as the sailor realises there is no rescue, nothing outside himself to turn to, the moment of love remains as a fact that has broken the 'long

isolation of the heart'. The poem, through metaphorical expression and language expresses the dilemma that we are only ourselves and alone and yet the only meaning we have comes from others. The poem assumes that life is a state in which much is to be endured and little to be enjoyed.

'Phallus' (1943) is an impersonal poem. It shows the inpluctable power of impulse and instinct over individual decision and will. Phallus is a symbol of penis, used in Dionysian cults to represent generative force. The poem beging with the image of phallus as the generative force of God :

This was the god's god,
The leashed divinity,
divine diving rod
And Me within the me.

In these lines the image of phallus emerges as a god of gods, rod dividing divinity and taking god within itself. Hope then through metaphor describes love :

Love, a romantic slime
That lubricates his way
Against the stream of Time.

This is a romantic image of love. Here, Hope calls love a sticky wet soil which oils and slips the way. Love is as sticky as mud and gives no way to flow of time.

There are sexual ambiguities of butchery and murder in the following lines :

Fends off the knife, the Sword,
The tiger and the snake;
It stalks the virgin's bed
And bites her wide awake.

While describing the sexual intercourse of the man and the women, Hope uses these images. The woman whose weapon is her wound defends herself with knife, but fails to escape from bites of tiger and snake. Hope concludes the poem using the image of war. The metaphor of war is very significant here to see the sexual intercourse :

A certain triumph, of course
Bribes me with brief joy :
Stiffly my Wodden Horse
Receive in to your Troy.

Here, phallus tempts to the brief joy a sex. His Wooden Horse which is nothing but penis inserting in to Troy i.e. in vagina of the woman. Hope uses the war metaphor to describe the sexual intercourse of the pair. This image of war as sexual intercourse and vice-versa overrides with stout intention and subtleties. If the sexual act is seen here as an infraction, it is with slight modification. Sexual imagery dominates the structure of the poem.

In 'Ascent in to Hell' (1944) Hope confronts the theme directly in his own name, so to speak. The title is of self questioning in search of knowledge refers to the old belief that the hero or the individual who wished to achieve anything has first to descend into the underworld to face the negatives of life so that he could ascend. Here, Hope wants to suggest that our growth in knowledge leads to our awareness of suffering and self division. The image of island is central to Hope's earlier works. Here, it is an organising principle, stating Hope's memories of childhood isolated islands of experience and islands of imagination. This picture occurs when Hope says :

I, too at the mid point, in a well-lit wood
of second-rate purpose and mediocre success,
Explore in dreams the never-never of childhood,
Groping in daylight for key of darkness
Revisit, among the morning archipelagoes,
Tasmania, my receding childish island;
Unchanged my prehistoric flora grows
Within me, marsupial territories extend.

This image of childhood conveys the idea of a map of experience, a map of the mind with its sense of fragmentation and isolation. The image goes on describing and so lacks preciseness- It becomes diffusive. Here, Hope also gives the impression of speaking in his own voice.

Drawing imagery from nature and especially from animal like
Hope says:

The gum trees roar in the gale, the poplar shiver
At twilight, the church pines imitate an ocean.

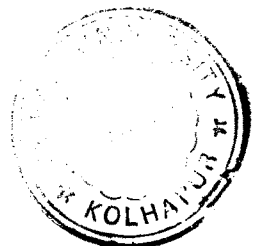
The wind which flows through trees create a sound.
Hope describes this sound by comparing it to the roaring of a lion. He sees the movement of poplar tree as shivering with cold air. The weakening sound at the church is heard to be like the imitating sound of waves in the ocean. Hope, here uses metaphor to present three different pictures. In the fourth stanza Hope uses a fine image of pillow :

I hear in the pillow the sobbing of my blood.

Here, the metaphor of pillow is used for the heart of the speaker. It is broken by the prospects of descending in hell. There is an image of a telescope used in the tenth stanza :

Chased by wind bulls, his legs stick fast with terror
He reaches the fence at last the fence falls flat
Choking, he runs, the tree he climbs will totter
or the cruel horns, like telescopes shoot out.

Here, Hope describes the way the speaker is chased by the wild bulls. This is is a visual image. To some, it may appear tactile. He uses a simile to compare the shooting out of the cruel horns of the bull with a telescope that shoots



out everything which comes within its range. Thus, shooting is common in bulls and telescope. In the next stanza, Hope presents two images. 'Hate' and 'dread' are presented as movement and 'names' and 'places' are presented as dreams :

Rear meaningless moments of hate and dread.
Dreamlike within the dream real names and place
survive.

The emotions of hate and dread can not be thrown off the mind. They are as hard as movement. Immovability is common in both, though they are proved meaningless. Secondly, there is a dream within the dream and the names and places which survive are as transient and momentary as dream. Thus, transiency is common in dream and names and places. In the last stanza the poet seems to think of birth itself on the loss of one's true self. After having revealed many of his childhood memories, Hope concludes :

Beyond is a lost country and in vain,
I enter that mysterious territory.

This experience of the speaker implies a critical unawareness for the process of aspiration. There is an eldritch exploration of the past storehouse of hope for the present.

In 'Conquistador' (1944) the poet speaks of the decline of Henry Clay who loved a white girl of uncommon

size. She took him home after a chance meeting and permitted the usual male - female activities. The poem is a surrealistic comedy of deflated sexual fantasy in which the suburban conformist ventures in to the 'grisly jaws' of a large prostitute. After their sexual contact she rolled over, squashed him flat and thereafter used him as a bedside mat. The poem is comic and in Audenian style though sexual fierceness and horror make them less light hearted.

The poem uses imagery drawn from conventional adventure films and cartoons to highlight suburban fantasies of erotic exploits. The narrative situation shows that modern man is inescapable of any great exploits, of passion or an adventure. The image of 'seed of enterprise' used in the first stanza shows the hard working nature of Henry Clay, a small man. While talking about the behaviour and conduct of Henry Clay Hope says :

And was remarkable like you or me.

By comparing Henry with him or with one of us Hope suggests that Henry was not an extraordinary sort of man but an ordinary like him. However, this ordinary man was changed in to a lusty man when he met the white girl of uncommon size:

His parched soul, swelling like a desert root,
Broke out its delicate dream upon the air,

The mountains shook with earthquake under foot
An angel seized him suddenly by the hair.

