

W. H. Auden and His Quest for Love

Poems of 1930s

A Thesis

Presented to

The Graduate School of Language and Culture

Hiroshima Jogakuin University

In Partial Fulfillment

of The Requirements for the Degree

Master of Arts

by

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January 1998

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Introduction

First of all, the writer would like to introduce a brief survey of W. H. Auden's biography. Wystern Hugh Auden was born on the twenty-first of February, 1907, in the city of York in the northern part of England. He is the third and last child of George Augustus Auden and Constance Rosalie Brickenell. They two are devout Christians of the Church of England. Wystern was the youngest of three boys.

In 1915, he entered St. Edmund School, where he first met Christopher Isherwood, a colleague of his in his later years. Isherwood was three years ahead of Auden in school. Then he went on to Gresham's School in Holt, Norfolk. He majored in biology, aiming to be a technical expert. He started to write poems in 1922 when his friend, Robert Medley asked him "Do you want to write a poem?"

In 1925, he graduated from Gresham's school, and then entered Christ Church College, Oxford University. He was an honor student majoring in natural sciences, and later he switched off to English literature. Then he got along with Stephen Spender, Cecil Day-Lewis and Lex Warner. He met Christopher Isherwood again.

In 1929, he went to Berlin with Isherwood, and published

"Petition" and "1929" in October, that year. In 1930, he became a teacher at Lanchfield Academy and The Downs School in Scotland. He published "The Wanderer" in August and *Poems* in September. In 1932, *The Orators*, the collection of poems, was published, and "O What Is That Sound" was written. He married Erika, who is Thomas Mann's eldest daughter on the fifteenth of June in 1934. From 1935, he worked in the film department of General Post Office as a freelance writer for six months. In 1936, he traveled to Iceland with Louis MacNeice. In October, he published *Look, Stranger!* . Then Spanish civil war broke out. The next year, he went to Spain, and worked at a field hospital as a member of a republic voluntary army. In January, he wrote "Lullaby". In 1938, he traveled to China with Isherwood during the first half, then again traveled to Belgium.

In 1939, he emigrated to the United States, and the next year he converted to an Episcopalian. Since then, he was awarded many brilliant prizes. In 1956, he became Poetics Professor at Oxford University. He passed away in Wien in 1973.

The purpose of this study is to give a minute interpretation to his 1930s poems. As is often said, the principle of the critical theory of the New Criticism is "intentional Fallacy", which was an undeniable fact in their movements. On later years, however, some of the members belonging to this school came to take the author's intentions into their consideration somehow. So the present writer would like to interpret his poems, taking the author's intention and the biographical facts into the

consideration.

The present writer dare say that most scholars divided his works into three periods: 1927-1932, 1933-1938, and 1939-1947. In the 1920s, he tried to cure the personal corruption with psycho-analysis mainly founded by Sigmund Freud. His chief interest seemed to be in the various phases of "unconscious." In the 1930s, he tried to cure the social corruption by the general idea of Marxism. He felt some acute anxiety of the approaching crisis, which was to lead to the World War II. He had felt the necessity to cope with the crisis in deed. Actually, he participate in the Civil War, and he returned disappointed to the leftist movements. Then after 1940s, he committed to the principle of Episcopalian sect again.

Among them, this study puts a focus on 1930s poems. In general, they are said to be political poems, but the author takes Auden's intention into consideration, as well. Auden sought for intellectual conscience in three ways of thought, Freudianism, Marxism and Christianity. But he had never been absorbed in either thought out of his prudence and his objectivity. So he often gives incomprehensible, indecisive impression to the reader. But his wandering propensity for intellectual conscience is his real essence. In other words, he kept on seeking for "love" in a broad sense of the word.

I

"1929"

This poem was published in 1930 (W. H. Auden, *Poems*). Fuller points out as follows:

'1929' [P30, P33; CP,p.50; CSP,p.34], in its length, variety of detail and autobiographical realism, breaks new ground (elsewhere in *Poems*, 1930, only 'The Letter' and 'Family Ghosts' use a reliability of personl 'I'). (Fuller 41)

Auden's works are generally divided into three periods: poems 1927-1932, poems 1933-1938 and poems 1939-1947. This poem, '1929' can be said that it is the most important poem in 1930s. The question we have to ask here is what he did want to speak to an audience. Let us begin to make the analysis by understanding the international situations at that time.

In England, the economic stagnation was counting in 1920s and the number of unemployed person amounted to over a million. As the Great Powers of the world had experienced a lack of arms in World War I, they were really throwing themselves into war

industries. In the United States of America then, as a result of overproduction freight congestion was built up. First the overproduction caused an agricultural panic. Next, on October 24, 1929, the stock prices had fallen sharply. At last the stock market panic had spread throughout the world. As Capitalism did not yet fully developed, the Great Powers had faced the crises.

All the while, a part of working classes intended leftist movements in various parts of the world. Moreover, Fascism was on the rise then as if it had competed against the extreme leftists. Its policy is to suppress the leftist movements and maintain its monopolistic capitalism and their totalitarian state which the individuals were totally disregarded.

The extreme opposition between the right wing and the left wing was destined to cause the next movements; the Spanish War and the World War II. This was the state of affairs in 1930s.

This threatening situation is shown in part IV of this poem:

It is time for the destruction of error.

The chairs are being brought in from the garden,

The summer talk stopped on that savage coast

Before the storms, after the guests and birds:

In sanatoriums they laugh less and less,

Less certain of cure; and the loud madman

Sins now into a more terrible calm.

The falling leaves know it, the children,

At play on the fuming alkali-tip
Or by the flooded football ground, know it--
This is the dragon's day, the devourer's:
Orders are given to the enemy for a time
With underground proliferation of mould,
With constant whisper and with casual question,
To haunt the poisoned in his shunned house,
To destroy the efflorescence of the flesh,
The intricate play of the mind, enforce
Conformity with the orthodox bone. (134-151)

People who are talking carelessly on the beach are upper-class people: they are savage decadents. The ordinary citizens affected with incurable diseases and the madmen crying their own philosophies have a feeling that trouble is brewing. Though children seem to know nothing, in fact. The "fuming alkali-tip" probably implies a suspicious munitions factory. And there is no time for football, even a national sport. Auden gives us a vivid description of the threatening scenes in 1929.

Besides Auden starts part IV with this sentence: "It is time for the destruction of error." He urges his readers to start a protest movement in the tone of T. S. Eliot.

Auden group poets: Christopher Isherwood, Stephen Spender, Louis MacNeice, Cecil Day-Lewis and W. H. Auden looked for intellectual conscience in leftist ideas. Spender, MacNeice and Day-Lewis joined the party of the Communist Party, but Auden had

never become a communist. Under the situation that the author mentioned above, they believed that their mission in life was to continue to give speech to the public.

In contrast, most of ordinary people were indifferent to the situations. First the author should point out that Auden is critical of their indifference to the situation. The scenery of this poem is Easter, and that is in Spring. At the beginning of this poem, he describes Spring as below:

It was Easter as I walked in the public gardens,
Hearing the frogs exhaling from the pond,
Watching traffic of magnificent cloud
Moving without anxiety on open sky--
Seasons when lovers and writers find
An altering speech for altering things,
An emphasis on new names, on the arm
A fresh hand with fresh power. (1-8)

This is a traditional and orthodox description, but we must draw attention to the description about 'cloud'. The cloud is moving 'without anxiety'. The cloud is regarded as easy and careless. The hero regards Nature as unrelated and indifferent to the situation.

