

Bodhisattva. What is missing is the superior comic viewpoint, since for Aunt Tilly the laws of society are quite serious and not at all the objects of the gentle smile, and death is therefore a source of terror and agony (although the narrator does play with this comic perspective). Eternity for the "saints" who take seriously social conventions must be a continuation of life in which society and its rules are upheld. This is indeed the traditional conception of heaven, a logical conclusion of this life. Carried out literally, however, the conception is absurd.

Terror of cops, bill collectors, betrayers of the
 poor, -
 I see you in some celestial supermarket,
 Moving serenely among the leeks and cabbages,
 Probing the squash,
 Bearing down, with two steady eyes,
 On the quaking butcher.
 (222)

In "Elegy" the false notions of right and wrong, subject and object, are continued ad absurdum. For self sacrifice is not at all objectivity. Although Aunt Tilly did not know of the war "Between the spirit and the flesh" (223), she was not beyond it and "died in agony" (223). This selflessness is really self ignorance precisely because it has never been selfish, has never transcended the war between spirit and flesh.

Otto, we are told, like all "Who love the small can be both saint and boor" (225) and indeed he appears half-

way between the saintly "Aunt Tilly" and the boorish "Chums". Superior to his environment he enforced an old testament justice upon those who invaded his created world, because a world must be limited to be ruled.

Once when he saw two poachers on his land,
 He threw his rifle over with one hand;
 Dry bark flew in their faces from his shot, -
 He always knew what he was aiming at.
 They stood there with their guns; he walked toward,
 Without his rifle, and slapped each one hard;
 It was not random act....

(224)

And he brings "Hattie Wright's angora", killed by accident, home to its owner, "by the tail", with a compulsiveness that borders on boorishness. So beyond the delicate emotions he does not even comprehend them, he comes close to "the conditional man", two phases before the saint.

He is strong, full of initiative, full of social intellect; absorption has scarce begun; but his object is to limit and bind, to make men better, by making it impossible that they should be otherwise....his powers rest in certain simplifying convictions which have grown with his character... Moved by all that is impersonal, he becomes powerful as, in a community tired of elaborate meal, that man may become powerful who had the strongest appetite for bread and water.³³

Nevertheless, the codified approach to existence, despite the limitations of the individual, produces beauty which transcends all. The bitter florist planted in hatred, but "when flowers grew, their bloom extended him" (224). The completeness of the greenhouse world, its perfect order and transcendent beauty, is quite understandably the object of poignant nostalgia for the

narrator, for although antithetical to the world of satori, complete with rules, super orders, and no perspective, the effect is the same for the innocent child. The child without effort achieved the same feeling of completeness as the adult is painfully striving toward, as when the father brought "ordnung" to his life with a tap of his pipe. The nostalgia of the last line, "O world so far away! O my lost world!" (225) indicates both the difference between present and past, and the present estrangement from eternal reality, from nature and God.

With what is apparently a break in theme, "The Chums" presents the world of the past which still influences the present. But the poem which follows, "The Lizard", seems far closer to "Otto": the world so far away is not only the world of the past, although the lizard encompasses both past and future. There are worlds, in fact, the speaker cannot penetrate. Similar to "The Meadow Mouse" in which the narrator learns that the mouse, following its species identity, must leave the safety of the shoe-box for his own, however dangerous world, in "The Lizard", the speaker sees the amphibian suddenly as an individual-qua-species. "Lower organisms", notes N.O. Brown, "live the life proper to their species; their individuality consists in their being concrete embodiments of the essence of their species in a particular life which ends in death."³⁴

The relationship between these poems and "The Abyss" is made more salient when another element from existential psychoanalysis is introduced, Umwelt. Umwelt is defined as including "biological need, drives, instincts, the world one would still exist in if, let us hypothesize, one had no self-awareness. It is the world of natural law and natural cycles, of sleep and awakesness, of being born and dying, desire and relief, the world of finiteness and biological determinism, the "thrown" world to which each of us must in some way adjust."³⁵

"Being, not doing" negates Umwelt, but it is impossible to be a living creature without doing. Either one does purposefully, or natural processes "do" for one, or both. The placing of the meadow mouse in a situation in which he cannot "do" but is asked merely to "be", is an experiment, one which fails because it is intolerable to the animal. Similarly the heaven of madmen in the poem which follows, "Heard In A Violent Ward", is an experiment, a restriction of movement without restriction of action. The first line appears to be a continuation from a previous poem, although the biographical implications are clear.