Here, the image of desert is used to describe the drying and enlarging soul of Henry which breaks out its sweet dream upon the air. The image of mountains trembled by the earthquake is also very suggestive. The mountains are personified as shaking begins taking earthquake under foot and the angel is seen as appearing to seize the hair of Henry. This is a sensuous image appealing to our sense of touch and sight. Hope uses an image of adventure in the tenth stanza :

1 Adventure opened wide its grisly jaws;
Henry looked in and knew the Hero's doom.

The spell cast by the white girl on Henry is imagined as an adventure with horrible jaws which is to be ended in his downfall. In the following lines Hope seems to make fun of Henry's greatness and boldness :

Her bulk of beauty, her stupendous grace.
Challenged the lion heart in his puny dust.
Proudly his Moment looked him in the face;
He rose to meet it as a hero must.

The heart of Henry is compared to the bold, fearless heart of a lion. He is also compared to a hero who is brave and courageous. However, to tell the truth, Henry had neither lion's heart nor hero's courage. Through these

images Hope seems to make Henry a comic figure. This Henry then enjoys sexual act with the white girl. To describe this experience of Henry Hope makes use of sexual imagery :

Climbed the white mountain of unravished snow,
Planted his tiny flag upon the peak
The smooth drifts, scarcely breathing, lay below
She did not take the trouble to smile or speak.

Here, Hope in metaphorical language presents the picture of sexual act. The image of 'white mountain of snow' implies the white breast of the girl; Whereas 'planting the tiny flag upon the peak' refers to Henry's insertion of his penis in to Vagina of the girl. He kisses her lips giving her no chance to smile or to speak. Having enjoyed the experience, the girl then uses him frequently. He is denounced and mastered by the girl :

The enormous girl rolled over and squashed him flat;
And, as she could not send him home that way
Used him thereafter as beside mat.

Here, the image of mat stands for Henry. His place or role is no more than that of a mat. A mat is used at ease and at any time so is Henry used by the girl. By calling Henry a mat Hope wants to draw our attention to the moral downfall of Henry in the hands of the girl who has become enormous now. The poem ends with a request made by Hope to offer prayers for Henry's fallen soul.

The short poem 'The Lingam and the Yoni' (1944) is rooted in physical life. It is the refusal to 'let the body be bruised to pleasure soul'. Personification is the major figure of speech used by the poet here. Lingam and Yoni which are sexual figures are seen as lovers. Lingam stand for male sexuality and yoni for female sexuality. The poem begins with the description of the lovers walking by :

The Lingam and the Yoni
Are walking hand in glove
O are you listening, honey?
I hear my honey love?.

This is a verbal image or descriptive image. The two objects - Lingam and Yoni are treated as human beings in love. Unfortunately, soon the lovers are separated from each other. Hope uses a plangent yearning tone to suggest the disconsolate separation of the lovers.

In the poem, 'The House of God' (1948) Hope presents the triviality of human begins before God. Here, the fantasy is staitforward. It naturally increases the impact of the poem. The point is that the love for God is often no more than a cup-board-love; with God's people turned into cats, the humour continues logically to the last stanza. The poem employs deliberate trivialization of imagery to explore the pettiness of the motives of the group of worshiper.

Using the image of a domesticated creature for God's worshipers Hope says :

Morning Service ! parson preaches,
People all confess their sins,
god's domesticated creatures
Twine and rub against his shins?

Here Hope calls the worshipers of God the creatures which are tamed and brought up by God. Hope uses this image to show the trivial place of man before God. They make a show of loving God but it is no more than a cupboard love, superficial and material. This pretentious nature of men gets place when the poet says :

Here us, Lord, absolve and pardon;
We are human after all.

Men commit sins and ask god's forgiveness. They take it to be a human act and are not ashamed of worshiping God for his mercy and forgiveness. They also think that church is the home of God and they are his favourite pets :

Home at last from work in Heaven,
This is all the rest God gets,
Gladly for one day in seven,
He relaxes with his pets.

The image of home is used for the church and the worshipers are seen as his pets. Home is a place where men are free and relaxed so is the church where God loves his worshipers. Though, here men are likely to be glorified, it is not true. Hope knows that the more men attempt to glorify them by one way or the other the less they appear before god.

The imagery used evokes a sacrificial and religious atmosphere never losing to criticise the triviality of man.

In the poem, 'The Dream' Hope presents the picture of two lovers. They meet by chance after years of separation and suffering brought about by some totalitarian tyranny. Here, as in many other poems, Hope uses the technique of personification. He personifies dream. He twists the shape of his own desires and confronts his inescapable destruction. Love turns to hate and discovery to loss. The poem celebrates man's creative power as defence against the shipwreck of sailors on the wandering islands. The lover, after having tired of searching the beloved who is no other than his dream, at last sees her. As Hope personifies dream he lets all objects speak on their own :

..... the whisper of his inward grief
Dripped on and filled the cave of his despair.

Here, the image of grief is presented as whispering and filling the darkness of his despair. The image of cave is meaningful which implies dwarfness and darkness. This image takes the form of a living being. Hope lets the dream-beloved speak to the lover :

Be quick ! You have so little time', She said;
'Listen ! My terror stands breathing on the stair.

The image of terror standing breathing is suggestive of the beloved's haste. She wants to finish the

sexual act as early as possible because she is frightened. The love stands mute. Hope personifies the inner feeling of the lover and lets it speak :

The bloody anguish breeding in the bone
Told its long exile, told of all the lands.
Where the unresting hearts seeking its rest,
Finds always that its language is unknown.

The image of heart which is in need of rest and which knows its unknown language presents love as a destructive force. Hope has a mastery over spatial imagery. In the following lines he uses this impressively :

..... the Vast
Deserts of sand where round them whelled and swept
Voices of pleading or insance above;
A jungle of hands clutches at them as they passed
Breaking the fingers they could not unloose;
And eyes of malice watches them while they slept.

The image of the desert is used to show the Vastness around the lovers. The image of jungle is very suggestive. When they embrace each other with hands, the fingers get hold of the back as tightly and thickly as the jungle. This embrace is so thickly and tight that they fail to unloose it. However, Hope soon makes them aware of the momentary pleasure of sexual love. The lovers, like almost all other lovers in Hope's poetry realise this :

... The masks of beauty fell aside, to show
An ulcer of pleasure eating away the nose.

Here, Hope uses an image of ulcer. The lovers are imagined as masks of beauty which are short lived. the momentariness of sexual pleasure is compared to momentariness of beauty. As ulcer poisons the outside or the inside surface of human body so also the ulcer of sexual pleasure eats away the beautiful parts of body. Lovers realise this but they can not avoid the sexual temptation. They strive for eternity in love but in vain. This ends in their frustration. The usual emotion in Hope's poetry bearing on sex is disgust and the usual tone is one of disillusionment. Even when a poem like this begins on a note of tenderness and celebrates the joy of surrender, it ends on an unexpected note of disappointment, pain and frustration.