Next, he faces up to the cold, hard facts of the situation with 'But'. This is a favorite device of his. After the traditional description, this is another description concerning

Spring:

But thinking so I came at once
Where solitary man sat weeping on a bench,
Hanging his head down, with his mouth distorted
Helpless and ugly as an embryo chicken. (9-12)

This "solitary man" represents the unemployed in England. Though the season is Spring, they are happy only on the surface. He cannot but awake to realities: (As mentioned above, the number of unemployed persons was rapidly increasing in England then.)

So I remember all of those whose death
Is necessary condition of the season's putting forth,
Who, sorry in this time, look only back
To Christmas intimacy, a winter dialogue
Fading in silence, leaving them in tears. (13-17)

He seems to associate the "solitary man" with people who are in the *Inferno*. As he writes "those whose death / is necessary condition of the season's putting forth", he thinks the death of such people will revive the world. This image is from a Christian faith, especially *Divina Commedia* written by Dante Alighieri. The idea is as follows. Even if any man die both physically and spiritually, he will be able to revive his spirit in the *Purgatorio* with a positive prayer. Toughening himself spiritually,

he will be able to go to the *Paradiso*. At last, he may revive both physically and spiritually.

After his migration to the United States, he came to belong to Episcopalian Sect. Taking it into consideration, it was likely that the signs of his conversion to Christianity could be already apparent in 1930s. In other words, even if he didn't have the Faith, it may be said that he had Christianity as one of myths in his mind. The author thinks that the believing the revival has encouraged him not to lose hope in such a situation. So he often prays:

Coming out of me living is always thinking,
Thinking changing and changing living,
Am feeling as it was seeing--
In city leaning on harbour parapet
To watch a colony of duck below
Sit, preen, and doze on buttresses
Or upright paddle on flickering stream,
Casually fishing at a passing straw.
Those find sun's luxury enough,
Shadow know not of homesick foreigner
Nor restlessness of intercepted growth. (34-44)

He describes animals' indifference to the situation. The ducks are satisfied with the warm sunlight. Again in the third stanza of part II, "Those ducks indifference" emphasizes this

theme. He thinks the ducks don't know shadow of "homesick foreigner" and "restlessness of intercepted growth". The "homesick foreigner" is a soldier at the front who is ready to risk his life. On the contrary, "intercepted growth" is, in a sense, is the passive condition. The ducks don't know either. In the third stanza, "Time passes in Hessen, in Gutensberg" shows that time passes irrespective of the critical phase, too.

Moreover, not only Nature but also ordinary people are indifferent:

Order to stewards and the study of time,
Correct in books, was earlier than this
But joined this by the wires I watched from train,
Slacking of wire and posts' sharp reprimand,
In month of August to a cottage coming. (93-97)

In consulting *The Concise Oxford Dictionary*, "slack" means "not taut; not held tensely", "inactive or sluggish" or "negligent or remiss." In the light of this meaning, "Slacking wire" means the indifference of ordinary people. What he wants to say here is even if their way of thinking is indifferent or indolent, it will be able to reach his progressive thought sooner or later.

Secondly, it is important to point out that Auden doubts heterosexual love:

"He says, 'We must forgive and forget,'

Forgetting saying but is unforgiving
And unforgiving is in his living;
Body reminds in him to loving,
Reminds but takes no further part,
Perfunctorily affectionate in hired room
But takes no part and is unloving
But loving death. May see in dead,
In face of dead that loving wish,
As one returns from Africa to wife
And his ancestral property in Wales." (71-81)

As he says "We must forgive and forget", his love appears to be something conscious. His love is "Perfunctorily affectionate" like duty. When it comes to loving, he performs like an actor. He thinks loving is unloving, though it may seem paradoxical, and loving will lead to death. He seems to contradict himself, but this contradiction on love comes from his honest feeling.

The grounds of his doubt can be seen in the following part:

So insecure, he loves and love
Is insecure, gives less than he expects.
He knows not if it be seed in time to display
Luxuriantly in a wonderful fructification
Or whether it be but a degenerate remnant
Of something immense in the past but now
Surviving only as the infectiousness of disease

Or in the malicious caricature of drunkenness;
Its end glossed over by the careless but known long
To finer perception of the mad and ill. (106-115)

He says that insecure man's love is insecure. He is doubtful whether love will bear fruit, love is just an illusion and love looks ridiculous to others. He never concentrate on the present time and one particular thing. He always worries about the future, wants to foresee the future and has double points of view. He cannot forget about the international situation even in an instant. So he regards love as deception. He describes love as "drunkenness." The same description can be seen in "Between Adventure." The author thinks international situation sober him up. Moreover he calls lover "the careless" ironically. Though they seem to love each other, they don't love actually. They just "gloss over" their false love. He dislikes to "gloss over" because it enables to see the truth.

Although he writes "but known long/ To finer perception of the mad and ill", he also writes "He knows not if." Considering this, he wavers in his judgment. The author sees his humane personality. It is no doubt he wants to love, but the international situation makes him feel necessary to go to the front at the cost of his personal love.

His wavering between personal love and social love can be seen in the poem, "Between Adventure." This poem was published in July, 1929. It may be natural that the similar theme can be found

in this poem: (The author thinks it very important, and so she quotes the whole poem below.)

"Between Adventure"

Upon this line between adventure
Prolong the meeting out of good nature
Obvious in each agreeable feature.

Calling of each other by name,
Smiling, taking a willing arm,
Has the companionship of a game.

But should the walk do more than this
Out of bravado or drunkenness,
Forward or back are menaces.

On neither side let foot slip over,
Invading Always, exploring Never,
For this is hate and this is fear.

On narrowness stand, for sunlight is
Brightest only on surfaces;
No anger, no traitor, but peace.

The "adventure" in this poem implies going abroad as a member of

a revolutionary army. On "this line", he reserves the decision between personal love and social love. In the first and second stanza, a pair of lovers prolong the meeting. In the second stanza, their action is listed with commas. But on the last line, he points out deception. He calls their love "the companionship of a game" suddenly. He makes a surprise attack. The reader who believes their love soon comes her senses at the last line. This is his device and also the point at which he is aiming.

In the third stanza, as is often the case with him, he discloses his real intention after saying "But". He asserts we "should the walk do more than this / Out of bravado or drunkenness". (As mentioned above, the expression, "drunkenness" is used in '1929', too.) He speaks such a duty and obligation in an oratorical tone. Anthony Thwaite states in his book, *Twentieth-Century English Poetry* as follows:

It could be said that Auden gradually became a sage and not a prophet; but whichever function he took upon himself, he was supremely an entertainer, a brilliant teacher, a virtuoso who believed that poetry can display many voices, many skills, and that it has something to do with the disinterested intelligence . . . He was a prolific poet and . . . some of his work careless, coy, laborious, occasionally boring. But the general level and impact of over forty years of constant writing is exhilaratingly high. Along with

Eliot, he has been the most influential Anglo-American poet of the century, and has been absorbed as well as imitated. (Thwaite 61)

This oratorical tone can be seen in other poems, too. Here again, he regards personal love as "bravado or drunkenness." He is unable to conceal the doubt about personal love.

His tone in the last stanza is somewhat ironical. It is "only on surfaces" that sunlight is brightest. It is clear that he criticizes to stand on the narrow and indecisive line where there is "No anger, no traitor, but peace." It should be noted whether he thinks it peace truly or not. He is so to speak, testing the readers. He may be saying like this: "You know I don't think it is true peace but surface comfort, don't you?" This also derives from his usual device. He needs the sensitive readers who can read his true intention. It can be said that the last stanza will serve as a test of the readers' mentality. Judging from this ironical tone, his doubt about insecure personal love can be found here again. So he chooses to solitarily cross this line to war.