In heaven, too,
 You'd be institutionalized.
 But that's all right, -
 If they let you eat and swear
 With the likes of Blake,
 And Christopher Smart,
 And that sweet man, John Clare.
 (228)

Action implies involvement in Umwelt, and in heaven only is it unnecessary. A re-orientation to the natural world is a precondition to any further progress.

"The Geranium", the eighth poem of the fourteen in Mixed Sequence, begins a reversal. Like the bat in Open House, whose human face is unsettling, the humanness of the geranium is frightening:

Near the end, she seemed almost to hear me -
 And that was scary -
 So when that sniffing cretin of a maid
 Threw her, pot and all, into the trash can,
 I said nothing.

(228)

The humanness of the bat was frightening because so close a relationship with nature was dangerous and unthinkable. The speaker of "The Geranium" has long passed this stage. The geranium is a throwback to the greenhouse and its human warmth, as well as a present limitation for the speaker. For the greenhouse existence consisted entirely of "being", not "doing". The conclusion to "The Geranium", then, is an answer to the nostalgia of "Otto". "I said nothing" is the negation of "O world so far away! O my lost world!" (225), since that world has now been outgrown.

"The Storm" is the fulfillment of the prediction in "On The Quay", which follows "The Geranium". The kind of game played with nature in "The Geranium" is no real communication, and the passivity of the botanical world

is in no way a protection from the movement of the universe, the life and death involvement.

'There's no shelter
From the blow of the wind,
Or the sea's banter, -
There's two more to drown
The week after.'
("On the Quay", 229)

And indeed the couple waits to be overwhelmed in "The Storm", in the same tone as "Interlude" of Open House, awaits a union with the sea - of death with life, of sea with land, of one with another.

We lie closer on the gritty pillow,
Breathing heavily, hoping -
For the great last leap of the wave over the
breakwater,
The flat boom on the beach of the towering sea-swell,
The sudden shudder as the jutting sea-cliff
collapses,
And the hurricane drives the dead straw into the
living pine-tree.
(231)

The union does not come suddenly, however, but gradually in the space of the next three poems.³⁶ A strange relationship is made in "The Thing", when the scene of natural violence is paired with the civilized picnic. The predatory birds, chasing, catching, and devouring "a thing...small as a lark" are paired in the natural scene with the sophisticated picnickers on the grass eating "veal soaked in marsala and little larks arranged on a long platter" (232). Similarly in "The Pike", the speaker is willing to unite with the watery scene until it becomes violent, and then the water is

thrashed up and his involvement is unavoidable. Were the pike not a predator, the protagonist could unite with him.

"All Morning" shows the effects of a storm which united life and death, and embodies the declaration of "The Manifestation" which follows, "Many arrivals make us live...We come to something without knowing why" (235). The individual birds, temporary embodiments of eternal life, are the result of the union, in the consciousness of the speaker, of life and death, subject and object, past, present and future. The final verse represents a true catalogue, accepting all, encompassing all, allowing all:

It is neither spring nor summer, it is Always,
With towhees, finches, chickadees, California quail,
wood doves,
With wrens, sparrows, juncos, cedar waxwings,
flickers,
With Baltimore orioles, Michigan bobolinks,
And those birds forever dead,
The passenger pigeon, the great auk, the Carolina
paraquet,
All birds remembered, O never forgotten!
All in my yard, of a perpetual Sunday,
All morning! All morning!
(235)

This acceptance makes action possible, because it is in itself action, action as it is described in "The Manifestation".

What does what it should do needs nothing more.
The body moves, though slowly, toward desire.
We come to something without knowing why.
(235)

The abyss is finally outleaped. The "we", who

passed the storm together, in "The Moment" transcend all the struggles of Mixed Sequence.

We passed the ice of pain,
 And came to a dark ravine,
 And there we sang with the sea:
 The wide, the bleak abyss
 Shifted with our slow kiss,
 (238)

By descending with the cycle of cosmic existence, they came, in song, to be with the sea, thus "shifting" the meaning of "the abyss". And through this song all unites. "All Morning" and "Song", which precede "The Moment" ("The Tranced" having been included by Mrs. Roethke), set up the significance of song for "The Moment". The terms of "The Moment" are sexual because the union is both sexual and metasexual. The song - permanent and eternal - is a result of the union of "we" with the world, as well as with each other.

