

- ⁷For pointing out that the tea pot is comparable to a man in an affected pose, I am indebted to Professor R. D. Chambers of Trent University, Ontario.
- ⁸John Preston speaks of this theme of objectification as helping to show that this world is "without a soul", in "Th' Informing Soul: Creative Irony in *The Rape of the Lock*," *Durham University Journal*, (1966), 127-128.
- ⁹Geoffrey Tillotson, ed. cit., p. 170.
- ¹⁰J. S. Cunningham, *Pope: The Rape of the Lock* (London: Edward Arnold, 1961), p. 34.
- ¹¹Murray Krieger, "The 'Frail China Jar' and the Rude Hand of Chaos," *Centennial Review of Arts and Sciences* (1961), 176-94, rpt. in J. Dixon Hunt, p. 206.
- ¹²Aubrey Williams, op. cit., p. 284
- ¹³Aubrey Williams, ed., *Poetry and Prose of Alexander Pope* (Boston: Houghton Mifflin, 1969), p. 100.
- ¹⁴William Hazlitt, *Lectures on the English Poets*, IV (1818-19), excerpts reprinted in J. Dixon Hunt, p. 93.
- ¹⁵William Frost compares this to Sarpedon's death in the Iliad; see "*The Rape of the Lock* and Pope's Homer," *MLQ*, (1947), 342-54, rpt. in Mack, pp. 271-73.
- ¹⁶Bonamy Dobrée, ed., *Alexander Pope's Collected Poems* (London: Dent, 1924), p. vi.

The Canadian Singers

for Gordon Lightfoot

The Canadian singers
 sing of adversity sorrow
 & loss: their voices document
 mine cave-ins shipwrecks riots
 wars & love spilled lonely shapless
 on a tavern table: how they
 lyricize disaster; make a dollar;
 find identity.

John Ditsky