

## The Function of Folklore in the Poetry of A. M. Klein

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THE problem of establishing the relationship of a literary work to its folk traditions is twofold: first, the critic must be able to identify the elements of folklore as such in a writer's work. He must also establish that he is dealing with authentic folklore and not just with popular materials which resemble folklore.<sup>1</sup> According to one definition, folklore must be cultural, anonymous, noninstitutional and pre-logical.<sup>2</sup> It must further pass the test of belonging to, or possessing, an independent tradition of its own. After isolating instances of folklore in the literary work and establishing them as such, the critic must then show in what way the folkloric elements add to our understanding of the work.<sup>3</sup>

Additional difficulties arise out of some basic differences between literary works and folklore. The modern poet strives for original expression of his individual vision, and the better he is, the more his work bears in every line the mark of his internal signature. The essence of folklore, however, is just the opposite of individuality. Its voice is by definition anonymous, its signature is collective, and its essence is not to be found in the artist's solitary act of creation, but in the noisy fabric of everyday life in the shout and clamour of the street, in the excitement and invective of the marketplace, and in the warmth and clutter of the kitchen.

What is the purpose, then, of discussing folklore elements in the poetry of A. M. Klein, or indeed, in the work of any writer? I believe that folklore may help to identify the unconscious, undeclared relationships between culture and literature as well as between a particular society and its

writers. By comparing the function of a specific piece of folklore in a poem to its function in a given social group, we may arrive at a better understanding of both, as well as of the relationship between them.

The folklore act, image, or motif in itself is autonomous, crosses the boundaries of language and time, and finds a local context in the soil of whatever culture it happens to take root in. But folklore elements, once they are used in a poem, lose their autonomy and become identified with the poet's work and his cultural background. So, while folklore fragments can be transplanted — and can be traced and classified according to motif indices — the literary image derives most of its value from its context in the soil into which it has been transplanted. Words and images are animated by their relation to surrounding words and images,<sup>4</sup> and the lights and shadows cast by the second can shape and transform the first in ways that are not possible for folklore units. And if a literary image or metaphor happens also to be a piece of folklore, then it carries into the poem an additional level of meaning which originally belonged only to the folklore tradition.

At its simplest level, the function of a folklore element in a poem is identical with its function in the cultural group; it is a rhetorical device and serves to affirm some collective belief of the group and to unite them for religious, national, or political purposes. For example, in "Dance Chassidic", Klein employs an element of folklore found in most cultures; namely, the belief that noise can frighten away the devil.<sup>5</sup> But Klein changes and Judaizes<sup>6</sup> this universal pre-monotheistic concept by placing it in the familiar Jewish context of the Chassidic dance:

Twist each side-curl; form the symbol  
of a quaver; comb the beard;  
Let the prayer maker all toes nimble . . .  
The Lord loved and the Lord feared  
In your attitude, the pendules dangled  
Ecstatically, defiantly the fingers snapped.  
*In such wise is cursed Satan to be wrangled,*  
In such the Chassid to be rapt.<sup>7</sup>

Not only is the *idea* of worshipping God contained in the poem; the traditional *gestures* of the Chassidic dance are described in poetic terms, and at the same time, they are also interpreted:

Let this be humility:  
Back bent in pious reel,  
Head inclined imploringly,  
And palms upward in appeal.

And let this be pride;  
Beard pointed upward, eyes aflame like *yahrzeit* lamps  
And right hand stretched as if it held God's left hand in it,  
Marching as into Paradise, while each foot stamps,  
Crushing eternity into a dusty minute.

(*Hath*, p. 61)

Even a reader completely unacquainted with chassidic ways, can, through this poem, understand the religious significance of the motions. The function, therefore, of the folklore elements in "Dance Chassidic" is threefold: first, the reference to driving away the devil with noise establishes that Klein was familiar with that particular folk belief: second, he did not modify its folkloric meaning in his poem. The only alteration of the folklore concept is Klein's Judaization of it, which is accomplished by placing it in a chassidic context. The third and most important function, seldom fulfilled by a piece of folklore, but nearly always by a good poem, is that of interpretation. "Dance Chassidic" elaborates in verbal terms the gestures of the dance for those within the group, at the same time as it interprets the manner of worship to those outside it.

Another poem containing the notion that noise drives away evil spirits, contrasts the Christian child's playthings with those of the Jewish child:

What toys shall I buy my little lad?  
No urchin's bauble, and no waif's doodad;  
  
No brass canon, no sorcerer's dress;  
Not these shall I buy my blessedness.  
  
