JUXTAPOSITION AND ITS LIMITATIONS*

An Explanation of Obscurity in Ezra Pound's Poetry

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In 1918, Ezra Pound gave his explanation as to why he had translated *Cathay*: "It is because Chinese poetry has certain qualities of vivid presentation; and because certain Chinese poets have been content to set forth their matter without moralizing and without comment that one labours to make a translation."[1] The key interests here are the "vivid presentation," the absence of "moralizing," and the avoidance of "comment." Without being fully aware of the scope and depth of the issue, Pound had stumbled upon three important characteristics of classic Chinese poetry. "Vivid presentation" pertains to the visual concreteness Chinese poetry strives for; absence of moralizing describes the objectiveness and impersonality found in a typical T'ang poem; and avoidance of comment, which indicates that the poet does not resort to prosaic syntax and linear exposition in an effort to "explain" the sense of his poem, heightens the non-conceptual quality in Chinese poetry. These three qualities observed by Pound were to become the guiding principles of his ideogrammic method.

Pound's own poetry bespeaks his efforts in acquiring the qualities characterizing T'ang poetry. In his *Cantos*, for visual effect, he reproduces Chinese characters and their transliterations which boldly stand on the pages. To achieve objectivity, he avoids making moral comments; his "Metro" is a quintessential example. And to abstain from conceptualism, he disrupts well-made, logical prose syntax hoping that the presentation of seemingly isolated images will bypass the reader's reasoning capacity and appeal to his spontaneous cognitive power. These three characteristics do abound in classic Chinese poetry. Yet when one compares Pound's poetry with the model he had in mind, one discovers more disparity than similarity. Instead of being concrete, objective, and non-conceptual, Pound's poetry, exactly where his ideogrammic method is supposedly at work, is often abstract, subjective, and conceptual. Yet the greatest discrepancy lies in Pound's obscurity, which has generated a tremendous amount of explication and has made Pound a member of what Max Eastman called the "cult of unintelligibility."[2]

Many critics have claimed that the ideogrammic method itself is the culprit for Pound's obscurity and incommunicativeness and that it is a self-defeating poetic method. Their arguments collapse, however, when one realizes that the ideogrammic principles in Chinese poetry, which have inspired Pound, do not incur the trait said to be concomitant of the method. There are elements particular to Pound as a poet and to English as a language different from Chinese that have prevented Pound's ideogrammic method procuring the desired effects. It is the objective of this paper, therefore, to explore the reasons why the ideogrammic method, which produces immediate visual effects in T'ang poetry, leads to obscurity when Pound applies it in modern English.

To understand how Pound's method creates a problem of understanding, one should focus on the major instrument of the ideogrammic method, that is, the technique of juxtaposition, which, put in simplest terms, is the omission of grammatical

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links and interpretive elements in a sentence or sentences. The common belief is that when the links or transitions are taken away, obscurity takes place. This is a misconception. My contention is that obscurity occurs only when the expectation of the complete sentence form is frustrated. The first major reason why juxtaposition creates obscurity in Pound's modern English but not in T'ang poetry is the difference in the English and Chinese reading patterns: the former constitutes an expectation of the full sentence while the latter relies much on discontinuity. A short T'ang poem may serve well to illustrate the elliptic mind of the Chinese:

江 雪

千山鳥飛絕 萬逕人踪滅
孤舟簑笠翁 獨釣寒江雪

River Snow

A thousand mountains; bird flight extinguishes
Ten thousand paths; human traces vanish
Single boat, bamboo-leave cap, old man
Alone, fishing, cold river snow

Liu Tsong Yuan
(A.D. 773-819)

The one predominant feature in this poem is its graphic, visual quality, achieved by the juxtaposition of archetypal nouns. Among a total of twenty characters, twelve are nouns (indicated by underlines). The poem essentially produces a picture of objects, but lacking grammatical connectives, the objects and the relationship among the objects named are not explained to the reader; instead, they are presented to the reader, isolated as they are, exactly as a painting is scanned by a viewer, or, as Wei-Liem Yip puts it, the reading of this poem resembles a spotlighting movement.[3] The reader's imaginative eye moves from the massive mountains, to the emptiness brought on by binding snow, to the multitude of winding paths, to one single boat, to the raincap made from bamboo leaves, to the old man in it, and, finally, to the frozen river and snow; the eye does the reading.