'The Martyrdom of st. Teresa' (1946) is a poem which like 'The Lingam and the Yoni' is rooted in physical life and the refusal to let the body be bruised to pleasure soul'. This poem is a violent attack on human ignorance through the system of momento, showing how close to the surface are primitive greed and butchery. It uses a corresponding savagery to attack the cruelty it exposes. The comedy of The Martyrdom of Teresa comes from the disproportion between the nuns who are busy in carting away the bits of her body and the true significance of her life. A small saint like Teresa, when alive made the Kings fear and

Popes hate. But after her death, the devotees rushed to get the parts of her body for their worship. Hope attacks on this ignorance of men and their too much of belief on saints and Gods.

The poem draws imagery from nature and from human life and specifically from the field of butchery. For this, Hope employs the technique of personification. Death is personified, presented in the form of a butcher. However, this is an abstract image but used powerfully. Death, like butcher kills and cuts the body of st. Teresa and keeps it for sale. The poem begins with an image of music :

There was a sudden croon of lilies
Drifting like music through the shop;
The bright knives flashed with heavenly malice,
The choppers lay in wait to chop.

Hope begins the poem introducing imagery from nature. He compares the gentle singing of lilies to the sound created of the drifting music in a butcher's shop. The knives are sharp and pointed and the choppers are awaiting the body of st. Teresa. Here the butcher is no other but death. In the above lines Hope uses a phrase 'heavenly malice' deliberately to show the contradiction between devotion and 'butchery'. The word 'butchery' is itself disgusting. It unlike 'killing' intensifies our sense of disgust and distaste. It also signifies mercilessness on the part of killer. The image of

lilies breath heavenly spirit whereas the image of chopper breath the spirit of jealousy and hatred. Jesus is one of the purchasers of st. Teresa's body. He comes to the shop where Death has sat beside the body of Teresa. Hope says :

And Jesus with his crown of briar
 Work like a little hat in vogue
 Picked up her Soul of ruby fire
 And popped it in his shopping bag.

Here, through simile the crown of Jesus is compared to a little hat in fashion. This suggests that even Jesus has too much of reverence for st. Teresa which is ridiculous. But soon he like others, purchases the soul of Teresa and puts it in his bag. This also suggests that Hope mocks the God like figure-Christ. The personified image of death as a butcher occurs in the following lines :

She was so small a saint, a holy
 Titbit upon the butcher's block -
 Death chose the cuts with care and slowly
 Put on his apron, eyed the clock.

In these lines Hope presents the scene where death considers Teresa as a little saint. All are equal before him. Death unlike other devotees is clever. He puts on the apron so that his clothes will not be stained with blood. He is in haste and so keeps eye on the watch. here Teresa is imagined to be a dainty morsel upon butcher's block. Thus the metaphor Titbit is used for st. Teresa.

Hope continues to describe the way death does the work of a butcher :

Death with a smile expertly slices
A rib for one, for one the knee,
Cuts back a breast, cuts deeper, prices
Out the raw heart for all to see.

Death, unlike devotes is merciless and unkind. He like an expert butcher slices the dead body of Teresa with a smile. For him it is his daily work. It makes no difference for him whose body lays before him for that matter. Here, Hope suggests the principle of equality observed by death. He also seems to say that death is more clever and sensible than human beings. The way death works also remind us of the works of bureaucrats who are the slaves of daily duties and ties of existence which finally deny life. This image of death is more realistic and apparent and stands opposed to the romantic image of lilies presented in the first stanza. Unlike lilies, he takes out the life from Teresa's body and lets all see her raw heart. Having done his job, death lets all devotees carry the parts of her body with them. Hope describes this at the end of the poem :

At five to six Death drops his cleaver :
The Sunset, as the crowd goes home,
Pours down on every true believer
The mystic blood of martyrdom.

The devotees have come to purify themselves with the mystic blood of st. Teresa but are wet with the red coloured evening sun shine instead. The image of the setting sun pouring down the blood of shine is ironic and sarcastic in tone. Hope uses it to show the utter ignorance and superstitious nature of men for such a small saint.

In the poem, 'Pyramis' or 'The House of Ascent' (1948) Hope gives a series of reflections on genius and art suggested by the achievement of the builders of the pyramids. Here, he celebrates the demonic will which rises above the general average of life. He suggests that the poet is driven on by the same demonic urge that impelled the pharaohs, the title of ancient Egyptian kings to erect imperishable monuments in the desert. To Hope, the task of a poet is more industrious and challenging than the builder of a pyramid. The poet is a superman who overcomes the circumstances of life through supreme effort and will power. In a way, the poem offers a comparative study of the art of sculpture and the art of writing.

The poem may be divided into two parts. The first part which ends with the fourth stanza presents the deserted and wild image of pyramids along with the hard working and fearful image of its builders. In the second part, the poet thinks of builders of literary works and through comparison

shows the artistic excellence of the builders of literature. In this comparative study, Hope draws imagery from nature and particularly from the ancient world of sculpture. It also takes the form of classical imagery. The poet begins the poem with these lines :

This is their image : the desert and the wild,
A lone man digging, a nation piling stones.
Under the lash in fear, in sweat, in haste;
Image of those demonic minds, who build
To outlast time, spend life to house old bones-
This Pyramid rising squarely in the waste!.

These lines present the image of a man and of a nation as seen by others. They see a lonely man attempting fearfully to build the deserted and wild nation. The people also see the image of demonic builder who devoted their life for building pyramid. Here, Hope wants to draw our attention to the negative and passive approach of the people as opposed to the heroic energy of the builders who created great works of art. However, the poet at the same time wonders about the great efforts taken by the builder to erect monuments in the desert :

I think of how the work was hurried on :
Those terrible Souls, the pharaohs, there great Kings
Taking, like genius, their prerogative
Of bold, mind, treasure : Tomorrow I shall be gone.

Here, Hope compares the great Egyptian Kings to great genius for they compelled the builders to build

pyramids. The builders were the custodians of kings. Pyramid was built by builder, whose genius was ruled by kings.

The Central image comes from one of the seven wonders of ancient world - the pyramids in Egypt. The pyramids are the lively examples of man's heroic energy which defies time and limits of human condition. Here, the basic idea is the Renaissance notion of the work of art that outlives time. This idea is beautifully presented in the fourth stanza :

No act of time limits the procreant will
And to subdue men seems a little thing,
Seeing that in another world than this
The Gods themselves unwilling await him still
And must be overcome; for thus the king
Takes, for all men, his apotheosis.

This is the image of the great artist who is placed among Gods. Here, Hope shows great admiration for the triumph of genius.

