

thorough way in which she may be said to disinfect and purify them so that once more they stand out fresh and angular. Another modern poet, William Carlos Williams, in the *Dial* for May, 1925, gives a good description of this faculty.

"Miss Moore gets great pleasure from wiping soiled words or cutting them clean out, removing the aureoles that have been pasted about them or taking them bodily from greasy contexts. For the compositions which Miss Moore intends, each word should first stand crystal clear with no attachments; not even an aroma. . . .

"With Miss Moore a word is a word most when it is separated out by science, treated with acid to remove the smudges, washed, dried, and placed right side up on a clean surface. Now one may say that this is a word. Now it may be used, and how?

"It may be used not to smear it again with thinking (the attachments of thought) but in such a way that it will remain scrupulously itself, clean, perfect, unnicked beside other words in parade. There must be edges."

One is glad that Miss Moore does this, for we have been too long tricked by the "suggestiveness" of poetry, which after all should be of firmer stuff than a dream. Her careful use of words blends imperceptibly into *her* rhythm—a peculiar and new rhythm about which I agree with T. S. Eliot: it is her most important contribution. As far as *vers libre* is concerned, she has "gone the whole hog including the postage," to use the translation of a Russian colloquialism. That is, she gets along with an utter minimum of rhymes, of assonance, alliteration, master beats and other versifying devices. She goes out where the waves are choppiest and the currents cross most dangerously and sharks are said to be mouthing, and she swims superbly and safely. Trusting solely to her own gift of metrical invention, she takes all the dangers and emerges in calm triumph.

Her line runs long and free, or turns brief and swift, as she wills it. Her strophes breathe quietly and enunciate well: they uncoil with smooth friction out of each other, undulate as the way of apprehending the subject undulates, and rise with finality or settle in tranquility at the conclusion. They are "strict and stately", yet they are limber too like "essences of conversations".

Williams again has said the essential thing about her rhythm. "It does not interfere with her progress; it is the movement of the animal, it does not put itself first and ask the other to follow."

This "movement of the animal" is literally delightful. So likewise are the bits of freightage carried so nimbly by her strophes. To illustrate:

There is the lapidic aphorism worthy, had it been carved then, of being preserved from antiquity. In view of earlier re-