Once again, the structure of the sequence is from nothingness, to flurry, and a sudden "resolution", a cameo of transcendence. Like the rose, the song of "The Moment" "exceeds us all" (188), for with it "We created what's to be" (238). But each time there is "noon of failure", a plunge into the depths of despair. The attempt to find the transcendent image, the moment outside time of permanent vision, becomes outside of that moment of vision a mere formula. The symbol as an ongoing mode of transcendence becomes dogma. "I learn

by going where I have to go" (108), proclaimed "The Waking", and the dictum of motion, of action, has been forgotten, to be relearned in the poems of the final sequence.

The core lines of "In A Dark Time" are:

What's madness but nobility of soul
At odds with circumstance?
(239)

Paired with the core lines of "The Abyss",

Being, not doing, is my first joy.
(222)

There is a definite connection. For the latter is the cause of the former. By "Being", and not participating in "circumstance", one can only be "mad", solipsistic. Mixed Sequence moves toward "circumstance", nature, Umwelt, God, only to transcend them. And the final lesson is that one cannot transcend without becoming - that the outer reality is the inner reality - and one either adapts oneself to the entire reality of existence or one extinguishes oneself.

To accept this truth, no further progress need be made. There is only the need to return, to regather the old symbols forgotten in the quest for stagnant eternity. The dance, motion, the body, the wind, the water, must all be reunited.

The critics, including Roethke, have investigated thoroughly the implications of "In A Dark Time"³⁷. Only one other item of information is necessary to this ar-

gument, the structural implications. "In A Dark Time" is a far more stark return to the core, the center of being, than can be seen in any of the later poetry of Roethke, and a far more concise reordering of priorities. For from the question which summarizes the entire problem of the sequences of The Far Field, "What's madness but nobility of soul/ At odds with circumstances?" (239), a resolution is found, a solution to the "madness", the final secret.

The mind enters itself, and God the mind,
And one is One, free in the tearing wind.
(239)

This reunification with the self and the world (since the world is part of the self) permeates the tone of all the poems of Sequence, Sometimes Metaphysical. There is first the reunification with the physical self, in "The Sequel", with the moving, dancing self, in "The Motion", then the shock that this self decays in "Infirmity", and the need to unite this moving, dancing self with a greater self in "The Decision".

With "The Decision" begins the final segment of the quest. "Running from God's the longest race of all." (245) The decision is to run toward him, but "Which is the way?". "The Marrow" is a tortured, tense lyric, precisely because the way is not known, because although the maximum of effort has been expended, no "results" have been forthcoming. This is the result of too much

action, which is balanced by the events of "I Waited".

I bleed my bones, their marrow to bestow
 Upon that God who knows what I would know.
 (246)

The speaker here tries to force a union, and in this use of force registers only his selfhood and not a sense of union. "I Waited" contrasts rather sharply with "The Marrow" in this respect. The violence, the desire to "be near", coupled with physical passivity, "I shut my eyes to see", must be reversed. Physical movement and spiritual passivity bring the speaker to a unity with the universe.

I saw all things through water, magnified,
 And shimmering. The sun burned through a haze,
 And I became all that I looked upon.
 I dazzled in the dazzle of a stone.
 (247)

The violence of "The Marrow" in this context, can be seen to be a result of the desire to unite with a world, but the world one can see with one's eyes closed; that is, the individual's world and not the world outside. Once the eyes are opened, an exchange can begin, and unity reached.

In "The Right Thing", like "The Waking" symbolically in villanelle form, the highest goals of man are achieved. The speaker rises above the question, beyond mysteries, beyond distinctions, almost beyond words. Most significantly, there is no progression in the poem. Each verse, each sentence, is an individual statement of unity

restated. The excitement of the previous poem, "The Restored", at the restoration of 'the soul' with the sacrifice of individual reason, is gone. There is no need for excitement for the loss and restoration are being transcended as differences disappear.

The bird flies out, the bird flies back again;
 The hill becomes the valley and is still;
 Let others delve that mystery if they can.
 (250)

Similarly all lines are interchangeable in their transcendent paradoxity. Each line -statement, caesura, balance - parallels each other line:

The hill becomes the valley, and is still
 The small become the great, the great the small;
 His being single, and that being all:
 Wills what he could, surrendering his will
 (250)

As all paradoxes are transcended words lose significance and the sentence seems to trail off:

Till mystery is no more: No more he can.
 (250)

Change, distinctions, means nothing when there is no mystery, and words become interchangeable. The villanelle form, with its repetitions, is particularly appropriate, for there is nothing more to say than these few truths.