Thirdly, he tries to accept his isolation as a spontaneously developmental stage as an adult:

Time passes in Hessen, in Gutensberg,
With hill-top and evening holds me up,
Tiny observer of enormous world.

Smoke rises from factory in field,
Memory of fire: On all sides heard
Vanishing music of isolated larks:
From village square voices in hymn,
Men's voices, an old use.
And I above standing, saying in thinking:

"Is first baby, warm in mother,
Before born and is still mother,
Time passes and now is other,
Is knowledge in him now of other,
Cries in cold air, himself no friend.
In grown man also, may see in face,
In his day-thinking and in his night-thinking,
Is wareness and is fear of other,
Alone in flesh, himself no friend. (53-70)

In both stanzas, the expression, "Time passes" is used. On the fifty-third line, however, "Time passes" implies that time passes without concerning of the critical situation as I mentioned above. How about the sixty-fourth line? As time passed, he was born, weaned and isolated. Time teaches that the humankind are essentially isolated. He tries to accept it in the natural state. The way of his thinking may be influenced by Darwinism.

Moreover, he asserts it is important to be weaned without fear of being isolated. Now that personal love cannot cope

effectively with the tense situation.

Being alone, the frightened soul
Returns to this life of sheep and hay
No longer his: he every hour
Moves further from this and must so move,
As child is weaned from his mother and leaves home
But taking the first steps falters, is vexed,
Happy only to find home, a place
Where no tax is levied for being there. (98-105)

He describes his returning to home because he is lonely. ("sheep and hay" is one of typical English rural scenery.) This can be said to be his real motive, but it is very negative. As he points out in "Between Adventure", to retire to the country is "exploring Never." He calls it "negative inversion" in 'Petition' (Cf p.18 l.5). So he feels it his duty to move away from his home, his mother and his wife. He describes his isolation in a weanedchild image. Again, "weaned" is used as follows:

Moving along the track which is himself,
He loves what he hopes will last, which gone,
Begins the difficult work of mourning,
And as foreign settlers to strange country come,
By mispronunciation of native words
And intermarriage create a new race,

A new language, so may the soul

Be weaned at last to independent delight. (116-123)

He thinks his isolation from the homeland and also from the race may bring him new delight. And "weaned" is used in "Petition", too. Isolation is the indispensable condition to cope with the situation.

If he has been weaned without fear of being isolated, he preaches that he needs to go to the front, ready to die.

Startled by the violent laugh of a jay

I went from wood, from crunch under foot,

Air between stems as under water;

As I shall leave the summer, see autumn come

Focusing stars more sharply in the sky,

See frozen buzzard flipped down the weir

And carried out to sea, leave autumn,

See winter, winter for earth and us,

A forethought of death that we may find ourselves at death

Not helplessly strange to the new conditions. (124-133)

The phrases "I went from wood" implies that he leaves his comfortable home and his wife. Next, seasonal changes are described. Though "winter for earth and us" is an exaggerated expression, it is a metaphor of the threatening situation. As the author mentioned above, he preaches the necessity of taking

action. Judging from "A forethought of death", he seems to intend to go to the front at the risk of his life. (In consulting *Shogakukan Progressive English-Japanese Dictionary*, "forethought" means to act knowing an unexpected accident beforehand.) For "the new condition," someone who can take action with a "forethought of death" are needed, he thinks. This philosophy has greatly influenced by Christian faith, especially *Divina Commedia* by Dante Alighieri. By believing death to be a necessary precondition to a revival, he intends to throw himself into the war.

In the following quotation, he addresses the elite comrades as if he spoke to his lover in his peculiar tone:

You whom I gladly walk with, touch,
Or wait for as one certain of good,
We know it, know that love
Needs more than the admiring excitement of union,
More than the abrupt self-confident farewell,
The heel on the finishing blade of grass,
The self-confidence of the falling root,
Needs death, death of the grain, our death,
Death of the old gang; would leave them
In sullen valley where is made no friend,
The old gang to be forgotten in the spring,
The hard bitch and the riding-master,
Stiff underground; deep in clear lake

The lolling bridegroom, beautiful, there. (152-165)

The author must think whether his love is for his lover or for the society. The author dare say his love is for the elite comrades and the society. "love" does not need a total agreement of assertions, not to pretend to know everything, not to purify those who do not agree with, but "death". "death" means both indifferent and helpless peoples' death and Auden and his comrades' death at the front. He believes death leads to the next revival and he expresses this image quoting from the Bible, "death of the grain." It reminds us of the following quotation: "useless a grain of wheat falls into the earth and dies, it remains alone; but if it dies, it bears much fruit." (John, xii, 24) In addition, as Mr. Yasuda points out, it also reminds of T. S. Eliot: "The Journey of the Magi": "This birth was / Hard and bitter agony for us, like Death, our death." (Yasuda 19)

To put it briefly, ordinary people are as indifferent as are seasons, animals, Nature and time. They indulges in love, but love is superficial and insecure. So he addresses his elite comrades of the necessity to go to the front without fear.

Finally, the author would like to quote the following:

All this time was anxiety at night,

Shooting and barricade in street.

Walking home late I listened to a friend

Talking excitedly of final war

Of proletariat against police--

That one shot girl of nineteen through the knees

They threw that one down concrete stair--

Till I was angry, said I was pleased. (45-52)

In this part, he concretely describes an anxious and threatening situation. He feels some anxiety at night because shooting and barricade are on the street. His friend who is on the same side talks about a nineteen-year-old girl excitedly. She was shot and thrown down by police. Police strictly suppressed revolutionary movements at that time. Though he says "I was pleased", the author thinks it is his sarcastic irony. In addition, she thinks Fuller's following annotation is pointless:

The poet is naturally distressed to hear of police brutality, but says he is pleased because this will accelerate the revolution (just as the Crucifixion is at once painful and joyful to a Christian, so the girl of nineteen shot through the knees takes on a significance that transcends the particular circumstances).

(Fuller 42)

As is often the case with him, there are cases where readers can not take him at his word without question. She disagrees to consider the girl and Jesus Christ as of the same role. People those whose deaths are the necessary condition of the next

revival are helpless like unemployed persons, the riding teacher and so on. The nineteen-year-old girl is innocent. So it is only natural that he should feel sorry for her death. The more he feels sad to hear such news, the more convincingly he feels his mission in his mind.

II

"The Wanderer"

This poem was written in August, 1930. It can be said that "The Wanderer" is an epitome of his life and his thoughts. In 1920s, he tried to remedy personal corruption with Freudianism. In 1930s, he tried to reform social corruption with Marxism. After emigrating to the United States, he came to belong to Episcopalian Sect. Three elements of his thoughts are shown in this poem. That is its interesting point.

In the first place, he declares his determination under the influence of Marxism:

Doom is dark and deeper than any sea-dingle.

Upon what man it fall

In spring, day-wishing flowers appearing,

Avalanche sliding, white snow from rock-face,

That he should leave his house,

No cloud-soft hand can hold him, restraint by women;

But ever that man goes

Through place-keepers, through forest trees,

A stranger to strangers over undried sea,

Houses for fishes, suffocating water,
Or lonely on fell as chat,
By pot-holed becks
A bird stone-haunting, an unquiet bird. (1-13)

This stanza is technically elaborate. Reading the first line, the readers will find some alliterations, that is, more than two words start with the same sound on one line. There are two alliterations before caesura, and there is one after caesura. This is characteristic technique in the age of O. E. and M. E. As critics has pointed out before, the first line is based on the sermon book, "Sawles Warde", which is said to have been written at the beginning of the thirteenth century. The translation is: "His judgment that are secret and deeper than any sea-dingle"

(Yasuda 43)

Moreover, he writes: "undried sea,/ House for fishes, suffocating water" about the sea. It is kenning, which is a technique used in O. E. poems. The word, "beck" is a word from Old Norse. It is worth of note that he uses such a Norse word. And "day-wishing", "cloud-soft", "pot-holed" and "stone-haunting" are compound adjectives. They are also O. E. expressions.