An English reader accustomed to romantic poetry may find a poem such as "River Snow" frustrating because he is used to complete sentences which provide grammatical links:

There was a roaring *in* the wind all night;
The rain came heavily and fell *in* floods;
But now the sun rising calm and bright;
The birds are singing *in* the distant woods;
Over his own sweet voice the stock dove broods. . .
(My emphases)

In William Wordsworth's poem, the reader knows exactly where the roaring occurred and when, how the rain had fallen, and where the birds are singing. In "River Snow," however, he is not told whether the old man is in the boat or on the bank; whether the boat moors near the shore or is in the middle of the river; where the mountains are in relation to the river as well as the paths. He is given only the

concrete objects, and the relationship among these objects he would have to conjure himself. The Chinese poets seemed to believe "a poet should not dot his i's."[4]

Does this not, one is tempted to ask, lead to ambiguity or obscurity? Giles, in his epochal work on Chinese literature which Pound had studied, expressed his exasperation:

> A Chinese poem is at best a hard nut to crack, expressed as it usually is in lines of five or seven monosyllabic root-ideas, without inflection, agglutination, or grammatical indication of any kind, the connection between which has to be inferred by the reader from the logic, syntactical arrangement of the words... making it more difficult than ever for the reader to grasp the sense."[5]

The cause of Giles' frustration is not difficult to understand. Thomas Pollock, when explaining the evolution of language, made a remark which is revealing here: "...the full-sentence statement is now the favored symbolic pattern in civilized speech, especially in civilized writing, so that there exists in the minds of most educated people what we may call *an expectation of the sentence,* which results in a sense of frustration or bafflement if the words they hear or see are not arranged in conventional sentence-patterns" (his emphasis).[6] A reader of English is baffled reading Pound's lines:

> Palace in smoky light
>
> Troy but a heap of smouldering boundary stones
>
> Canto 4

because he comes upon the poem with "an expectation of the sentence." He is dissatisfied not knowing the relationship between "palace" and "Troy."

The same type of presentation, however, does not produce such an effect on a Chinese reader. For one thing, juxtaposition is such a built-in feature in the language—a Chinese says "Apple orange lemon all delicious" instead of "Apples *and* oranges *and* lemons *are* all delicious"—that one does not always have the expectation of full-sentence pattern, and such expectation further diminishes when one approaches poetry. In other words, nothing is really missed among the juxtaposed nouns because he is accustomed to providing his own links. A line very similar to Pound's construction presents no difficulty to the Chinese reader:

六 朝 文 物 草 連 空

Six Dynasties arts artifacts grass stretching into sky

"Six Dynasties," "arts artifacts" and "grass stretching into sky," like "palace" and "Troy," are fragments juxtaposed without connectives. The Chinese reader is satisfied, however, knowing the line presents two contrasting images—the glorious achievements of the Six Dynasties and the desolate overgrowth of weeds and grass—thus making a comment on the vicissitudes of life. The fragments are simply "planes in relation," to quote one of Pound's favorite expressions. Where there is no expectation, there is thus no frustration; the problem of obscurity, therefore, does not arise. In his brilliant essay, "Fragments and Order: Two Modern Theories of Discontinuous Form," Oscar S. Kenshur, while not at all having Chinese in mind, stated to the same

effect, "The conditions for ambiguity are in fact frustrated expectations, and a text's failure to connect its elements to one another is ambiguous only when such a connection is expected."[7]

It was Pound's life-long ambition to teach the English reader to read and think "ideogrammically." The formidable difficulty he faced is revealed in Harold Watts' criticism of his effort:

> Words are ineradicable. Their roots are their rhythms, their long-established harmonies with each other, their traditional ways of coming into relation with each other (and I mean more than grammar and syntax here). So the question reshapes itself thus for *The Cantos*. Can nature be rearranged in the medium of language, of an established verbal vehicle, without a reproduction of some of the effects judged (by Pound and others) to be pernicious? I do not think so.[8]

Hence, the first major reason why Pound's ideogrammic method fails to communicate is that "the traditional ways of coming into relation with each other" in the English language and thinking pattern do not yield to ideogrammic understanding. On the other hand, as Watts said, words are indeed "ineradicable." If to stuff the blanks in a Chinese sentence with grammatical tags is like gluing the yo-yo to its thread, then removing those tags from an English sentence is like taking pieces away from a jigsaw puzzle. One "pernicious" effect of Pound's ideogrammic method is obscurity, one fundamental cause of it being that the English audience is not accustomed to playing jigsaw puzzles with missing pieces.