He shall not play at run sheep run,  
At leapfrog, or with a badge and gun,  
  
*But he shall have his daily sport —  
Fearless, — with them of the evil sort.*

*So shall he whip with pendules eight  
Imps that for small boys lie in wait.*

*His grager shall make terrible sound  
The name of Haman to confound.*

*He shall don tallis: Satan's host  
Shall flee his footsteps, crying: Ghost!*

*No ball and bat, but palm leaf and  
Citron will grace his pious hand.*

*Phylacteries shall be the reins  
With which he'll ride through God's sweet lanes.*

*A little zaddik! men will say,  
Seeing my little boy at play.*

(“Song of Toys and Trinkets,” *Hath*, p. 71, italics mine)

This poem is not as wholesome and playful as it appears. While the Christian child plays baseball, leapfrog, and cops and robbers, the Jewish child is encouraged, by means of religious rites and ceremonies rooted in ancient folklore, to play metaphysical games with the devil, and to resist physical exercise in favour of religious activity. With such a background the child may indeed grow up to be a *zaddik*, (learned and good man) as the poet hopes, but a *zaddik*, surely, with psychological problems.

Whether Klein intended to convey this sinister aspect of playing with demons is hard to say; but if images of folklore actually possess an autonomous life of their own, then, by thus opening the door to one demonic belief, Klein has inadvertently admitted into the field of his poem a host of uninvited secondary meanings.

These underlying secondary meanings appear to be less sinister than they really are because Klein uses a traditional stanzaic form with end rhymes. Rhyme and traditional form function in the same way as ritual — they impose a human order on the chaotic universe — and thus console, bind and neutralize anxiety. It is only when the poet dares to break away from literary and linguistic convention as Klein did in his later poems that he becomes an innovator. The innovator leaves himself open to all the dangers inherent in language itself, which, though it may liberate new meanings, may also, in the words of Wolfgang Kayser, “suddenly prove to be

arbitrary, strange, demonically alive, and capable of dragging man into the nocturnal and unhuman sphere."<sup>8</sup>

The nocturnal world concealed in language is successfully suppressed in Klein's early poems in *Hath Not a Jew*. By turning to the world of children with its fantasies and games, Klein manages to transform the Bible into a fabulous "land of plains and rocks" ("Bestiary", *Hath*, p. 78) where the child hunts in "grammar's woods" and hears "on a biblic breeze/a crocodile sneeze." Here the bee ("Venerable Bee", *Hath*, p. 114) becomes "the shamash of the glade" to whom "the convoluted rose" is not a flower but a "torah scroll" and an owl is not a bird but a wise old rabbi ("Rev. Owl", *Hath*, p. 115); the goat too is changed to a scholar who is not content with chewing ordinary newspapers but must have his meal hallowed by paper with religious script on it ("Scholar", *Hath*, p. 112). And it is in this droll Kleinian world that we first meet the figure of the dwarf, and meet him often enough to become curious about his folkloric and psychological meaning in Klein's work.

Elves, dwarfs and giants are a familiar part of fairy lore — although imps (*shedim*, *mazikim*) which Klein also occasionally refers to, are something else again. Imps are the offspring of Lilith, Adam's first wife, and take delight in plaguing humans.<sup>9</sup> According to Klein, religious Jews like his father used to read about the subject in "pamphlets of the devil and his crew" ("Heirloom", *Hath*, p. 77). In Norse mythology dwarfs are depicted as skilled artisans who live in caves and rivers and use their magic powers to help men; it is only when they are angered that they may turn mischievous and punish them.<sup>10</sup>

Danish and Hebrew legend ascribe the origin of dwarfs to the rebel angels who were cast out of heaven;<sup>11</sup> instead of falling into water, those who became dwarfs fell into mounds, rocks and burrows. Slavonic mythology<sup>12</sup> similarly connects a group of household gods of small size with rebel angels who landed on the roofs of houses and barns and thereafter became domesticated. These minor gods are affectionately described in Slavonic mythology and given names with diminutive endings. The influence of these little Slavic gods undoubtedly

crept into East European Jewish folklore,<sup>13</sup> and in Klein's poems, some of the dwarfs radiate an intimate Russian-Yiddish flavour and style.