Why does he use O. E. technique and Old Norse? For this poem is based on an Old English poem, "The Wanderer." So the readers can find the reason, if you read the following translation poem:

Indeed he knows this who must long go without

the counsels of his dear friendly lord:
when sorrow and sleep, both together,
often bind the poor solitary man,
it seems to him in his mind that he clasps
and kisses his lord of men, and lays on his knees
hands and head, as when sometimes before,
in former days, he enjoyed the bounty of the throne;
then awakes again the friendless man,
sees before him the fallow waves,
the sea-birds bathing and spreading feathers,
frost and snow falling, mingled with hail.
Then the heavier are his heart's wounds,
sore for his beloved one; his sorrow is renewed,
when the memory of his kinsmen passes through his mind:

(Yasuda 43)

In short, he describes himself as an ancient wanderer. The man must start on a trip, too. But when modern writers make use of classics in modern poetry, they always parody them. The ancient poem has "the poor solitary man" who lost his lord as it is here. In contrast, Auden's hero, that is none other than Auden himself, does not have his lord naturally. Though he is isolated, he does not look sorrowful.

Especially in the first line, the repeated sound of "d" reminds the author of the booming of guns. Judging from the words like "dark", "deeper" and "dingle", it reminds of serious and

severe situation than sorrow. He seems to feel his "doom" calmly. As a warm climate slide snow down in Spring, so the serious situation urges him to take part in a leftist movement. He looks for his traveling figure in the ancient wanderer. The ancient wanderer is reluctant and sorrowful to go forth, but the hero in Auden's poem is determined.

After all, can he feel so from his heart? He describes his unconscious world under the influence of the Freudian theory:

There head falls forward, fatigued at evening,
And dreams of home,
Waving from window, spread of welcome
Kissing of wife under single sheet;
But waking sees
Bird-flocks nameless to him, through doorway voices
Of new men making another love. (14-20)

From an elaborated classical tone in the first stanza, he tones down, as it were, suddenly in the second stanza. He dreams a dream of an earnest desire for his wife and home. The alliterations are used in this stanza on the sixteenth line, too. The repeated [w] sound contrast with the [d] sound in the first stanza. As she mentioned above, the [d] sound reminds us of the booming of guns. In contrast, the repeated [w] sounds warmly, softly and comfortably.

The similar text can be seen in the ancient "The Wanderer."

During the sleep, he dreams his lord, but he awakes to find that he feels unbearable without his wife and children. In the Auden's poetry, he begins with "But" and it is his usual device. He dreams past days when he was with his wife at home, but he awakes to find himself in a brothel. It is clear to find the difference between the two. It appears that he creates this parody under the influence of T. S. Eliot. At the bottom of the heart, he misses his wife and his home though he left home decisively. In fact, he is in a brothel to take his sorrow off.

In the end, he prays:

Save him from hostile capture,
From sudden tiger's leap at corner;
Protect his house,
His anxious house where days are counted
From thunderbolt protect,
From gradual ruin spreading like a stain;
Converting number from vague to certain,
Bring joy, bring day of his returning,
Lucky with day approaching, with learning dawn. (21-29)

He repeats imperative sentences: "Save", "Protect" and "Bring."

Mr. Yasuda points out: "In the end of Auden's poems, he often writes some lines in an imperative form or prayer form. After putting an adjective then, he begins a new line." Although it was after emigrating to the United States that he was converted

to Christianity, he often prays to God in his poetry. We have to ask "When on earth does man pray?" If the readers take into consideration, some reasons can be found. Except taking part in a leftist movement or pray for hope, he was probably at loss about what to do. Nobody knows what will happen in the future, and so he is so anxious about the future. But he starts wandering without feeling fear anyway. Without praying for God, he could not take any action just like indifferent ordinary people. By praying for God, he tries to have a positive attitude towards life even if he knows the situation is hopeless. It is one thing to believe in a religion, and it is another to have piety. He became a member of Episcopalian Sect and came to believe in God as a symbol of hope. By praying, he tried to wipe away fears accompanied with some action, the author supposes convincingly.

In addition, the author recalls "Petition" written in October, 1929 concerning prayer form. This poem was deleted from *Collected Shorter Poems* because it is "dishonest." She quotes a part of it:

Sir, no man's enemy, forgiving all
But will its negative inversion, be prodigal:
Send to us power and light, a sovereign touch
Curing the intolerable neutral itch,
The exhaustion of weaning, the liar's quinsy,
And the distortions of ingrown virginity.
Prohibit sharply the rehearsed response

And gradually correct the coward's stance; (Yasuda 2)

By praying God, he tries to have a positive attitude towards life. Judging only from the title and text, this is a 'prayer' poem for a God-like being. In this prayer, he says not to forgive negative people: "will its negative inversion", "the coward's stance" and "those in retreat."

He gives concrete examples of so called negative inversion. Interpreting the concrete examples, they are suffering from neurosis, an overly-protected and dependent young man, a liar, people who suppress sexual desire and people telling a lie to a doctor. These negative inversions, that is, will cause a certain mental disorder, he thinks. So here again, he prays for God to turn a negative will to a positive intention. So now, it is clear that he prays to have a positive attitude to life by reading "Petition."

III

"A Summer Night" (*To Geoffrey Hoyland*) from *Look, Stranger!*

In "A Summer Night", some of Auden's thoughts which the author mentioned above are described again. But something is different. The author is surprised at his gentle tone of this poem. He does not speak in an oratorical tone. In "1929" and "The Wanderer", he speaks loudly and pedantically as if his young vivid sense of mission whipped out of negative inversion and personal love. On the other hand, in this poem, he seems to regard even personal love as affirmative. He seems to be enjoying private delight to the full and admit its importance.

At the beginning of this poem, he describes the scene he is lying on the lawn with his colleagues at dusk. He looks at the star overhead, and Vega is fifty times as light as the sun in the space. From its beauty, it is called "a summer night queen." Vega belongs to the Lyre. The Lyre reminds us of conjugal love of Orpheus and Eurydice. Looking at Vega, he may praise conjugal love toward Erika. He sits on the lawn "Equal with colleagues in a ring", and he is "Enchanted" with Agape as if he lost himself in delight. This "Enchanted" condition reminds us of the myth that his Lyre enchanted whoever listens to it.

In the fourth stanza, you can find the shadow of reality is beginning to creep over their delight:

That later we, though parted then,
May still recall these evenings when
Fear gave his watch no look;
The lion griefs loped from the shade
And on our knees their muzzles laid,
And Death put down his book. (19-24)

Let us begin the analysis by the means of understanding metaphors. First, what does "his watch" imply? He says these evening is too happy to pay to pay attention to "his watch." The "watch" metaphor is used in "As I Walked Out One Evening":

But all the clocks in the city
Began to whirr and chime:
"O let not Time deceive you,
You cannot conquer Time.