Reading habits can be trained and changed. Once one begins to expect the form of discontinuity, however, does the problem of obscurity thus disappear from Pound's poetry? It hardly does, because there is yet another difficulty to overcome: Pound's use of private symbols provides a second source of his obscurity.

Juxtaposition does not necessarily cause problems of understanding. In the following lines by Ma Dai, both the images and meaning are clear:

> 落葉他鄉樹
> 寒燈獨夜人
> 空園滴白露
> 孤壁野僧鄰

> Falling leaves; strange land's trees
> Cold lamp; solitary night person
> Empty garden; white dews drip
> Lone wall; unkempt monk dwells

However one construes the syntactic relations between "leaves" and "trees" or "lamp" and "person," one can not miss the "sense" of the poem: a sojourner's loneliness in autumn. Parts of *Cantos* have the same beauty and clarity:

> Rain; empty river; a voyage,
>
> . . .
>
> The reeds are heavy; bent;
>
> Broad water; geese line out with the autumn

Rooks clatter over the fishermen's lanthorns,

. . .

Autumn moon; hills rise about lakes stones
Against sunset

. . .

Canto 49

Prayer; hands uplifted
Solitude; a person, a NURSE

Canto 52

This clarity diminishes, nevertheless, when private symbols are used. For example:

and Demattia is checking out.
White, Fazzio, Bedell, benedicti
Sarnone, two Washingtons (dark) J and M

Bassier, Starcher, H. Crowder and
No soldier he although his name is Slaughter

Canto 84

These names belong to soldiers whom Pound knew at the camp, but as A. Alvarez points out, these names "never disengage themselves from [Pound's] memories and step into the public creative world."[9] Allan Tate's statement, that Pound's difficulty can be dissolved by "any reader who has enough information to get to the background of the allusion in a learned conversation,"[10] does not hold true in this case. These names might arouse a certain emotion in Pound, who knew them as persons, but they can mean very little to even well-educated readers, and that particular emotion, whatever it is, is not transmitted to the reader as are the emotions in "cold lamp; solitary night; a person" or "Broad water; geese line out with autumn," which appeal to knowledge universally shared.

Another source of private symbols would certainly be Pound's vast erudition, which contributes to the difficulty in understanding his poetry. This one is typical:

And So-Gioku, saying:
"This wind, sire, is the king's wind,
This wind is wind of the palace,
Shaking imperial water-jets."
And Ran-ti, opening his collar:
"This wind roars in the earth's bag,
It lays the water with rushes;
No wind is the king's wind.
Let every cow keep her calf."

Canto 4

Why is this conversation here? How is it related to the rest of the poem? What does the wind signify? Which king? Who are the people mentioned? The conversation has only a faint resemblance to the original, which is part of a "fu," prose poem,

written by Sung Yu. The missing links are not grammatical but logical and referential. The reader is reguired to know not only who "So-Gioku" is—a few reference books may help—but that "Ran-ti," "the Orchid-Terrace," is mistaken by Pound for the king's name; a mistake that requires a specialist to decipher. Such erudition provides private symbols because in this modern world the educated class simply no longer has what Marc Friedlaender calls the "common store" of knowledge.[11] A reference to "Cabesten's heart in the dish" might not have been unrecognizable to the reader of previous centuries familiar with classics, but it presents a tremendous barrier for the specialized and divided modern audience.

Pound's internationalism also compounds the problem of obscurity in his poetry. There are cultural gaps which cannot be bridged by encylopaedic knowledge. The colour white may symbolize "innocence" and "purity" to the Western reader, but it often represents "death" to the Eastern; a reference to "jade" usually invites associations with purity, softness, and integrity from a Chinese mind, but it may mean little to the Western sensibility. Plum blossoms are potent symbols in the Oriental tradition as olive trees or narcissus are in the European heritage, but the connotative power of both can hardly be translated. The last three lines of the much-praised Canto 13 read,

> . . .
> The blossoms of the apricot
> blow from the east to the west,
> And I have tried to keep them from falling.