Two other factors which help to account for Klein's fondness for the dwarf derive from Jewish legend. One concerns the figure of little David who slew big Goliath (thus setting up norms for aggrandizement and diminution) and the other is the legend of the ten lost tribes,<sup>14</sup> who lived on the other side of the mythical Sambatyon river in the kingdom, not of *roite yidden* (Red Jews), but of *roite yiddelech* (little Red Jews).

Klein was as familiar with the folklore about dwarfs as he was with legends about David and the Red Jews. In "Diary of Abe Segal" he cleverly changes the traditional dwelling place of dwarfs from caves to ships, for the sake of obtaining a more striking rhetorical effect:

Is it a wonder then that in my dreams  
 . . . my boon companions are  
 Ogres in planes, *ranunculi in ships*,  
 Thin witches mounting escalators. . .<sup>15</sup>

In "Wandering Beggar" the poet tells about an enviable beggar, who, having travelled the world, concludes that the experience of having glimpsed the settlement beyond Sambatyon is worth more than all the gold in the world:

What [is] the sight of gold coins to  
 One who has lately gazed upon  
 the Kingdom of the small Red Jew  
 the turbulent Sambatyon?

(*Hath*, pp. 106-7)

The dwarf is benevolent in Klein, but occasionally the poet departs from the usual folkloric depiction of the dwarf as an industrious blacksmith or weaver. Klein's dwarf in "Sonnets Semitic" is a bit of a ne'er do well, *luftmensch*, a childish funloving creature, who, while under the spell of love, is able to perform a useful miracle. He makes a wedding ring out of a flower:

Upon a time there lived a dwarf, a Jew.  
 His shelter was a thatch, a beard his clothes.  
 He loved God, and feared women. When he knew  
 A girl was at his hut, he thumbed his nose.  
 One night the moon turned Shadchen. In its glow  
 The dwarf beheld a girl, a maid, a lass. . . .  
 He had no name for her. He said, Oh Oh.  
 He knelt and kissed her toes upon the grass.  
 The dowry that she gave him were the stars, —  
 Only he must go get these stars himself.  
 The bridegroom took a flower, gold was scarce —  
 And made a ring. The cantor was an elf.  
 There were nectar cups and there was laughter,  
 The dwarf and wife lived happily ever after.

(*Hath*, p. 69)

Elsewhere in the same series, Klein tells the story of Doctor Dwarf (*Hath*, p. 86) who learns his medicine from fairies and prescribes such traditional Jewish remedies as "an almond for a pill, a raisin for dessert." He also makes hunchbacks straight, concocts love potions out of such chemicals as nectar and dew, and does fantastical surgical repairs with "a pine needle and some hay."

These are certainly pleasant, entertaining aspects of the poet's use of the dwarf. But the matter of size — of diminution or aggrandizement — also has psychological implications which are of primary interest to the literary critic.

The Greeks had an interesting belief about size — that magical healing powers are concealed in small ugly things.<sup>16</sup> Klein evidences knowledge of this belief in his comment that: "Superstition houses this truth: out of things lowly and graceless things worthy and healing to men might issue."<sup>17</sup> And in the same article he goes on to tell the story of how David was saved from his pursuers by the cleverness of the spider who spun a web across the mouth of the cave where he was hiding.

The association of small size with goodness enters into "And the Man Moses was Meek" in an interesting way. The whole poem is simply an expansion of and variation upon the Yiddish proverb "A *yid darf sich nit varfen in die oigen*" (a Jew mustn't be too visible). And indeed, the Moses of Klein's poem carries his invisibility to the absolute vanishing point:

This little Jew  
Homunculus  
Found four ells too  
Capacious.

He never spoke  
Save in his prayer;  
He bore his yoke  
As it were air.

He knew not sin,  
He even blessed  
The spider in  
His corner-next.

The meek may trust  
That in his tomb  
He will turn to dust  
To save some room.

(*Hath*, p. 21)

The verbal play has to do with size, but the implications have to do with history, and why the Jew had to develop the psychology of invisibility. The less visible he was, the less likely that special edicts, prohibitions and taxes would be levied against him by the gentry of nineteenth-century Russia and Poland.