"In the burrows of the Nightmare
Where Justice naked is,
Time watches from the shadow
And coughs when you would kiss. (21-28)

Though the man sings endearing words for his lover in ballad

form, "all the clocks in the city" begins to whirr and chime without concerning about them. No matter what incident happen, the clock or the watch is ticking exactly. Time never waits for them. Man "cannot conquer Time." Taking these into consideration, the readers will find that the tick of the clock serves as the reminder of reality. In "A Summer Night", the watch is used as the same metaphor, but he has a carefree time without facing up to the cold, hard facts of the situation. This is rather unusual for him.

"The lion" implies "griefs". If once it rages, grief will be a violent emotion. But now it is taking a rest. By describing the lion's motion, he expresses the condition that grief is forgotten for the time being. This metaphor reminds us of the description of "the yellow smoke" in one of T. S. Eliot's poems, "The Love Song of J. Alfred Prufrock."¹ His metaphor can be said to be not a parody but almost an imitation of Eliot's. Another metaphor, "And Death put down his book" also implies the condition that fear of facing death is forgotten for a while. In this evening, he forgets reality, grief and fear of death. If he wrote it in 1929, he would criticize in this temporary comfortable condition. In contrast, he is hiding from the reality and pray "May still recall these evening." Fuller writes almost his valuable experience of Vision of Agape as follows:

In his introduction to Anne Fremantle's book *The Protestant Mystics* (1964), p.26, Auden refers, as an

example of the Vision of Agape, to 'a unpublished account for the authenticity of which I can vouch.' The quoted account begins: 'One fine summer night in June 1933 I was sitting on a lawn after dinner with three colleagues, two women and a man . . .', and tells of a mystical sense of a communal awareness shared by them on the occasion. It then goes to say: ' . . . and among the various factors which several years later brought me back to the Christian faith in which I had been brought up, the memory of this experience and asking myself what it could mean was one of the most crucial.' (Fuller 98)

Through this experience, he felt brotherly love. It is said that this poem is based on his own experience.

But in the following stanza, it is clear that he says about personal love, not about Agape:

Moreover, eyes in which I learn
That I am glad to look, return
My glances every day;
And when the birds and rising sun
Waken me, I shall speak with one
Who has not gone away. (Yasuda 53)

In this stanza, he speaks about someone who will never go away.

It is personal love. Moreover, isn't she none other than Erika who married him in 1934? Taking this into consideration, the author might be able to say as above. In addition, this stanza was deleted from *Collected Shorter Poems* published in 1950. Although there is no conclusive evidence, the author supposes that Auden deleted this stanza as "dishonest" because he came to realize his superficial love towards Erika.

From the following stanza, he looks up the rising moon. At the same time, his viewpoint which was on the ground with his colleagues is rising high above the sky with the moon. Then he starts to look throughout Europe. He starts his observation as if he shot a three-dimensional film:

Now north and south and east and west

Those I love lie down to rest;

The moon looks on them all,

The healers and the brilliant talkers,

The eccentrics and the silent walkers,

The dumpy and the tall.

She climbs the European sky,

Churches and power-stations lie

Alike among earth's fixture:

Into the galleries she peers

And blankly as a butcher stares

Upon the marvelous pictures. (25-36)

He usually possesses a double viewpoint. One is looking up on the ground like "From gardens where we feel secure/ Look up." Here, he can be delightful with his colleagues. But he has no more than temporal pleasures and cannot foresee the situation. The other is overlooking the world from the height like "The moon looks them all." There, he can take an extensive view and grasp important points to do, but cannot have deep relation with others.

People whom a point of high view catches are listed up in this poem. They remind of a Bruegel's picture in which the crowded mob is painted satirically.

Next, in reading the following two stanzas, it will be able to be found that the point of high view looks away from the blameworthy points and take his mind off the critical situation:

To gravity attentive, she
Can notice nothing here, though we
Whom hunger does not move,
From gardens where we feel secure
Look up and with a sigh endure
The tyrannies of love:

And, gentle, do not care to know,
Where Poland draws her eastern bow,
What violence is done,
Nor ask what doubtful act allows

Our freedom in this English house,

Our picnics in the sun. (37-48)

between the Wars, Nazi Germany and the Soviet Union were aiming at recovering the lost territory, which was no more than Poland. So the relations among them were growing more and more strained about 1933. Later, this struggle triggered the World War II. Judging from the international situation, it is impossible to disregard the blameworthy points. But he is fascinated by Agape or personal love. Compared with his previous poems like "1929" and "The Wanderer", this one seems to divert his attention from the crucial situation in such an emergency.

Moreover, the following three stanzas are deleted. Taking these into consideration, this poem gives reactionary impression more and more:

The creepered wall stands up to hide
The gathering multitudes outside
Whose glances hunger worsens;
Concealing from their wretchedness
Our metaphysical distress,
Our kindness to ten persons.

And now no path on which we move
But shows already traces of
Intentions not our own,

Thoroughly able to achieve
What our excitement could conceive,
But our hands left alone.

For what by name and by training
We loved, has little strength remaining.
Though we would gladly give
The Oxford colleges, Big Ben,
And all the birds in Wicken Fen,
It has no wish to live. (Yasuda 55)

Agape only among ten colleagues built up the wall. He admits that it hides people's hunger and their wretchedness. As Auden has a double viewpoint, of course, he notices that.

And he seems to be disappointed with the education at the Oxford colleges and the resolution at the Parliament. He says what "we loved" "has little strength" and "it has no wish to live." In other words, the education at the Oxford colleges and the resolution at the Parliament look good only on paper, but they will not work. Under the circumstances, signs develop pointing to the World War II day by day. So he feels the situation develops worse and worse quite independently of their intelligent and political effort.

In this part, he criticizes the nation in a feeble voice in apathetical mood. In these stanzas, it can be thought that his true mind is expressed. But in 1950, he deleted them. And in

1956, he was installed Professor of Poetics at Oxford University. Judging from these facts, his leftist thought seems not to have come to the surface by 1950. The author cannot judge whether it is because he has no reason to protest against the nation, or it is because he turns conservative rapidly.

Next, he compares a revolution to flood imagery. Again, the theme of death and rebirth is told:

Soon, soon, through dykes of our content
The crumpling flood will force a rent
And, taller than a tree,
Hold sudden death before our eyes
Whose river dreams long hid the size
And vigours of the sea.

But when the waters make retreat
And through the black mud first the wheat
In shy green stalks appears,
When stranded monsters gasping lie,
And sounds of riveting terrify

Their whorled unsubtle ears,
May these delight we dread to lose,
This privacy, need no excuse
But to that strength belong,
As through a child's rash happy cries

The drowned parental voices rise

In unlamenting song. (49-66)

He says the flood of revolution will wash away dictators and other people. Though this revolution will involve many risks of death, death is necessary to reform the next just city. Again, he uses metaphor of the allegory about "death of the grain" in telling the necessity of revolution. This allegory was used on the 159th line in "1929", too. Even if innocent parents are killed in a revolution, children will forget their grief over parents' death because of their happiness. It is said that this thought on revolution is common in 1930s poems of Auden. From the stand point of the author, leftist and rightist do not virtually differ much in their policies. The leaders exact obedience from sympathizers to the organization and ideology even at the cost of their lives. They did the best by taking part in movements only to fall into the same mistake.

Finally, the author gives careful consideration to his prayer:

After discharges of alarm

All unpredicted let them calm

The pulse of nervous nations,

Forgive the murderer in his glass,

Tough in their patience to surpass

The tigress her swift motions. (67-72)

In the last stanza, he asks to "Forgive the murderer" because a revolution will lead to the next rebirth of just society. It is natural for him to pray like this way from leftist thought. Note on the lines: "May these delights we dread to lose/ This privacy, need no excuse." Here, his different attitude towards personal love is expressed. No reader can fail to observe it. He has thought that personal love enables him to participate in a leftist movement, but now he wants to admit these delights.