In the second part of the poem Hope draws our attention to other kinds of pyramid - Pyramids built in the field of literature. He equates them with the great pyramids of Egypt :

I think of other pyramids, not in stone,
The great, incredible monuments of art,
And of their builders, men who put aside
Consideration, dared, and stood alone,
Strengthening those powers that fence the failing heart
Intemperate will and incorruptible pride.

When Hope thinks of great figures in literature, he at once reminds Milton, Blake and Swift. He calls them builders in another sense. Their literary output is as wonderful as the pyramids of Egypt. In these lines, Hope uses a metaphor of pyramid for literary works of great writers. In comparison with pyramids of Egypt, he sees no difference between the two. In the following lines Hope calls the great writers in English - Blake, Milton and Swift, the builders of literary pyramids :

The man alone digging his bones a hole;
 The pyramid in the waste whose images?
 Blake's tower of vision defying the black air;
 Milton twice blind groping about his soul
 For exit, and Swift raving mad in his -
 The builders of the pyramid everywhere!.

Here, the image of a man digging his bones a hole is terrible and dreadful. It suggests the Pains-taking work of the writers to create literary works of excellence. It is as if one is digging one's bones a hole. This metaphor is very significant and indicative of the hard work taken by these writers. The images of Blake, Milton and Swift are everlasting and inspiring. They impel the writers of today. To work like them and to produce works similar to their work is to help build the house of ascent, the title of the poem in which the poet's task is most fiercely defined. Here, Hope's view of heroic energy needs to be balanced against his

vision of isolation of individual expressed in 'The Wandering Islands'. In this poem, Hope presents an image of heroic energy defying time and defying the two easily accepted limits of the human condition.

The poem, 'The Trophy' reminds us William Blake's two poems - 'The Tiger' and 'London'. Here, wonder which is the root of faith is tangled. Hope's sense of damaged wonder is aroused by a sexual act. Yet he is aware that while its appeal is intense, its duration is short and its conclusion ambiguous. Though the discovery is not new, the user to which Hope puts it are modern : for it is in the sexual act that the most omnifarious problem of modernity, alienation is momentarily and perhaps only seemingly solved.

The poem is a good example of symbolist poetry. In this respect Hope goes near to Blake. Blake talks about the omnipotence of God in creating creatures like tiger and lamb whereas Hope talks about the ambiguity of love and its skill felt by both God and lover. In this poem. Hope uses imagery drawn from nature. The image of God occurs as builder, which is undoubtedly modern. He begins this short poem by calling God the builder :

This the builder can not guess,
Nor the lover's utmost skill :
In the instant of success
Suddenly the heart stands still.

Here, Hope uses the metaphor of builder for God who like the lover can not tell about the wonder of sexual act whose conclusion is ambiguous. In the second stanza, Hope uses the image of wonders :

Suddenly a shadow falls.
On the builder's finished plan,
And the cry of love appals.
All the energies of man.

Here, the wonder is neither engendered by any natural thing like a tiger nor seen to have been once enshined in a blackening church. It just arouses a sense of damaged wonder by sexual act. In the same lines the poet personifies love. It is the cry of the lover that terrifies all the powers of man. In the following lines Hope imagines to have seen images of love and art combined together :

What dire symbol of the heart
Comes, then, from its ancient tomb?
Image both of love and art,
See the Roman Soldier come!

The poet is eager to know the fearful symbol of the heart coming from its ancient tomb with combination of feeling of love & the field of art. The imagery used is concrete and precise. Words are placed at right places.

'The Death of the Bird' (1948) is one of best and mature poems of Hope. Around 1943-44 Hope was touching the

aspects of autobiography and so this poem has a personal accent; his own voice. In this poem the poet returns to his preoccupation with the theme of isolation. It arouses a feeling of disillusionment, loss and hopelessness by creating hostile world and asserts that man's alienation in a universe is indifferent. It is a poem in which rhythm and tone as well as central images point to the great antithesis of life felt by every individual. Through patterns of relationship and contrast the bird becomes an image of the human soul in its journey through life-its sense of the unavoidable and predictable, its bewildered helplessness and frailty in front of the question of death.

The poem draws imagery from the world of nature, of animal. Hope begins to use imagery from its very title, 'The Death of the Bird'. The image of bird stands for every human soul that is going to die. By describing the journey of the bird through life, Hope sees it as the journey of every human soul. He presents it at the beginning of the poem :

For every bird there is this last migration :
Once more the cooling year kindles her heart;
With a warm passage to the summer station
Love pricks the course in lights across the chart.

Here, the image of migration is predominantly associated with the world of birds. It is also last in number. There will be no shifting of place henceforth. It

suggests death which takes the bird into another world. The feelings of love and domesticity are also more significant. Love, instruct and repetition of social functions exist for several seasons, only to be ultimately snuffed out by the inevitability and unfathomability of death. The image of the bird migrating between summer and winter stations, enjoying one and remembering the other, can also be interpreted as symbolising the poet's hanging between domesticity and adventure or between writing and exploring through reading.

In the following lines the image of green sand with mirage of valleys arouse a feeling of loneliness and helplessness on the wandering islands :

The sands are green with a mirage of valleys;
 The palm tree casts a shadow not its own,
 Down the long architrave of temple or palace
 Blows a cool air from moorland scarps of stone.

The bird sees the illusion of communion with his fellows, unregenerate man remains forever a wandering island, upon his lonely, last migration towards easeful death. The image of sand, valley, palmtree, stone evoke the barren picture of life in desert. The sands can not be green, the palm-tree can not provide a shadow or cool air can not flow from barren slope of stone. These images are used with contradiction but they intensify the desired feeling of an illusion.

The poem ends with the death of the bird. It is the earth that bears the burden of her death without grief or illwill :

And darkness rise from the eastern valleys,
And the winds buffet her with their hungry breath,
And the great earth, with neither grief nor mallice,
Receives the tiny burden of her death.

The image of darkness imply the forthcoming death of the bird. The images 'winds slapping the bird' and 'the earth receiving her small burden of death without grief' show the equal justice of nature. It also removes the tragic spirit away from the poem. Nature, while taking the soul away carefully holds the bird with compassion, never harming the principle of life underlying the little fleshly container. If defeat is inescapable, the poem alone signals an end to fear and mastery over life that may not be judged in this life. The imagery used in the poem is sensuous. It not only makes us "see" but "feel" as strongly that there is never any loss to be bewailed.

The poem, 'Circe' is based on a myth. Circe was the enhantress in Homer's 'odyssey' who charmed her victims and then, turned them into swine. Here, Hope does an exercise on the theme of monstrous love in its classical, medieval and modern guises. In fact, it adds nothing new to what the myths

were originally created to acknowledge. What makes it readable is its treatment. Hope, like Yeats never for long allows us to forget that the pleasures of art or of the flesh afford only temporary solace.