The reference to the apricot blossoms appears obscure because it is both a symbol and an allusion; yet even after looking up the source and learning that the blossoms of apricot in Chinese tradition represent the noble profession of imparting knowledge, a Western reader would not associate the object with Confucius, with early spring, with village life, with wine, as a lettered Chinese would. If the private symbols were explained and interpreted by the poet, their difficulty might be resolved; yet the ideogrammic juxtaposition by its own nature precludes an exposition. This is one of Pound's basic dilemmas, which underlies his obscurity.

As if aware of this pitfall of the juxtaposition technique, T'ang poets rarely use private symbols. Take these two lines by Li Po for instance:

梨花白雪香
楊柳黃金嫩

Pear blossom(s)	white snow	fragrant
willow twig(s)	yellow gold	tender

Li's two lines consist of two pairs of simple nouns: pear blossoms/snow; willow twigs/gold. The objects named are anything but "private" or cryptic. The only adjectives, "white" referring to snow and "yellow" to gold, are hackneyed expressions. What turns banality into wonder is the skillful manipulation of synesthesia and juxtaposition, which, as Pound learned, were capable of circumventing cumbersome syntax and directly appealing to one's senses. Snow has no scent, but in juxtaposition with the blossoms, it partakes of the fragrance from the plant, and, in turn, the pureness and softness of the flowers are concretized by the image of the snow.

Likewise, gold is not normally considered "tender," but the superposition of gold and the newly sprung willow twigs brings about a fusion of qualities; golden yellowness and tenderness combine to define the colour and texture of the spring willow.

Juxtaposition works in "Pear blossoms white snow fragrant" because the blossoms and the snow are not esoteric symbols taxing the analytic mind. They are simple, archetypal nouns which directly impress the eye, bypassing conceptual exercises. The fact is, a metaphor constructed by juxtaposition requires a certain amount of banality. A poet may force a metaphor by asserting "Much madness is divine sense" or "My life had stood—a loaded gun." Juxtaposition, given the advantage of flexibility and freedom, has the disadvantage of passivity. It lacks the forcefulness of an assertion and must depend on the reader's spontaneous recognition and cognition. The relation between the juxtaposed elements, therefore, cannot be stretched too far—"sun" (日) and "moon" (月) successfully signify "brightness" (明) mostly because they invite certain uniformed associations, as "whale" and "road" making "ocean" does in Old English. But when juxtaposed elements are private symbols, instantaneous cognition does not occur, and juxtaposition loses its power to communicate. Pound had too eagerly grabbed the technique he learned and failed to look into its limitations.

The third major cause for Pound's obscurity is his indiscriminating use of the juxtaposition technique. "There is *no intentional* obscurity," Pound once defended himself, "There is condensation to the maximum attainable. It is impossible to make the deep as quickly comprehensible as the shallow," and "if the goddam violin is not tense, no amount of bowing will help the player."[12] The latter analogy is very revealing of both Pound's intention and his dilemma. A tense violin way be good for playing a serenade, but when the violin is used for other purposes, to be displayed in the window or to be touched to examine make and texture, it does not stay constantly taut. In T'ang poetry, as the following example will show, juxtaposition is employed only when it is called for:

江漢思歸客　乾坤一腐儒
片雲天共遠　永夜月同孤
落日心猶壯　秋風病欲蘇
自古存老馬　何必取長途

Yangtze-han, think-return stranger/ Ch'ien-K'un, one withered pedant
Patch-cloud, heaven with far/ Eternal-night, moon together alone
Setting-sun, heart still hale/ Autumn-wind, sickness about-to revive
Antiquity since keep old horse/ No need take long road

By Yangtze and Han, a stranger who thinks of home,
One withered pedant between the Ch'ien and K'un
Under as far a sky as that streak of cloud,
The moon in the endless night no more alone.
In sunset hale of heart still:
In the autumn wind, risen from sickness.
There's always a place kept for an old horse
Though it can take no more to the long road.[13]

The first couplet juxtaposes six nouns Yantze River, Han River, stranger, Ch'ien (heaven or sky), K'un (earth), and pedant. Each of the two middle couplets juxtaposes four nouns--cloud, sky; night, moon; and sunset, heart; autumn wind, sickness. Yet as opposed to the complete freedom in the first couplet, in these middle couplets each line has some sort of a connective word with, together; still, about-to. And the last couplet uses no juxtaposition but has the nouns, old horse and long road, embedded in a grammatically well-structured sentence, "since...no need...." Thus, the poem progresses from the syntactically least structured to the most structured, and from the most imagistic, to the least imagistic--the final couplet is propositional, a statement. Professors Y. K. Kao and T. L. Liu explain the overall structure of a standard T'ang poem this way:

> If a line has minimal syntax, then its rhythm is likely to be discontinuous and its imagistic function correspondingly enhanced. If a proposition is to indicate the relations among its component parts, it has to have a more complicated syntactic apparatus, which at once weakens the image-making power of the individual words and gives the sentence a fullness that allows it to sustain a more continuous rhythm.[14]

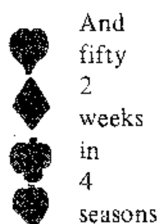
This serves to prove that although the ideogrammic structure is a built-in feature of the Chinese language and thinking, juxtaposition is by no means used on all occasions. To achieve an "emotional and intellectual complex in an instant of time," the technique is used to conjure images. But when the occasion calls for a proposition, sentence form is resorted to and connectives are provided to the extent that poetry does not turn into prose. The imagistic quality and the propositional quality are inversely related.

Pound's elliptic juxtaposition at times creates beautiful "serenade":

> A blur above ripples; and through it
> sharp long spikes of the cinnamon,
> a cold tune amid reeds,
>
> Canto 49

Unfortunately, he did not see the limitations of the technique; as a result, he strains it to carry his economic, social, and political convictions. His violin remains taut on all occasions. Canto 88 offers a good example. The Canto expounds some economic issues and ends with a picture of card suits:

> And as for the charter?
> Seven violations,
> 15 abuses.'
>
> These Mr. Clayton read to the house, not Polk,
> Mr. Clayton,
> from a narrow strip of paper, rolled round his finger
> so that the writing shd not be seen,
> He not having had leisure to copy and amplify.



As imagery, the picture may be "pretty" and philosophical, as Christine Brooke-Rose interpreted it,[15] but juxtaposed with the preceding lines, which are from Thomas Benton's speech to the Senate in 1831, the image apparently demands to be more than just a pleasing picture and to be taken as some sort of a comment on the economic topic in discussion. As connectives between the image and its antecedent are not provided, however, the significance and the relevancy of the image are not comprehensible. It remains decorative, and the intended message is not conveyed.

The insoluble contradiction is this: if juxtaposition, by conjuring up instant images, is an effective way to arouse the cognitive, intuitive power in a person, then it can not be as effective a tool for lecturing because lecturing necessarily appeals to man's capacity for logic, for analytic reasoning. We are satisfied with the concrete presentation of "Rain; empty river; a voyage" because such lines are meant to impress our eyes, and they do. But when a "serenade" passage such as "And fifty 2 weeks in 4 seasons" intends to communicate some abstract "ideas" or "ideologies," one expects a certain amount of abstraction and specificity. In differentiating concreteness from specificity, Thomas Clark Pollock says that contrary to what is commonly believed, "abstract and generalized linguistic forms are more useful than are concrete for making specific references. Concrete terms, in other words, are less helpful if we wish to be specific than are abstract terms."[16] That is to say, "5:15 pm, Eastern Time, February 10, 1983" better conveys the message than, say, "the moment when the sun borders the western hills and the birds rest in the nests." Sticking to the one principle of the ideogrammic method, Pound refused to provide the reader with that amount of specificity and abstraction, and the result is obscurity.

Alvarez's criticism coincides with this view. "The *Cantos* fail precisely when they are didactic. For the dogma he preaches and the suggestiveness of the ideogrammic method strain impossibly against each other. It is like playing a hymn-tune on a clarichord."[17] Pound the poet had seized upon a poetic mode which is by nature recalcitrant to the ideas and passion held by Pound the person. In this sense Pound is truly a "poet in exile,"[18] alienated even from himself.

Some critics believe that the ideogrammic method is self-defeating by its own nature. Noel Stock, referring to the ideogrammic method, says, when Pound was "given his freedom, with no power to inform the *Cantos* beyond the power of his own mind, he undertook a work which was beyond his capacity, beyond, I should think, the capacity of any man, and was unable to prevent it from dispersing." The implication in Stock's critique is that the ideogrammic method, which throws off what he calls "chains"—chains of conventional syntax, of cultural bondage, of traditional expectation, can only lead to "inane gadgetry."[19] This judgment, I think, is

too sweeping. The Chinese example proves that the method can be very effective in some cases but it should not be the only norm allowed in poetry if poetry is both to convey "feeling and thought" and to carry conviction. Pound's incommunicativeness is not so much a result of his using the ideogrammic method as of using it indiscriminatingly and of making it the only norm acceptable in poetry, in other word, monism.