Moreover, on the forty-third line, he says: "And gentle, do not care to know", that is, you don't have to know the international situation, and you don't ask whether this love is superficial pleasure or not. Again, on the nineteenth and twentieth lines: "That later we, though parted then,/ May still recall these evenings." He avoids thinking of these delights as momentary or illusory. He wants to remember these delights eternally. In this point, this poem is different from others. As I mentioned above, he usually prays to rouse himself from his sense of languor. But in this poem, a point of high view overlooks the world and himself and he notices what to do. But he does not criticize personal love.

The author will not criticize his personal love. From this poem, the careful reader will find his true state of mind that Auden seeks brotherly love among colleagues, personal love towards his wife, love for God and social love. Among them, he keeps on wavering in his judgment. Because of his waver, his

poems give various and self-contradictory impression of his thought. So it is difficult to give one fixed definition of his thought. Rather than that, it is impossible to illustrate full-length portrait of Auden. It would be better that the readers should let him go. Because he is the "Wanderer." The careful reader will be attracted to his waver. In search of love, he is at loss about which to choose, cannot move at all and wander among various love.

IV

"O What Is That Sound" from *Look, Stranger!*

This poem is written in ballad form. The story develops in dialogue man and woman. It is one of established conversations of "Traditional Ballad." The device that hidden fact is revealed gradually is conventional, too. Here, the man knows what's causing "that sound." Judging from the text, he seems to be armed even in the house. The woman doesn't know the fact, which is hidden by him, but she begins to notice the approaching danger. Moreover, they symbolize Auden's double viewpoints, the author supposes. Now, dividing it into the first half and the latter half, the author would like to start analyzing:

O what is that sound which so thrills the ear

Down in the valley drumming, drumming?

Only the scarlet soldiers, dear,

The soldiers coming.

O what is that light I see flashing so clear

Over the distance brightly, brightly?

Only the sun on their weapons, dear,

As they step lightly.

O what are they doing with all that gear,

What are they doing this morning, this morning?

Only their usual manoeuvres, dear,

Or perhaps a warning.

O why have they left the road down there,

Why are they suddenly wheeling, wheeling?

Perhaps a change in their orders, dear.

Why are you kneeling? (1-16)

As she mentioned double viewpoints above, Auden has a point of high view that overlooks objectively and a point of low view on the ground. In this poem, the woman symbolizes a point of low view, and has not noticed the fact until the case occurs. But she trusts him and attaches greater importance to personal love than to the circumstances. In contrast, the man symbolizes a point of high view and notice that real facts of the case earlier on. Though it is one of the controversial points whether he is a trustworthy person or not, the author thinks that, out of consideration, he hides the fact from her. The author will touch upon this point later. In traditional ballads, there were many betrayal stories superficially. By using the contrary theme in ballad form, Auden intends to express his special manner of loving.

First, the readers should note her tone of asking him questions. From the beginning to the forth stanza, she pesters him with questions using interrogative repeatedly. It gives a childish and persistent impression of her. Moreover, on the second lines in each stanza, she repeats a word twice as "drumming, drumming?" It is childish, persistence and innocent tone, too. Next, reading "this morning, this morning?" in the third stanza and "wheeling, wheeling?" in the forth stanza, the readers can find her sign of uneasiness. She begins to feel uneasiness and misgivings about the circumstance.

Furthermore, a noteworthy word is "thrill." In consulting *The Concise Oxford Dictionary*, "thrill" has two contrastive meanings: "cause to feel a thrill of excitement or emotion" and "delighted, pleased." Auden probably selected the suitable word for her feeling. Taking these into consideration, it seems that she does not know which to express, fear or delight. So she asks him out of curiosity in her own childish tone.

Next, the author would like to note the tone of his response and its change. In the first half, he always starts with "Only." And he calls "dear" to her in order to set her mind at ease. To her barrage of her questions, he repeats "Only" three times pretending to be calm. His words becomes all the more doubtful because he repeats "Only" over and over. The more of the fact he hide, the more she seems to feel uneasy.

In the forth stanza, she notices the approaching danger and kneels down in prayer. Once he see her waver, he cannot insist

that nothing is unusual. From this stanza, he starts with "Perhaps." This time, on the contrary, he asks, "Why are you kneeling?" He is surprised at her sudden reaction, and he begins to feel to impossible to hide the fact.

Next, the author wants to consider the latter half:

O haven't they stopped for the doctor's care,
Haven't they reined their horses, their horses?
Why, they are none of them wounded, dear,
None of these forces.

O is it the parson they want, with white hair,
Is it the parson, is it, is it?
No, they are passing his gateway, dear,
Without a visit.

O it must be the farmer who lives so near.
It must be the farmer so cunning, so cunning?
They have passed the farmyard already, dear,
And now they are running. (17-28)

The author would like to start analyzing the heroine tone in the latter half. In the first half, the heroine in the poem demanded the explanation of the circumstance. After she noticed the approaching danger in the forth stanza, she tries to think of it in her imagination. She keeps on speaking in interrogative

sentences without using an interrogative. She no longer demands any explanations. She loses innocence in repeated phrases. She repeats now to calm herself.

The colors appear twice in this poem. One is "the scarlet soldiers" on the third line. The "scarlet" implies the forthcoming bloody affairs from the beginning. The other is "the parson . . . with white hair" on the twenty-first line. In consulting *The Concise Oxford Dictionary*, "white" has the meaning as: "innocent, untainted." Next, in consulting *Kenkyusha's English-Japanese Dictionary for The General Reader*, "white war" means: "a war without bloodshed." Judging from them, she notices the approaching danger at the point, but she does not expect the bloody affair. And now, he does not conceal the fact. After saying "Why", he begins to speak the fact as if he crushed her wishful thinking.

From the latter half, the tempo of the story speeds up:

O where are you going? Stay with me here!

Were the vows you swore deceiving, deceiving?

No, I promised to love you, dear,

But I must be leaving.

O it's broken the lock and splintered the door,

O it's the gate where they're turning, turning;

Their boots are heavy on the floor

And their eyes are burning. (29-36)

In the last two stanzas, the ballad form is broken away. The man symbolizing a point of high view takes quick action in the emergency. On the contrary, the women symbolizing a point of low view still worries whether he loves or deceive her at the crucial moment. He answers her question on the thirty-first and thirty-second lines, which is his announcement about love. He shows his love with action to participate a resistance movement. He does not deceive but love her. The following "But" is his usual device in telling his true state of mind. He says: "But I must beleaving." At last she is absent-minded to see the intruders. She is at loss about what to do. Auden probably intended to describe the gender-gap, too.

As the author mentioned above, one of the controversial points is whether he deceive her or not. Mr. Furomoto has the idea: "In spite of his oath that he will love his wife at all times under all circumstances, he probably abandons up his wife and runs away." (Yasuda 407) The author does not agree with this idea. Judging from her analysis and from the characters in Auden's poems, it is clear that the man is obliged to give priority to social love at that time. He participates in a movement out of a sense of mission, and he does also out of love towards his wife. Though a sense of doubt as to personal love is one of his thoughts, he has no intention of deceiving his wife. As the author mentioned about "The Summer Night", it is fact that he wants to be fascinated by delight of private love, if possible.