In this poem there is stupendous evocation of grief beside the tiring spirit of lust--there is an outcry for exiled love that spirit of permanence which alone will solve the heart. The poem draws imagery from classical times, legends :

Behind her not the quivering of a leaf
Flutters the deep enchantment of the wood;
No ripple at her feet disturbs the well;
She sits among her lovers dared with grief--,
Bewildered by the charge of alien blood.
Herself transfigured by the hideous spell.

This is a descriptive imagery. All words and phrases used describe the scene in the wood vividly. Failure of 'quivering of a leaf' 'fluttering the spell of wood' 'ripple' all suggest the regret of Circe. With such regretful atmosphere, she sits among her lovers. She, who was charged of changing others is now changed by the ugly spell of the wood. The second stanza describes the tiring spirit of lust :

---- The naked body of the sorceress
Mocked by the light, sleek shapes of feather and hair

Here, the image of a witch with a naked body mocked by light evokes a sexual desire and lust for intercourse. In fact this is not strange about Hope. While describing the loneliness of Circe and her helplessness Hope says :

The lonely island and the sounding beach
 Answer with barks and howls, the scream of birds,
 Her uncontrollable, aching cry of love.

The loneliness of Circe is compared to a lonely island. Her cry of love is aching as that of a sound of a beach. The words 'barks' 'howl' 'scream' describe the suffering and a agony of Circe which appeal to our auditory sense.

This is the first and foremost a poem of awakening of humanity that has as yet no control over the fine instrument of love.

In the poem, 'William Butter Yeats' Hope pays a great tribute to the genius of Yeats, the twentieth century Irish poet who influenced his writing. Here, he also refers to the impact of Swift and Blake. While talking about his love for the bitter but lucid mind of Swift, he says :

To have Sweetened with your pride's instinctive gift
 The brutal mouth of song .

Here, Hope uses the image of the mouth of a brute for brutal song. Though this image is abstract, it is apt and suggestive. Even such a song is sweetened by the gift of genius of swift. Hope knows the power of genius when he says :

But more than all, when from my arms she went,
That blessed my body all night, naked and near,
And all was done, and order and content.
Closed the platonic Year.

In these lines Hope uses sexual imagery. He uses it to describe the triumph of genius on him. The genius of art is in fact personified as a virgin. The speaker imagines having enjoyed sexual act with her who blesses his body naked and near. This resulted in the outcome of wonderful works of art. Hope concludes the poem by using an image of a glass :

Was it not chance alone that made us look
Into the glass of the Great Memory
And know the eternal moments, in your book,
That we had grown to be ?

Here, the glass is equated with a great book. The quality of faithful reflection is common in both objects. As a glass reflects everything faithfully so do the work of a great writer.

The poem, 'Chorale' (1948) like 'The Gateway' celebrates the plenitude of being. This poem like the

previous one uses sexual imagery. It deals with the celebration of joys of sexual union which is prompted by much more than a desire to shock. The barrenness and unfruitfulness of love and sexual love leads to its defeated close. The poet by using metaphors and similes presents a number of images. He begins the poem by describing the way the beautiful beloved comes and drags her lover in the sexual act :

Often had I found her fair,
 Most when to my bed she came,
 Naked as the moving air,
 Slender, walking like a flame.
 In that grace I sink and drown
 Opening like the liquid wave
 To my touch she laid her down,
 Drew me to her crystal cave.
 Love me ever, love me long -
 Was the burden of her song.

This long stanza uses a number of sensuous and sexual images. To begin with, the beloved is compared to the air in her nakedness. She is as naked as the air. This can be put other way. She is as inconstant and fickle as the air. This is a very common and simple image. Nothing can be as naked as the air. The beauty of the beloved is then compared to a burning flame. The more a flame burns, the more it becomes thin and attractive so is the beloved. The more she comes closer to him, the more she looks beautiful. Seeing her beauty, the lover imagines to have sunk and drowned into it. The way she appears herself and lays down before him is

compared to a liquid wave, which hardness as immediately and quickly as it melts. The image of cave is used for the vagina of the beloved which shines like glass. This is again a sensuous image. In the next few lines Hope continues to take interest in using the sexual imagery :

Now the wave recedes and dies;
Dancing fires descend the hill !?

Here, the image of fire as dancing is used to suggest the pleasure of lust of lovers to enjoy sexual act. The fire is lust and it is interestingly delighted. It is imagined as the dance of lust leaving their bodies away. This is a post-sexual act experience of the lovers. Every phrase in the poem ends on a note as indeterminate when the lover feels :

Sighing for the wasted seed

In fact, the sighing of the womb for the wasted seed has little to do with the evils of birth control. This is one of many such poems of Hope which uses sexual imagery.

'Sportsfield' (1950) is a witty and entertaining satire. It shows how the great ages of sport and love have gone. People are now only 'existing' and not 'living'. The poem treats the theme of loneliness. This is developed with the help of imagery drawn from the field of sports. In the

following lines, Hope shows the state of modern lovers whose love like the game of players on the field is short-lived :

The Olympian game brings all together at last;
For lonely Heart today may join the team,
Lover by proxy not enact his dream,
Ex-player once more live over all the past.

The image of sportsfield reminds me of Shakespeare's 'As you like it' where he calls the world a stage whereas Hope here calls it a sportsfields. In the second part of the poem Hope describes the play of the lovers. He uses the personified images of light and lust when he says :

All will be well : the muscular child of light
Arriving just when she seems doomed to yield,
As Lust, disqualified, limps from the field,
Kisses away her tears and holds her tight.

Both light and lust are seen as players attempting to take part in the game of love but fail. This is an intellectual sort of image. Hope brings all ingredients of nature together as players.

Hope concludes the poem in a humorous and funny tone. He declares that all win the game without playing :

This debt is charged against the bankrupt heart.

The image of heart as bankrupt aptly suggests the empty hearts of the people with no love existing in it. All the images used here are suggestive of the passive and gaudy life of the people who are not living out existing.

'The Brides' (1951) is another witty and entertaining satire. It takes an image of an assembly line of cars to highlight one of Hope's main preoccupations that nature is a factory.

The image of oily and greasy car is used to describe the enthusiasm of the parents of the bride and her everfresh sweetness :

Grease to the elbows Mam and Dad enthuse,
Pocket their spanner and survey the bride;
built for a life time-sleek as a fish. Inside.

The image of fish implies softness and smoothness of the bride. When the clergyman blesses her, She goes :

To write her numerals in his book of life.