A different kind of psychological dwarfing that comes, not from the attempt to be small and invisible, but from a desire to yield — results in humility. Both kinds of dwarfing are expressed in the space of a single dramatic poem where Reb Levi Yitschok the “crony of the Lord” (*Hath*, p. 57) takes God to task for making the Jewish lot so difficult: “. . . if from the punishment we judge the sins/thy midget Hebrews, even when they snore/Are most malefic djinns, . . .” After stormily cataloguing all of Israel’s complaints to God, Reb Levi finally yields and becomes willing to reduce his own spiritual size in relation to Him, and he also accepts the fact that he must live with his unanswered questions about the fate of Israeldom: Our last glimpse of Reb Levi Yitschok is that of “. . . an ever querulous child/Sitting on God’s knees in the synagogue,/Un-answered even when the sunrise smiled.”

In the same way as Klein dips into the collective store of Jewish proverb and legend to find the material for his



metaphors about smallness and humility, he turns to the reservoir of Jewish folk fantasy for contrasting images of bigness. When Velvel Kleinburger, a poor worker from Montreal's garment district, dreams of the ultimate in material comfort, he dreams with images drawn from Jewish legend as well as those which represent the North American life style:

Once more he cuts the cards and dreams his dream;  
 A Rolls-royce hums within his brain:  
 Before it stands a chauffeur tipping his hat.  
 "You say that it will rain, Sir; it will rain!"  
 Upon his fingers diamonds gleam,  
 His wife wears gowns of ultra-Paris fashion,  
 And she boasts jewels as large as wondrous eyes,  
 The eyes of Og, the giant-king of Bashan.<sup>18</sup>

Closely related to Klein's metaphors and images involving size and invisibility derived from the dwarf motif, are the psychological implications that grow out of his use of one particular animal figure: the goat. Klein has an affectionate regard for the goat whom he describes as the "national mascot . . . the little white goat which was to be found beneath every Jewish cradle . . ." <sup>19</sup> He also refers to it as one of the familiar symbols of Jewish folklore in his review of Y. Y. Segal's poems *Sofer Yiddish*: ". . . The bearded and pathetic goat, the golden parrot, those ineffable raisins and almonds."<sup>20</sup> In his own poem, "Psalm XXVIII", Azazel is not just a goat, but "that dear goat" upon whom Aaron placed the sins of the Jews:

Above all, teach me blessedness  
 Of him, Azazel, that dear goat,  
 Sent forth into the wilderness  
 To hallow it with one sad note.<sup>21</sup>

Klein's sympathy is clearly with the rebellious angel Azazel; with the scapegoat who is sacrificed for the sins of others; with the victim.

Another interesting identification with the scapegoat is the one Reb Levi Yitschok makes when he pleads with God on behalf of his people:

The lion of Judah! No such parable  
 Is on my lips; no lion nor lion's whelp,  
 But a poor bag o'bones goat which seeks thy help,  
 A scrawny goat, its rebel horns both broken  
 Its beard uncouthly plucked, its tongue so dumbly lolling

Even its melancholy ma-a remains unspoken.

(*Hath*, p. 57)

Such identification with the scapegoat and victim would, I suppose, be unavoidable for Jews who, living as they did for centuries among strangers, could not help being conscious of their difference and the many negative interpretations of it in popular anecdote and stereotype.

In "Childe Harold's Pilgrimage" Klein searches for reasons why the Jew is so reviled and persecuted and he identifies with the negative Christian stereotype in one stanza in order to contradict it ironically and reduce it to absurdity in the next:

O fellowman — forgive the archaic word! —  
 Break now your sullen silence and expound  
 Wherefore you deem me that foul *mote* in your eyes  
 That *bone* in your throat, that ugly *scab*, that *plague*

(*Hath*, p. 6, italics mine)

Mote, bone, scab, plague — all very small parts. By identifying with the enemy, the poet finally guesses at the answer in the Christian mind:

I am too forward; wherever you seek me not  
 There you find me, always *big* in your sight.  
 That too, good brother, is no difficult matter —  
 For I will *dwarf* myself, and live in a hut  
 Upon the outskirts of nowhere. . . .

(*Hath*, p. 6, italics mine)

Finally, it is to folklore that Klein turns for an explanation of the Jewish identification with the scapegoat, the victim. "A peculiar expression throwing much light on Jewish psychology is that which describes a timid person as one '*esklapt ei im das harz wie bei a gazlen*'; . . . the victim of the bandit imagines his own reactions (were he the bandit!) . . ." This attitude is similar to Reb Levi's who rejected the heroic

lion in favour of the scapegoat because the latter seemed to represent the Jewish reality of his age more truly. In discussing the proverb, Klein is pointing out that it contains, in kernel form, a deep truth about the psychological sensitivities that grew out of the Jewish situation in the Diaspora; sensitivities which Klein shared, emotions which he not only experienced, but articulated.