If the lines of "The Right Thing" quoted above seem like answers to koans (the buddhist riddles for which

there is no answer, and that in fact is the answer), the first lines of "Once More, The Round" seem like the koans themselves.

What's greater, Pebble or Pond?
(251)

A perfect riddle, and a perfect answer to the first question, since it makes the borders of one contingent upon the other: Known cannot exist without unknown as self and universe outline the borders of each other. This is indeed occasion for ecstasy, for neither self nor universe can exist without the other.

Now I adore my life
With the Bird, the abiding Leaf,
With the Fish, the questing Snail,
And the Eye altering all;
(251)

Individual existence attains a heightened dimension because it exists, inextricably, with other lives, with Life.

And I dance with William Blake
For love, for Love's sake,

And everything comes to One,
As we dance on, dance on, dance on.
(251)

Alan Watts notes:

There is good reason to believe that liberated sexuality of the Bodisattva might be something like a mature form of what Freud so inappropriately called the "polymorphous perverse" sexuality of the infant, that is, an erotic relationship of organism and environment that is not restricted to the genital system.²⁸

It is clear that in this last poem, the sense of love is

all-embracing, "polymorphous perverse" in scope but divine in consciousness. The divisions of language have been overcome and the silence which follows is post verbal, with "no need for tongue".

FOOTNOTES

INTRODUCTION

1. The New Poets: American and British Poetry Since World War II, London: Oxford University Press, 1967, 118.
2. Theodore Roethke: An Introduction to the Poetry, New York: Columbia University Press, 1966, 117.
3. Remnants of Life, trans. Robert Freund, reprinted in Jerusalem Post Magazine, December 1, 1972, 15.
4. in Rosenthal, 12.
5. "Contributions of Existential Psychotherapy" in Existence: A New Dimension in Psychiatry and Psychology, New York: Basic Books, 1958, 43.

CHAPTER I

1. "Open House", Commonweal, 34 (1941), 188.
2. "Poems and Things", Boston Evening Transcript, March 24, 1941, 9.
3. Malkoff, 33.
4. Studies in Classic American Literature, New York: Viking Press, 1968, 2.
5. "On Identity" in On the Poet and his Craft, ed. by Ralph Mills, Jr., Seattle: Washington University Press, 1965, 23. Hereafter cited as SP.
6. "On Theodore Roethke's 'In a Dark Time'" in The Contemporary Poet as Artist and Critic: Eight Symposia, ed. by Anthony Ostroff, Boston: Little, Brown and Company, 1964, 54.
7. Malkoff, 24.
8. The Posthumous Papers of D.H. Lawrence, ed. by Edward D. McDonald, Heineman: London, 1936, 377.

9. Alan Seager, The Glass House: The Life of Theodore Roethke, New York: Mc-Graw-Hill, 1967, 63.
10. "How To Write Like Somebody Else", SP, 62.
11. "On Identity", SP, 25.
12. Seager, 142, 165.
13. In his film. In A Dark Time, Roethke states that he first wrote the poem and then cut a foot off the concluding line of each verse.
14. Malkoff, 26.
15. Selected Letters of Theodore Roethke, ed. by Ralph Mills, Jr., Seattle: University of Washington Press, 1956, 95. Hereafter cited as SL.
16. Malkoff, 28.
17. SL, 59.
18. SL, 97.

CHAPTER II

1. New York: Ballantine Books, 1967, 20.
2. Quoted by Anne Sexton as a preface to "Kind Sir, These Woods", in To Bedlam and Part Way Back, Boston: Houghton Mifflin, 1960, 5.
3. 116.
4. The "Public Roethke" can be seen in the image represented in In A Dark Time, Roethke's film in which poems from Open House and I Am! Says the Lamb, the most accessible poem from The Lost Son volume, "My Papa's Waltz", and a few previously uncollected songs are featured. The film begins with Roethke's affirmation of the public-ness of the poet - a concept far from alien to Roethke's prophetic works, but limited in definition in the film to universal accessibility and/or simplemindedness. It should also be noted that Roethke wrote and published many satiric, political, social and literary poems that he himself liked well enough, but never found place for in his collections.