Hope, metaphorically calls the life of the bridegroom a book in which the bride writes her name and mentions her number. This suggests that now she is changed from a bride to a wife. The poet carefully selects the words such as glass, grease, spanner, clutch, wheel, corks, pop bulbs so as to mind us that all they come from the field of mechanical science and automobile engineering.

The poem, 'Imperial Adam' is undoubtedly one of the best poems of Hope. It is based on the famous story of Adam and Eve, the legendary figures. In this poem Hope

regenerates their sexual act which resulted in the birth of Cain, the first murderer upon earth. The poem presents a sequence of images, each with room to expand into a 'complete thought. Images are drawn from the myth of Adam and Eve.

It begins with a complex picture of Adam, his puzzlement and the footmarks of Jahweh, of God :

Imperial Adam, naked in the dew,
Felt his brown flanks and found the rib was gone.
Puzzled he turned and saw where, two and two.
The mighty spoor of Jahweh marked the lawn.

The lines present verbal image which is complex and diffusive to interpret. They do not merely present an image of Adam but a dramatic movement in the context of its place. In the next few lines Hope presents mystery felt by Adam. Then there is a movement from the sensuous generosity all nature brings to occasion to the ridiculous delight of sex itself :

The pawpaw drooped its golden breasts above
Less generous than the honey of her flesh,
The innocent sunlight showed the place of love;
The dew on its dark hairs winked crisp and fresh.

In these lines Hope evokes the sensuous feeling by describing the sweet beauty of Eve. He calls the sunlight innocent for it is unaware of the prospect of her sexual act with Adam. In fact, they are to enjoy the act in the light of the sun. Hope sees this as the sun showing them the place in

the garden. Describing what happened after they ate the forbidden fruit, Hope says.

Adam had learned the jolly deed of kind;
He took her in his arms and there and then,
Like the clean beasts, embracing from behind,
Began in joy to found the breed of men.

The image of beast is used for Adam. His sexual act is seen no less than that of a beast. However Hope does not call it dirty but clean. It is merely animal, merely the pleasurable satisfaction of appetite, less humanly loving act which rewarded by the murderer's birth. Secondly, to Hope the joy of Adam is paradoxically responsible for bringing evil in to the world. He sees it as the fall and source of degradation.

The poem reaches at its climax at the end. Joy turns to terror :

... and Adam watching too
Saw how her dumb breasts at their ripening wept.

The image of dumb breasts is suggestive of its post sexual state. The so called crime was carried out by both. As a result of this the breasts have done their work. However, they suddenly began to weep as they realised the penalty of the crime committed. Throughout the poem Hope through metaphors and similes describes the scene of sexual act between Adam and Eve with its result. It reflects a

summarised view of man for a sexual passion. Hopes makes use of abstract and complex images of breasts and thighs.

The poem, 'Pasiphae' is one more satire. It is a pagan counter part of 'Imperial Adam'. Here, Hope shows how the union of a woman with a beast fills her with monstrous life and with triumph. This short poem draws imagery from animal life and from the field of agriculture :

There stood the mimic cow, the young bull kept
Fast by the nose-ring, trampling in his pride,
Nuzzled her flanks and snuffed her naked side.
She was a queen : to have her will she crept.

In these lines the image of cow who is meek and mild is used for a woman. Obviously the bull stands for man who is young and sturdy. In the sexual act, male is dominant and aggressive like the bull and female has only to receive for she is passive and submissive. However, Hope calls her a queen for she bears the same will of the bull and engages in the act. Describing her wish Hope says :

The Burst of copious seed, the burning kiss.
Fill her with monstrous life, she did not weep.

The images of burst of seed and burning kiss are sexual and sensuous. They describe the active part of woman in the act which does not make her weep. The image of kiss as burning is striking.

In 'The Twenty-second Sonnet of Louise Labe' the speaker compares the way he searches love on earth to that of the stars in the sky who love by hard work and with pain. He, then finds his happiness much less than that of the stars.

The poem draws imagery from Nature, and particularly from sky. The stars and planets are imagined as lovers. The speaker addresses the sun and the moon :

O happy, fortunate, shining sun, to see
Your friend and mistress always face to face;
And happy Moon : Endymion's embrace
Waits you as honey stored awaits the bee!

These lines present personified images of the sun and the Moon as lovers. They are fortunate for they see and embrace each other. To show how the sun waits for his beloved, Hope uses an image of honey waiting for the bee. The speaker then sees other pair of lovers in the sky who maintains harmony unlike him in love. The poem ends with the speaker comparing his futile love making to the successful and harmonious love of the stars :

But had they not their loves, in toil and pain.
They would break frame and order and disperse,
With random steps through a wrecked universe
Like me to search, and search, like me in vain.

The speaker, here imagines what could have been the result of the love of stars if they had loved like him. What makes his love a failure is that he like the stars does



not work hard and take pains. This comparison enriches the value and meaning of love. The imagery used is apt and suggestive. It directly appeals to our sense of hearing and sight.

In 'The Young Girl at the Ball (1955) the speaker imagines of having enjoyed a sexual intercourse with a young girl and seen her belly abundant with his seed. Here, the sexual act is seen as an infraction with slight change where the dream of sexual act results in making the girl pregnant.

The poem draws imagery from Nature and particularly from the field of agriculture. Hope uses the image of a tree to describe the parts of the body of the girl:

While the young girl, with her full breasts and things
Eloquent through her clothes, moves as a tree
Bends and returns against the torments of air.

The image of the moving tree in the flow of air is used to suggest the movement of the girl's breasts and things. The image of tree is used for its movement is natural and easy-going. Seeing this, the speaker longs for a sexual pleasure with the girl :

Had I been older, I should have entered her gate.
As a traveller coming home to the cherished fire
Of a house where the heart goes in and out at its need
For ripeness, and seen her belly abundant with my seed

The image of a traveller coming home to enjoy sexual pleasure is suggestive of the speaker's longing to enjoy the same with the girl. The words like 'ripeness' and 'seed' evoke an agriculture picture. But here, they are used in a sexual context. The speaker likes to see his seeds of fertility in to the womb of the girl so as to see her pregnant. All the imagery is sensuous and sexual in their appeal. The speaker then watches her dance and understands the invisible power in her :

Of the sensual miracle : Now, at last, I see
Those hidden presences and powers, aware
Of a promise kept, of mysterious revealed;
Just as the eye observes from the motions of a tree
All the invisible energies of the air
In the toss and recoil of boughs in an open field.

The image of a tree is used to show the hidden presences in the girl. As one can observe the invisible energy of air from the motions of a tree the speaker sees the hidden powers in the girl from her dance.