Yet in his poems, Klein changes the usual connotation of the scapegoat from a figure of ridicule to a figure of pathos deserving our sympathy and affection. In "Chad Gadyah" (*Hath*, p. 54), it is a goat and not a lion around whom the action revolves; anti-heroic, possibly wise, but certainly not an animal of great physical power. The goat's folkloric signification is aspiration to the heights,<sup>22</sup> acuteness of vision, and the resourcefulness and wisdom to seek out a cure for his own sickness.<sup>23</sup> Klein even turns to good account the goat's habit of eating paper:

A goat a scholar  
A goat a sage  
That ate gemara  
From a grassy page.

And a wise one at that:

And conned *Mishna*  
In a voice most weird  
And nodded his wise pate,  
And shook his beard.

Such an interpretation not only emphasizes the goat's wisdom, but restores dignity to the diaspora Jew who was for centuries the scapegoat — the figure upon whom the free-floating hostilities of the non-Jewish world were projected and displaced, and in whose guise they were destroyed by pogroms and worse.

In the foregoing, I have discussed Klein's use of three folklore elements — evil spirits, the dwarf and the goat. I have suggested that the chassidic dance functions the same way in Klein's poem as it did in east European Jewish

culture; the poem, like the dance it describes, affirms the feeling of religious unity. By going on to interpret the meaning of each gesture, Klein's poem also provides an intellectual rationale for the feeling it describes and generates, and it offers a verbal basis that complements the meaning of the dance in a way which cannot be conveyed by the folk act alone.

Klein's use of the figures of the dwarf and the goat is more complex. These images function in two ways in his poems. The first function is rhetorical; to have fun, amuse, console and entertain the reader with no special moral or didactic aim. But on occasion, Klein departs from, or reverses traditional folk interpretations of the dwarf image. Whenever he does so, it is always for the purpose of conveying an idea of his own which may or may not differ from the traditional meaning of the image in folklore. Usually the folk element in the poems I have referred to reveals a psychological insight or value. Sometimes a poem uses a folklore image as the basis for a metaphor for the psychological trait of a whole group — such as the Jewish tendency towards inconspicuousness in the social life of the larger out-group, and towards humility in the moral and religious life of the small in-group. On another occasion, as in "Song of Toys and Trinkets", the folk notion of devils and evil spirits, by its very presence, hints at certain unconscious fears in both the poet and his social group.

I have touched on only a few aspects of folklore in Klein's early poems which were written in the nineteen twenties and thirties and published by 1941. There is his whole later period represented by *The Rocking Chair*<sup>24</sup> which deals with the contemporary Canadian world and specifically with Klein's own locale in French Canada. These later poems are rich in symbols and folk objects, which while not ancient, possess other characteristics of folk custom and belief. Thus "Grain Elevator" (*Rocking Chair*, p. 7) which makes the grain elevator a symbol for bread, spiritual nourishment and human fellowship, combines elements of Judaic morality with a modern Canadian image which evokes memories of the granaries mentioned by the prophets of the Old Testament.

Another figure, that of the old maid, traditionally the subject of comic anecdote, becomes one of pathos and affection in Klein's poems. Klein treats it the same way as he treated the goat in the earlier poems, except that in "Les Filles Majeures" (*Rocking Chair*, p. 47) he brings the concept into a Canadian context by portraying spinster aunts, and in "For the Sisters of the Hotel Dieu", the nursing nuns of Montreal's old hospital (*Rocking Chair*, p. 6).

Folk objects like rocking chairs, spinning wheels and skis, as well as such popular seasonal and Canadian customs as tapping the maple trees for syrup in spring, are imaginatively explored and mythologized in *The Rocking Chair*. Whether these objects are authentically folk, and whether they pass the tests of anonymous invention and noninstitutionalized use, I have not enough knowledge of the folklore discipline to judge.

Even if Klein's objects do not qualify as Canadian folklore, we can still perceive in them and in the poet's use of them, the beginnings of the long slow process through which the future will transform the elements of the present into the symbols of the past.