5. "The Vegetal Radicalism of Theodore Roethke", in Profile of Theodore Roethke, ed. William Heyen, Columbus: Charles E. Merrill, 1971, 28-9.
6. Loss of the Self in Modern Literature and Art, New York: Random House, 1962, 125-6.
7. Straw For The Fire: From The Notebooks of Theodore Roethke, ed. David Wagoner, Garden City: Doubleday and Co., 1972, 155.
8. The Diary of Vaslav Nijinsky, Berkeley: University of California Press, 1971, 37. Seager discusses Roethke's discovery of Nijinsky's "secret of a tree" in The Glass House, 90.
9. Roy Harvey Pearce, "Theodore Roethke: The Power of Sympathy", in Theodore Roethke, Essays on the Poetry, ed. Arnold Stein, Seattle: University of Washington Press, 1965, 25-6.
10. SP, 25-6.
11. Robert Langbaum, "The New Nature Poetry", in The Modern Spirit: Essays on the Continuity of Nineteenth and Twentieth Century Literature, New York: Oxford, 1970, 112.
12. Mysticism, New York: E.P. Dutton and Co., 1961, 101.
13. Notebooks, 187.
14. Carl Jung, "Psychology and Literature" in Modern Man in Search of a Soul, London: Harcourt, Brace and World, 1934, 198.
15. SP, 37.
16. Gaston Bachelard, The Poetics of Space, Boston: Beacon Press, 1969, xxix.
17. Ralph J. Mills, Jr. "Theodore Roethke: The Lyric of the Self", in Poets in Progress, ed. Edward Hungerford, Evanston, Ill.: Northwestern University Press, 1962m 6.
18. Notebooks, 148.
19. "Theodore Roethke and the Failure of Language", in Heyen, 59.

20. "Roethke in the Greenhouse", Western Humanities Review, 26, 1972, 40.
21. "Vegetal Radicalism", in Heyen, 19.
22. Seager, 145. See also 189,94.
23. Ramsey, 44.
24. Ramsey, 43.
25. "...the greenhouse: my symbol for the whole of life", in "Open Letter", SP, 39.
26. Bachelard, 1.
27. Notebooks, 50.
28. Rollo May, "Contributions of Existential Psychotherapy", in Existence, 45.
29. Pearce, in Stein, 178.
30. Mills, Theodore Roethke, 18.

CHAPTER III

1. New York: Random House, 1966, 258.
2. Jerome Mazzaro, "Theodore Roethke and the Failure of Language", in Heyen, 62.
3. cf. Northrup Frye, Anatomy of Criticism, New York: Atheneum, 1957, 116.
4. Brown, Love's Body, 245.
5. Seager, 90.
6. A Portrait of the Artist as a Young Man, New York: Viking, 1965, 1.
7. Brown, Love's Body, 58.
8. Collected Works of William Butler Yeats, New York: MacMillan, 1966, 29.
9. In "How To Write Like Somebody Else", he writes, "I loved her [Leonie Adams] so much, her poetry, that I just had to become, for a brief moment, a part of her world", in SP, 66.

10. Brown, Love's Body, 48.
11. "Open Letter", in SP, 38.
12. "Open Letter", in SP, 39.
13. Notebooks, 147.
14. "Open Letter", in SP, 40.
15. Mazzaro, "Theodore Roethke and the Failure of Language", in Heyen, 61.
16. "Open Letter", in SP, 40.
17. Ibid.
18. Notebooks, 148.
19. Collected Works, 163.
20. An interesting parallel to this image is Roethke's comment in his notebooks, "I not only burn my candle at both ends; I send off pyrotechnical displays from my behind" (87) which could be compared to Praise to the End!. The "dead at both ends" is the next stage of the same image.
21. SP, 69-70.
22. Yeats, A Vision, New York: Collier Books, 1937, 145-6.
23. Rollo May, "Origins of the Existential Movement in Psychology", in Existence, 31.

CHAPTER IV

1. 44.
2. Psychiatry, May 1957, Vol. 20, No. 2, 104.
3. trans. Montgomery Belgion, London: Faber and Faber, 1940, 1956, 312-3.
4. May, 62.
5. "On Identity", SP, 21.
6. 82.