The short poem, 'Meditation on a Bone' (1956) expresses grief of lost love which moves through time. It tells a compressed story which extends the meaning well beyond its apparent starting point. There found a piece of bone at Trondhjem in 1901 with a lover's inscription on it which expressed his frustration in love. Describing the burning passion of love in the lover Hope says :

The Scholar's hand is stayed;
His pen becomes a knife.

The metaphor of knife is used for pen. Sharpness and pointedness is common in both. The pen also sense something written here. It is the confidence in the lover which says that his passion for love will be rewritten by the scholars in years to come.

The poem, ' The Meeting' like many other poems deals with the transitivity of sexual pleasure. Here, Hope presents a scene where the beloved lies before her lover who takes her heart out. She offers him her body in love but he soon realises its futility.

Hope draws imagery from Nature. he begins the poem by using the image of death :

Now she lies dead before his eyes,
Who cut the heart out of her breast.

The image of death suggests the calm and quiet lying of the beloved. The image intensifies the sensuous feeling of the beloved in love. Responding to his love :

It leaves its prison gaping wide,
As in her life it longed to go
And warm him with its moving tide.

Her heart was like a prison where love was kept.
But now it is freed with a desire to warm the lover in love.

In the following lines Hope uses an image of river to describe the full grown thick hair of the beloved :

Now the rich river of her hair
Flows to his feet and starts to rise,
And coils and whispers towards the bare.

What is common in river and hair is the growth and continuous flow to meet something. The beloved's hair, like river is eager to meet the lover.

The words 'coil' and 'whisper' suggest the movement of the hair which incites the sensuous feeling of the lover.

'The Kings' (1956) is a satire. It takes as its points of departure the heroic standard. Compared with the past which had powerful lion, eagle, leviathan, kings and heroes, the sign of the modern age is the tapeworm which is described in all its solitary, sexual splendour by Hope. He describes the modern world metaphorically :

----Broods the voluptuous monarch of the gut,
The Tapeworm, the prodigious solitaire?

To Hope, the life of the modern man, unlike the man in the past is enclosed and shut like a tapeworm in a gut. A tapeworm is dependent on other. It sucks life of others. It is greedy and Hope calls it 'the great monarch of

its own world'. By comparing modern man to a tapeworm Hope criticises the man and reduces him to the level of a worm. The image of the tapeworm appropriately conveys the desired sarcastic tone of the poet about man who is greedy and dependent like the worm.

Hope then recalls the life of the people in the past who lived a glorious life of a king and a lion. To describe this, he uses imagery drawn from animal life :

The former times, as emblems of an age,
Graved the gier-eagle's pride, the lion's great heart,
Leviathan sporting in the perilous sea;
Pictured on History's or Muse's page,
All knew the king, the Hero, set apart,
To stand up stiff against calamity.

The images of eagle, Lion and Leviathan stand for pride, great heart and hugeness respectively. People in the past had all these qualities. They create a feeling of awe in us. They could meet the challenge in the dreadful life. Even kings and heroes fought against calamity.

Hope concludes the poem by using the repeatedly used image of tapeworm :

But the great, greedy, parasitic worm,
Sucking the life of nations from within,
Blind and degenerate, sung in excrement.

The modern man is a tapeworm who sucks the life blood from within to make the world blind and degenerate.

'The Double Looking Glass' (1960) is one of the most distinctive, original and successful of Hope's longer poems. It is also the most complex poem. It like, 'Chorale' celebrates the plentitude of being, the sensuous miracle. The poem is based on the story of Susannah, a mythical married woman. Two eminent and respectable judges, the Elders, attempt to rape her while she is bathing undressed in the privacy of her garden. When Susannah resists, the Elders raise the alaram and plan a story about surprising her in the act of love with a young man. Susannah is condemned to death on their evidence but at the last moment their testimony is shown to be false and Susannah is defended and the Elders suffer to fate with which she had been threatened. Hope renarrates the story of Susannah drawing imagery from her myth.

The poem uses sexual imagery. It like 'Imperial Adam' treats sex freely and openly. Hope exposes Susannah's body and her love through sexual imagery. For doing so he user symbols. The sun symbolises male sexuality. The lily, pool and garden are used to symbolise female sexuality, Moreover, Susannah stands for Eve and the Aged man stands for Adam. Thus, the poem becomes a composure of symbols.

It begins with the word 'see' indicating that whole poem is about 'seeing' appealing to our sense of sight :

See how she strips her lily for the sun :
 The silk shrieks upward from her wading feet;
 Down through the pool her wavering echoes run.
 Candour with Candour, shade and substance meet.

In there lines, Hope introduces the image of lily, sun and pool which set up the pattern of sexual imagery. Lily which stands for purity and innocence appeals to the sun, Susannah's lover. The pool is her inner mind which reflects everything faithfully. In thesre lines, Hope presents the naked image of Susannah. In the lines below Hope presents the mystery of the creative interrelation between imagination and the world :

Here all things have imagined counterparts :
 A dragon-fly dim darting in the stream.

The image of a dragon-fly, an insect is used for the garden of Susannah. The garden, like dragonfly reflects the inward and the outward objects. The image of garden also reminds us the garden of Eden where Adam and Eve lived. The Elders see Susannah naked in the pool and attempt to rape her. But she opposes as her virginity is preserved only for the Sun, her lover.

Hope describes this boldness of Susannah and her love for the sun in the following lines :

What danger though? The garden wall is high.
And bolted and secure the garden door;
The bee, bold ravisher, will pass me by
And does not seek my honey for his store.

The image of garden which symbolises female sexuality is protected by Susannah from the Elders. Here, she sees the Elders as bees who search for honey in the flower. Honey stands for her virginity But she is sure that they will not find it as it is kept only for her lover. The image appeals to our sense of hearing and taste.

Hope continues to develop this related irony by using sexual imagery in the following lines :

The speckled hawk in heaven, wheeling slow
Searches the tufts of grass for other prey;
Safe in their sunny banks the lilies grew,
Secure from rough hands for another day.

In this monologue Susannah compares herself to a hawk. As hawk searches a bunch of grass for other prey, she likes to save her innocence for the sun. The image 'Sunny banks and lilies' breathe sexual passion. The phrase 'rough hands' is used for the Elders.

Lying naked by the pool, Susannah becomes one with the natural world to which the world responds :

Alert and brisk, even the hurrying ant
Courses these breathing ranges unafraid.
The fig-tree, leaning with its leaves aslant,
Touches me with broad hands of harmless shade.