Few would dispute that Pound is a "purist." The ideogrammic method, to Pound, is a tool to purify a poetry of "emotional slither" that he had inherited from a previous century. The philosophical question is, How "pure" can poetry be?

Robert Penn Warren, in his well-known eassay, "Pure and Impure Poetry," listed the elements which the "purists" would eliminate as a common denominator:

1. ideas, truths, generalizations, "meaning"
2. precise, complicated, "intellectual" images
3. unbeautiful, disagreeable, or neutral materials
4. situation, narrative, logical transition
5. realistic details, exact descriptions, realism...
6. shifts in tone or mood
7. irony
8. metrical variation, dramatic adaptations...
9. meter itself
10. subjective and personal elements.[20]

Pound's poetry covers at least points 1, 4, 5, and 8; and arguably 9 and 10. What is the most desirable level of "pureness"? Is it necessary to regard "pureness" as the critical criterion? Frederick Pottle's observation is insightful. He compares pureness in poetry to pureness in chemicals. Take water, for instance. Water which is pure enough for drinking may not be pure enough for making artificial ice because it contains minerals. The pure water fit for making artificial ice again may not be pure enough for the physicist who needs pure water to set up a chemical standard. "There is no such thing as a chemically pure substance"; we can bring a substance closer and closer to the state of purity but will never reach it. Likewise "pure" poetry is only "imaginary or ideal."[21] What Pound failed to realize is that "pureness" is not a constant standard, but a variable one: water "pure" enough for drinking is not fit for a physicist's lab, and the "pure" water from the lab is not fit for drinking. Similarly, the effect of the juxtaposition technique lies in when and where it is being applied.

Notes

[1] "Chinese Poetry," *Today*, III (April 1918), p. 54.

[2] Max Eastman, *The Literary Mind* (New York, 1931).

[3] Yip, *Ezra Pound's Cathay* (Univ. of California Press, 1969), p. 147.

[4] Herbert Giles, *History of Chinese Literature* (New York and London: D. Appleton and Co., 1927), p. 155.

[5] Giles, p. 144.

[6] Pollock, *The Nature of Literature: Its Relation to Science, Language and Human Experience* (Princeton Univ. Press, 1942), p. 75.

[7] Kenshur, *Papers on Language and Literature*, 17 (Summer 1981), p. 132.

[8]Harold Watts, "Reckoning," included in *Ezra Pound: A Collection of Critical Essays,* ed. Walter Sutton (N.J.: Prentice Hall, 1963), p. 108.

[9]*Ezra Pound: Perspectives,* ed. Noel Stock (Chicago: Henry Regency Co., 1965), p. 60.

[10]Tate, "Ezra Pound," *On the Limits of Poetry* (New York, 1948), p. 352.

[11]"Poetry and the Common Store," *American Scholar,* XIV, No. 3 (Summer, 1945), 362-65.

[12]*Selected Letters,* ed. D. D. Paige (New York: New Directions, 1971), p. 323.

[13]The literal translation is given by Professors Yu-Kung Kao and Tsu-Lin Mei in "Syntax, Diction, and Imagery in T'ang Poetry," *Harvard Journal of Asiatic Studies* 31(1971); the "sense" translation is in A. C. Graham's *Poems of the Late T'ang* (Baltimore, 1965), p. 48.

[14]Kao and Mei, p. 59.

[15]Brooke-Rose, *A ZBC of Ezra Pound* (Univ. of California Press, 1971), p. 184.

[16]*The Nature of Literature,* p. 75.

[17]*Perspectives,* p. 58.

[18]This is the title of Noel Stock's book, *Poet in Exile: Ezra Pound,* (Manchester Univ. Press, 1964).

[19]*Poet in Exile,* p. 260.

[20]Warren, "Pure and Impure Poetry," included in *Essays in Modern Literary Criticism,* ed. Ray B. West, Jr. (New York: Rinehart, 1952), p. 263.

[21]Pottle, *The Idiom of Poetry* (Indiana Univ. Press, 1963), p. 104.

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