"On This Island" from *Look, Stranger!*

Without any background knowledge about Auden, the reader may think that it is a sketch of the Dover. This scenery description is only the surface structure. It can be found that there is the deep structure in this poem. In the deep structure, Auden writes about a sign of the approaching war and himself in disguise.

On planning the stage, he applies others' images to the scenery. The description of the chalk wall is applied from "Dover Beach" written by Matthew Arnold. But the reader will find that the atmosphere of Auden's poems is quite different from Arnold's. The more careful reader will find the differences in person to whom he speaks and how to cope with the matter in hand. Moreover, it seems that he sketches the scenery from more than two viewpoints, which is influenced by the pictures painted by Pieter Brueghel.

First, the author would like to read the hidden deep structure:

Look, stranger, on this island now

The leaping light for your delight discovers,

Stand stable here
And silent be,
That through the channels of the ear
May wander like a river
The swaying sound of the sea. (1-7)

On the surface, Auden tells to travelers that they should mind their footings and be quiet to here the sound of the sea. He is like a tour conductor. In the deep structure, there are some implication in the international situation. He speaks to the stranger all over the world. On the second line, "light" means: "an eminent person." (C.O.D.) On the third line, "Stand" means "take a specified attitude" and "hold" specified course." Taking it into consideration, Auden looks at England and also the world on the height taking the form of "light." As a leader, Auden says that he will show the international situation, so they should adopt a firm stance to the enemies in spite of their attack. And "sway" means mentally "waver." "channel" means "medium of communication; an agency for conveying information" and "a band of frequencies used in radio and television." That is to say, from the fifth line to the seventh line, he emphasizes the necessities for paying attention to news on newspaper, and radio programs. On the surface structure, he guides people as a tour conductor. But in the deep structure, he calls everyone's attention to the international situation.

In the second stanza, he describes the chalk wall from a

point of low view:

Here at a small field's ending pause
Where the chalk wall falls to the foam and its tall ledges
Oppose the pluck
And knock of the tide,
And the shingle scrambles after the suck-
-ing surf, and a gull ledges
A moment on its sheer side. (8-14)

Here, he also implies the actual situation in England. He projects his thought on the scenery. The chalk wall is used as a symbol of Britain when English say their own by contrast with other countries. Imagine the scenery: "tall ledges / Oppose the pluck / And knock of tide." It implies that Britain is on the brink of a crisis. The tide of war comes in and goes out, and Britain confronts and opposes to it. Ordinary people like pebbles on the shore are tossed by the tide. He contrasts the attitude of fortitude of Britain with helpless people at a loss.

The "gull" on the thirteenth line reminds of wandering Auden himself. Consulting *The Image Symbol Dictionary*, Yeats writes that the gray gull is a political criminal before being arrested. It symbolizes freedom in the space in *On a Political Prisoner*. And also "gull" is: "an emblem of sea, travel and adventure." (302) Judging from them, "gull" seems a perfect symbol of himself. Before his travel, he is taking a rest on the critical "sheer

side" for a while, being set free. Auden probably adopts "gull" from the Yeats' poem consciously.

Next, the writer goes on to the third stanza:

Far off like floating seeds the ships
Diverge on urgent voluntary errands,
And this full view
Indeed may enter
And move in memory as now these clouds do,
That pass the harbour mirror
And all the summer through the water saunter. (15-21)

The present writer should interpret the line: "on urgent voluntary errands." "voluntary" means: "done, acting, or able to act of one's own free will, not constrained or compulsory, intentional." (C.O.D.) It is a surface meaning here. "volunteer" is also used as: "volunteer for military service." And "errands" is used as a set phrase: "errand of mercy", which means: "journey or mission to relieve sufferings etc." That is to say, the sixteenth line implies that the warships with the volunteer soldiers aboard are leaving for the battle front. The ships that diverges in all directions also implies various thoughts and ideologies. Each of them has their own philosophy, and they try to battle down the others. Auden expects that even in these turbulent times, under any situations, the beautiful scenery of Dover will never be ruined. At the same time, his expectation is

a prayer for World peace in the future. He also gives notice of his departure as resistant soldier beforehand with the "clouds" metaphor. From nineteenth line, Auden seems to shoot the close-up scene of himself from a low angle. This is what he intends to say in the deep structure. Compared with the lyrical landscape on the surface, his deep intention is rather political.

The author will turn to the influence of Matthew Arnold's "Dover Beach" on this poem briefly. Many scholars point out that the landscape of this poem is based on Arnold's "Dover Beach". The poem was written in the nineteenth century (c. 1851, pub. 1867), needless to say, it is the Romantic Revival period. Therefore the mood of "Dover Beach" is quite different from that of "On This Island." Arnold was very sensitive to the problems which England faced in the Victorian period. He played an active part in the field of criticism of culture and society. Especially Arnold criticized England for being accustomed to intemperance. In "Dover Beach", he tells the skepticism about Christianity and the sorrow. Though he was disappointed to troubled social conditions, he tells to his newly-married woman to love each other sincerely. "Dover Beach" is similar in the setting of the Dover and troubled social conditions to "On This Island." But Arnold's viewpoint is always on the ground and never looks down. He looks out the view from a comfortable room.

On the contrary, Auden disguises himself as "light", "gull" and "cloud" to overlook the international conditions. His viewpoint is from high to low, from low to high, or from high and

low at the same time as if he shoots a three-dimensional film. Moreover, Auden stands on the stable rock as if he is against the world. He addresses everyone in a resonant voice with his lyrical metaphor. The author finds romantic humanistic elements in Arnold's poem. It seems very interesting to investigate the differences of the two.

Furthermore, the setting seems to be applied from Pieter Bruegel's pictures. In an Auden's poem, "Musée des Beaux Arts", he writes about Bruegel's pictures: *Icarus*, *The Numbering at Bethlehem*, and *The Massacre of the Innocents*. It is said that he wrote this poem after he saw Bruegel's works at Musées Royaux des Beaux-Arts in Brussels in 1938. The description of the ship is: "Had somewhere to get to and sailed calmly on"(21). The model, *Icarus*, will reminds us of the landscape of "On This Island." Bruegel paints the sheer bluff in the foreground and some warships in the bay. We can command the view of the distant offing. It is interesting that the similar setting can be found in Bruegel's another works as below: *Landscape with the Parable of the Sower*, *The Suicide of Saul*, *View of Naples*, *The Gloomy Day*, *The Haymaking*, *The Corn Harvest* and so on. In these works, the similar setting and the characteristic perspective length can be found. In the foreground, he describes his irony and satire in the mob very closely. The distant view extends to the offing. It is impossible to look at the both scene at the same time, but this picture gives us the surprising perspective. Why is it possible? Though there is no conclusive evidence, the author

assumes that Bruegel had dougle viewpoints as Auden did. It may be able to say that Auden had seen one of Bruegel's picture before 1938, and remembered the characteristic setting and viewpoint.

As she analyzed above, this poem has the surface structure and the deep structure. This dual structure are testing the readers again. We can read it only as a landscape sketch, or as a rather political poem. It depends on the reader. Unlike Arnold, Auden does not express his feeling or emotion in this poem. But strangely enough, it is lyrical. The reader who stops on the surface stands still unconsciously, and begins to want to know his true mind. Behind the dual structure, there must be another structure filled with sorrow. He wants to love something, but he cannot do but wander under such conditions. Probably it is the greatest charm of Auden's poems.

VI

"Lullaby"

After he published *Look, Stranger!*, he wrote this poem in 1937. It is said that his 1930s' poems are political, but he affirms love in a broad sense. He adopts some detached attitude to love. This poem is his representative love lyric, but it is named "Lullaby." So we have to ask "Who does he lull?" The characteristics of this poem is that the passage of historical time is described, and the change of the audience to whom he addresses.