Here, the image of ant is used to suggest complete involvement of Susannah. She becomes physically the part of the landscape. To the ant, her body appears like a mountain range stable and immoving. The reference to the fig-tree is sexual. It is a biblical image. It recalls in us the tree whose fruit tempted Eve in the garden of Eden. However, Susannah is safe here under its harmless shade. Its touch moves her into imagination. Now she seeks a partner in the sexual act :

My garden holds me like a private dream,
A secret pleasure, guarded and apart.
Now as I lean above the pool I seem
The image of my image in its heart.

Here, Susannah compares her garden to a dream. Privacy is common in both. The image of pool makes her more inverted. It is in the pool that she sees the reflection of her mind. The image appeals more to our intellect rather than to emotion.

After having imagined that she has enjoyed sexual act with the sun, Susannah Seeks for spiritual pleasure. Hope describes the man and woman using two images - Mirror and Pool. He says :

A mirror for man's images of love
The nakedness of Woman is a pool.

Hope concludes the poem with Susannah waking the sun from sleep as the dream comes to an end and the sun going in its nest. Hope describes this beautifully in the following lines :

Till naked from the leaves she steals and bends
Above his sleep and wakes him with her breast
And how the vision begins, the voyage ends,
And the great phoenix blazes in his nest.

The image of Susannah waking the sun with her breast is not sensuous but sensual. She is not only a woman waking her lover, but a mother sucking her child. The image of phoenix blazing in nest suggest the setting of the sun. However it, like phoenix is going to rise again.

'Vivaldi, Bird and Angel' is a long dramatic poem. It is specifically concerned with a piece of music, a flute concerto arranged by Vivaldi, the maestro with his chosen musicians.

The poem focusses Hope's common images of earthly music, celestial music and love on the dramatic scene of Vivaldi's rehearsal. Describing the girls in Venice, the speaker makes use of some similes :

---- Their ages range between
A budding twelve, a radiant eighteen,
Bright eyed as birds, as lively and as shrill,
Daughters of Venice as one sees them still.
In Longhi's paintings and Goldoni's plays.

Describing the eyes of the girls Hope says that they are as bright as the eyes of the birds. They are lively and beautiful as the paintings and plays of the Italian artists. Of these girls, Julia is the most talented artist. She is described with sensuous tenderness :

A falcon among doves.

Hope compares Julia to a falcon and other girls to doves. Hope uses this image to show that Doves are fat and passive but a falcon is slim and active with a sharp eyesight. Julia is different from other girls in this respect—more noble, more talented.

Talking about Vivaldi's love of music, Hope compares it to wine and bread :

His priesthood has been music, it is said
He consecrates its forms like wine and bread.

In Christian church wine and bread are sacred. The sacredness is compared to Vivaldi's love of music. He loves flute playing so much that he calls it a queen :

One instrument, the flute, in its own right
now speaks and leads the dance and, like a queen,
Commands and rules.

The image of queen suggests rule and power. The flute, like a queen orders and rules the field of music.

While describing the flute playing of Julia Hope uses images of bird and dance.

All space and makes of time a living thing,
Soars like a bird itself---
These eloquent figers----
Dancing upon the dark shaft of the flute.

The easy playing of flute by Julia is compared to the easy soaring of a bird. It is natural and genuine. Finger are seen as dancers. A dancer cares for rhythm and perfectness so are the fingers which move so easily and naturally that they reach the perfection in music.

Vivaldi brings the humanly music to the level of heavenly music when he says :

Enough, girls! Well, you play
Like angels as I hoped

In the next few lines Hope describes the effect of music on the objects in the universe. There he says :

All their thought was melody,
Love a duet echoed from tree to tree;
The morning stars together began the day
Singing; all creatures sung at work or play
From earliest dawn to latest afternoon'
Each knew his part and none fell out of tune.

This is a descriptive or verbal image. It evokes a beautiful picture, evoking as it does the image of the entire

universe throbbing and vibrating to the sounds of melody, a perfect and complete harmony running like a golden thread through the tapestry of existence.

Hope concludes the poem with an attempt to define the nature of a composer by using spatial imagery :

Like some clam estuary widening to a sea
Which welcomes and contains its mighty flow.

The image of river is suggestive of its initial narrow flow widening as it proceeds to meet the sea. Same is with music. All flows of music join together just to make it side so as to unite it with the heavenly music. Thus, the poet at the end asserts that music attains perfection only when man-made and God-made music join together.

In 'parabola' (1971) a late written poem, Hope speaks about his own destiny or place as a poet and the relationship between determinism and change. Here, the poet draws imagery from the world of fairy tale and science of genetics. A princess who is tired of waiting her over, at last sees him coming and offers him her body. Hope describes this in the following lines :

That night, embracing on the bed of state,
He ravishes her century of sleep
And she repays the debt of that long dream;
His seed now sown, her harvest ripe to reap
Enact a variation on the theme.

There lines present a sensual picture of the sexual union of the princess with her lover. She offers her body as if in debt. The imagery comes from science of genetics and the field of agriculture. The phrase 'Sowing seed' refers to the insertion of male chromosomes into female. This process of fertility is related to agriculture and so it is an agriculture image. The result of their union is birth of another princess. The words 'harvest' 'reaping' are used to suggest to the continuous sexual activity of the lovers.

In the next lines, Hope sees the life of Nature as a dance which is controlled by accurate and precise number of steps. However, each time Nature, like dance creates something new :

A parable of all we are to do!
The life of Nature is a formal dance.

The poem, 'Hay Fever' is surrealistic in its talk against the use of images or established tradition. It draws imagery from the field of agriculture. It begins with a personified image of time :

Time; with his scythe honed fine,
Takes a pace forward, swings from the hips; the flesh.
Crumples and falls in wind-rows curving away.

Hope presents Time in the form of a farmer who carries a scythe and moves, swings and sometimes collapses in the flow of wind. By recalling his east, the poet compares himself to Time who is now a new mower. Describing the life in the farm he says :

By the sound of the scythes, by swigh, ripple, the sigh
Of the dying grass like an animal breathing rhyme.

Here the image of animal breathing is compared to the sound created while cutting the hay grass. However, when the poet comes to the present, he at once realises the tools which are not used today. The uselessness of these tools is compared by the poet to bows and arrows :

How long ago was it ? - Why, the scythe is as
obsolete now
As arrows and bows.

By using the image of bow and arrow Hope recalls the past life which is gone.

Hope concludes the poem with an advice to old men who are counting days of life. He uses an image of a boy :

It is good for a man when he comes to the end of his
course
In the barn of his brain to be able to ramp like a boy
in the heap...
To lie still in well-cured hay to drift in to sleep.

The lines once again use imagery from agriculture. The point is that old men should be as carefree as the young boys. If they behave so, they will have a sound sleep at the end.