7. "The Phases of the Moon", Collected Poems, 162.
8. "Open Letter", in SP, 39.
9. 60.
10. "Archetypes of the Collective Unconscious", The Integration of Personality, trans. Stanley Dell, New York: Farrar and Rinehart, Inc., 1940, 70.
11. SP, 25.
12. Malkoff, 127.
13. Their complaint of Orestes, for example, is that he individualized himself - "When mortal assume outrage/ of own hand in violence, / these we dog, till one goes/ under earth." (146-7) "Men's illusions in their pride under the sky melt/ down, and are diminished into the ground." (147) "Should this be, every man will find a way/ to act at his own caprice." (152), Arschylus, Orestia, trans. Richard Lattimore, Ann Arbor: University of Michigan Press, 1953.
14. Notebooks, 128.
15. Martin Buber, Between Man and Man, trans. Ronald Gregor Smith, London: Fontana, 1947, 33.
16. SL, 231.
17. Collected Poems, 260.
18. Collected Poems, 193-4.
19. "The Cunning and the Craft of the Unconscious and the Preconscious", in Heyen, 66.
20. It is difficult to say all things are well,
When the worst is about to arrive;
Gross calls these lines an answer to Eliot who writes:
Sin is Behovely, but
All shall be well, and
All manner of things shall be well.
- Harvey Gross, Sound and Form in Modern Poetry, Ann Arbor: University of Michigan Press, 1964, 1968, 289.
21. Buber, Between Man and Man, 33.

CHAPTER V

1. Notebooks, 175.
2. Notebooks, 262.
3. For example: "The achievement of her final style is to make poetry and death inseparable...Poetry of this order is a murderous art.", Alan Alvarez, "Sylvia Plath, in The Art of Sylvia Plath, ed. Charles Newman, London: Faber and Faber, 1970, 67.
4. Notebooks, 175.
5. Kenneth Burke and Stanley Romaine Hopper, "Mysticism as a Solution to the Poet's Dilemma", Spiritual Problems in Contemporary Literature, ed. Stanley Romaine Hopper, New York: Peter Smith, 1957, 100.
6. Notebooks, 262.
7. Notebooks, 250.
8. Mysticism, 283-4.
9. He told Mills, "a year before his death, that this might well be his final book", Poetry, CV, November, 1964, 124.
10. A Vision, 183.
11. Notebooks, 233.
12. A Vision, 170.
13. A Vision, 172.
14. Notebooks, 230.
15. Ibid.
16. Mythologies, New York: Collier, 1959, 269.
17. "And God saw their works, that they [the people of Nineveh after Jonah's prophecy] turned from their evil ways; and God repented of the evil which he said he would do unto them and he did it not. But it displeased Jonah exceedingly, and he was angry. And he prayed unto the Lord and said: I pray thee, O Lord, was not this my saying, when I was yet in mine own country? Therefore I fled beforehand unto Tarshish, for I knew that Thou art a

gracious God, and compassionate, long suffering, and abundant in mercy, and repentest of evil. Therefore now, O Lord, take, I beseech Thee, my life from me; for it is better for me to die than to live." Jonah, 4:1-4

18. "When out of phase, they take from Phase 10 isolation, which is good for that phase but destructive to a phase that should live for others and from others; and they take from Phase 6 a number of race instincts, and turn them to abstract moral or social convention, and so contrast with Phase 6, as the mind of Victoria at its worst contrasts with that of Walt Whitman." A Vision, 172.

19. Carl G. Jung, "The Psychology of the Child Archetype", in Psyche and Symbol, ed. Violet S. deLaszlo, New York: Doubleday, 1958, 122.

20. Jung, "The Special Phenomenology of the Child Archetype", in Psyche and Symbol, 144-5.

21. Jung, "The Psychology of the Child Archetype", in Psyche and Symbol, 127-8.

22. Jung, "The Psychology of the Child Archetype", in Psyche and Symbol, 125.

23. The Courage to Be, quoted in Existence, 50.

24. Alan A Watts, Psychotherapy East and West, New York: Ballantine, 1961, 138.

25. Notebooks, 230.

26. "The Existential Analysis School of Thought", trans. Ernest Angel, Existence, 193.

27. Theodore Roethke, 191.

28. "The Divine Abyss: Theodore Roethke's Mysticism", in Heyen, 100-116.

29. Watts, 91.

30. Watts, 90.

31. Toronto, University of Toronto Press, 1962, 22.

32. A Vision, 180.

33. A Vision, 174.

34. Life Against Death, Columbus: Wesleyan University Press, 1959, 104-5.

35. Existence, 61.

36. All this is based upon what can at best be described as a tentative arrangement by the author. Quite probably "The Thing" should precede "The Storm", since it does conclude with an oncoming storm. There may be other errors in arrangement.

37. "On Theodore Roethke's 'In A Dark Time'", in The Contemporary Poet as Artist and Critic, 26-57.

38. Watt, 104.

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