First, the author would like to focus attention on the first stanza:

Lay your sleeping head, my love,
Human on my faithless arm;
Time and fevers burn away
Individual beauty from
Thoughtful children, and the grave
Proves the child ephemeral:
But in my arms till break of the day
Let the living creature lie,

Mortal, guilty, but to me

The entirely beautiful. (1-10)

On the first line, the hero addresses to his lover as: "Lay your sleeping head, my love." In this first stanza, he writes about personal love. And this line reminds us of the line: "Come live with me, and be my love."² Originally, Christopher Marlowe wrote it in "The Passionate Shepherd to His Love." This poem is a song of a marriage proposal in the sixteenth century. Moreover, it reminds us of the poem, "The Bait" written by John Donne in the seventeenth century. It is more erotic than Marlowe's. When Auden started to write "Lullaby", he was probably conscious of the poems of Marlowe and Donne. But the mood of "Lullaby" is different from the others, that is, it starts with the erotic scene. And the reader will be shocked at the difference between this scene and the title, "Lullaby." But the hero gives the reader notice that he is "faithless" beforehand. That is to say, he cannot sleep in peace. In case of emergency, he intends to give up his personal love. And he foresees her mortality.

He does not describe a full-length portrait of the lovers. The reader can find only the woman's "sleeping head" and the hero's "faithless arm" on the bed. It looks like a ball and a stick. It reminds the author of Donne's poem, "A Valediction: Forbidding Mourning"³:

But we by a love, so much refin'd,

That ourselves know not what it is,
 Inter-assured of the mind,
 Care less eyes, lips, and hands to miss.

 If they be two, they are two so
 As stiff twin compasses are two,
 Thy soul the fixed foot, makes no show
 To move, but doth, if th'other do. (17-20, 25-28)

From a point of high view, he looks down even his lover in a detached attitude. Consequently, he awakes to realities and be disillusioned from the intoxication of love. As the present writer mentioned before, he starts the line with "But." In spite of her faults, he acknowledges that she is beautiful now.

About the second stanza, Fuller points out that: "proposes that on the one hand Eros can lead to Agape, and on the other that 'abstract insight' can induce Eros." (Fuller 116)

Soul and body have no bounds:
 To lovers as they live upon
 Her tolerant enchanted slope
 In their ordinary swoon,
 Grave the vision Venus sends
 Of supernatural sympathy,
 Universal love and hope;
 While an abstract insight wakes

Among the glaciers and the rocks

The hermit's carnal ecstasy. (11-20)

This "vision" of Agape reminds us of his poem, "A Summer Night." On the eleventh line, he defines that the spirit and the flesh cannot be divided. In Fuller's words, it is because that "Eros can lead to Agape." And the expression: "Her tolerant enchanted slope" makes the author remember a part of Donne's poem:

WHERE, like a pillow on a bed,

A pregnant bank swell'd up, to rest

The violet's reclining head,

Sat we two, one another's best.⁴ ("The Ecstasy", 1-4)

For a time, Donne affirms the purity of the spiritual love, then again he turns to persuade her that the body is necessary for love. But Auden, as a modern poet, says that "The hermit" can feel "carnal ecstasy" without the body. Judging from it, Auden seems to grope for a new expression as a modern poet.

Certainty, fidelity

On the stroke of midnight pass

Like vibrations of a bell

And fashionable madmen raise

Their pedantic boring cry:

Every farthing of the cost,

All the dreaded cards foretell,
Shall be paid, but from this night
Not a whisper, not a thought,
Not a kiss nor look be lost. (21-30)

In the middle of the night, "fashionable madmen" cry. The midnight implies the threatening situation in the 1930s. Under the circumstances, there were many people who were infected with rightist or leftist ideas. Auden calls them "fashionable" ironically. They does not feel love either spiritually or bodily. They neglects love totally. They are making boring speeches. Again, he says "but." He emphasizes that he is not like them.

In the last stanza, there is a note of resolution in his voice:

Beauty, midnight, vision dies:
Let the winds of dawn that blow
Softly round your dreaming head
Such a day of welcome show
Eye and knocking heart may bless,
Find our mortal world enough;
Noons of dryness find you fed
By the involuntary powers,
Nights of insult let you pass
Watched by every human love. (31-40)

He affirms love in a broad sense. He starts to talk to his sleeping lover, and he thinks for a while. Then in the last stanza, he appeals the public. So the children whom he lulls are not only his lover but the general public. As the poem goes on, his view broaden out. Moreover, based on the classical poems, he gives modern value of love. Even if her beauty fades away, the vision of Agape does not last long, and his fidelity to the political movements has cooled down soon, Auden wants to have an affirmative hope for the future. Later on, the hope will lead him to another phase of love.

Conclusion

The author interpreted Auden's 1930s' poems closely above. In the 1930s, between two World Wars, Auden intends to address the public by writing poems. In the critical situation, he often looks down the world from a high point of view to know the realities calmly. Seriously, he always asks "How is the international situation?" and "What should I do now?" This "high viewpoint" is represented as "moon", "cloud", "light" and "gull" in his poems. He is, so to speak, a healer, an orator. As a healer, he applies Freudian doctrine. As an orator, he says the necessity of participating in the leftist movement. But when the time comes, he feels imminent danger of his death. If he participate in the movement, he may be killed in the war. But he tries to believe that such death causes the following peaceful age. And he remembers the story, "death of grains." Judging from this quotation from the Bible, the christian way of thinking can be found in the 1930s poems. Especially in "1929", traditional Christian thought can be found. From the height, the indifference of ordinary people stands out. So he regards personal love as escape from the realities. But at the bottom of the heart, he needs personal love, too. In "Lullaby", he affirms "love" clearly. As the author mentioned, Auden wavers among various

thoughts. What does make him keep wandering? What does he want finally?

He always seeks for "love" in a broad sense. "Love" is the driving force to wander. There is a fact that in Berlin, Auden becomes interested in the theory of Homer Lane. Auden's idea of love comes Lane's doctrine. Lane says: "The driving force of good will is "love." And "love" is compulsory. If someone does not love humankind and space, he goes against human nature. Therefore, Man must love." That is, Auden's motive of wandering is "love." To reinforce his ambiguous concept of "love", he tries to apply "love" to the positive action of the leftist and the psycho-analysis. Moreover, he compensates the imperfect part of Marxism and Freudian doctrine with "love." His eclectic thoughts follows his idea of "love."

In the 1940s, Auden devoutly started believing in God. Needless to say, "love" is the chief motive. Considering another factors leading him to Christianity, the author would like to point out the influence of Søren Aabye Kierkegaard. Kierkegaard divided life into three ways, which are aesthetic, ethical and religious way of life. The author assumes that they correspond to the stanzas in "Lullaby." In this poem, his cool attitude towards the leftist and even a sign of conversion can be found. Afterward, Auden's poems is gradually colored by Christianity. Christian thought can be found in 1930s poems, too. At last, he chose Christianity from his thoughts to seek for "love."

Notes

I. Text

Edward Mendelson. (ed.), *W. H. AUDEN Collected Poems*. Faber & Faber, 1994.

II.

1 T. S. Eliot. "The Love Song of J. Alfred Prufrock". ll. 15-22

2 平井正穂（編）『イギリス名詩選』（岩波書店，1992年） p.32

3 湯浅信之（編）『ジョン・ダン詩集』（岩波書店，1995年） pp. 78-80

4 Ibid., pp. 80-82

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