And it is, after all, through the artist's imaginative use or transformation of popular materials that we can most feel the breath of the future and sense the stirrings of worlds not yet born. The artist, like the average man, is unconsciously formed and influenced by the ideology of the collective; but unlike the average man the artist articulates these ideologies in an individual voice. While the lore of the folk embodies everyone's fears, values, and aspirations, it is left to the literary artist to identify them, reveal their psychological implications and to interpret them. As Klein puts it, the artist must forever be ". . . the nth Adam taking a green inventory/ in a world but scarcely uttered, naming, praising./" ("Portrait of the Poet As Landscape", *Rocking Chair*, p. 55). And if the world doesn't praise him in return, he must still find in himself the humility and resourcefulness of the common people and make "of his status as zero a rich garland,/a halo of his anonymity" (*Rocking Chair*, p. 56).

## NOTES

- <sup>1</sup>Paulo de Carvalho-Neto, *The Concept of Folklore*, trans. J. M. P. Wilson (Coral Gables: University of Miami Press, 1971), pp. 91-108.
- <sup>2</sup>*Ibid.*, pp. 25-78.
- <sup>3</sup>Richard M. Dorson, "Folklore in Literature: A Symposium," *Journal of American Folklore*, 70 (1957), 2-3.
- <sup>4</sup>I. A. Richards, *The Philosophy of Rhetoric* (London: Oxford University Press, 1936).
- <sup>5</sup>H. S. Robinson, *Myths and Legends of All Nations* (New York: Doubleday, 1950).
- <sup>6</sup>Dov Noy, "Folklore," *Encyclopedia Judaica* (Jerusalem: Macmillan, 1972), pp. 1374-1408.
- <sup>7</sup>A. M. Klein, *Hath Not a Jew* (New York: Behrman House, 1940), p. 61. All further references will employ this text and be made parenthetically, using the abbreviated title *Hath*.
- <sup>8</sup>Wolfgang Kayser, *The Grottesque in Art and Literature*, trans. Ulrich Weisstein (Bloomington: Indiana University Press, 1963), pp. 155-57.
- <sup>9</sup>Gertrude Jobs, *Dictionary of Mythology, Folklore and Symbols* (New York: Scarecrow Press, 1961), p. 479.
- <sup>10</sup>*Ibid.*, p. 478.
- <sup>11</sup>Robinson, p. 17.
- <sup>12</sup>Y. Sokolov, *Russian Folklore*, trans. Catherine R. Smith (New York: Macmillan, 1950).
- <sup>13</sup>We need not conjecture about Klein's familiarity with the slavic element in Yiddish folklore and song — he referred to it specifically in an article on the subject in the *Canadian Jewish Chronicle* of June, 1952 and we also have the evidence of his many published translations of Yiddish folksongs of eastern Europe.
- <sup>14</sup>*Encyclopedia Judaica*. See also Mendele Machor Sforim, *Nesey fun Benyamin Hashleeshi* [Shalom Jacob Abramowitz, *The Travels and Adventures of Benjamin the Third*, trans. Moshe Spiegel (New York: Schocken, 1968)].
- <sup>15</sup>*Canadian Forum* (Toronto, 1932).
- <sup>16</sup>Jobs, *Dictionary*.
- <sup>17</sup>"Of Lowly Things," *Canadian Jewish Chronicle*, 23 June 1944, p. 4.
- <sup>18</sup>"Soiree of Velvel Kleinburger," *New Provinces* (Toronto: Macmillan, 1936), p. 38.
- <sup>19</sup>"The Yiddish Proverb," *Canadian Jewish Chronicle*, 12 Dec. 1952.
- <sup>20</sup>"Poet of a World Passed By," *Canadian Jewish Chronicle*, 14 March 1950.
- <sup>21</sup>*Poems* (Philadelphia: The Jewish Publication Society of America, 1944), p. 34.
- <sup>22</sup>Folklore has it that "Ea or Enki, the god of wisdom, skill, and sweet water sometimes manifested himself in the Ibex (mountain goat)." A. Hyatt Mayor, *Beasts of the Earth and Air* (New York: Metropolitan Museum of Art, 1973), n.p.

- <sup>23</sup>"The wild goat has the following peculiarities: that he moves higher and higher as he pastures; that he chooses good herbs from bad ones by the sharpness of his eyes; that he ruminates these herbs, and that, if wounded, he runs to the plant Dittany, after reaching which he is cured." T. H. White, *The Bestiary* (New York: Putnam, 1960), pp. 41, 42, 74, 75.
- <sup>24</sup>A. M. Klein, *The Rocking Chair and Other Poems* (Toronto: Ryerson, 1948). Any further references to the text will be made parenthetically, using the abbreviated title *Rocking Chair*.