CHAPTER VII

The background of the twentieth century poet, as observed by Kathleen M. Morgan, "often resembles the bleak landscape and 'the growing gloom' depicted by Hardy in 'The Darkling Thrush'. And in the depressing situation emerging out of it, the "anti-traditional, destructive, nihilistic forces have been abroad, like prowling beasts of prey.

The major poets of the first half of the century have struggled hard to hold out against them. The Romantic disposition "to seek within and beyond the actual, for the ideal world that will soften the asperities of the actual, or - better - interpret them in such a way as to suit the needs of the heart" has been of immense help in the context. In the previous chapter, we saw how a religious sensibility, far from impeding such a Romantic effort, could contribute positively to it. The later poetry of W.H. Auden illustrates how a religious feeling, with its distinct inwardness, could be more conducive to the upsurge of Romantic instincts than an atheistic creed.


The inner potentialities of Eliot and Auden were indeed different. The early phase of Auden proves the infinite harm a self-conscious mind, backed up as it was, by constraining political passions and a scientific bent, could do to the deeper instincts of man — both religious and Romantic. Even as Eliot sought to "cure Romanticism through analysing it", Auden could blot out all traces of it from his mind by means of a clinical and analytical approach. The depersonalising effort on the part of Auden was apparently more effective than Eliot's. Auden's early work, however, carries unmistakable hints of an emotional immaturity — "a flaw of feeling", as Stephen Spender calls it⁴ — coinciding with an intellectual virtuosity. It must naturally have rendered his depersonalising effort relatively easy. We seldom feel the presence of a strong personality behind the experiences presented in his poems. The personal voice in Eliot, on the other hand, proves too strident to be suppressed by depersonalising efforts. Auden's technical habits have indeed been "clever-clever"⁵ to a disturbing degree.

While commenting on the "enormous self-consciousness"

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Eliot and Auden have in common, John Bayley has highlighted a crucial distinction between them. He says that in Eliot self-consciousness "takes the form of a deprecation, an honest enquiry, an implied refusal to posture before the reader and dazzle him with a display of poetical virtuosity." He also illustrates how Eliot seeks to create "an atmosphere of sincerity". Auden, on the contrary, is said to make no attempt "to disguise the fact that he is a virtuoso, whose job it is to give a good performance". Bayley also points out that for Eliot poetry is "part of a general ethos which is of very great importance", and "for Auden it is not". The view amounts to denying Auden the seriousness usually associated with the idealism of the Romantic artist. John R. Boly has observed how Auden "rejected romanticism's naive faith that the god of unleashed desire could build a New Jerusalem", though he moved in the contrary direction in his later phase. Boly has also suggested that Auden's conversion to Christianity "arose from his determination to regain contact with the strength of romantic origins". That determination must have been energised by Auden's disenchantment with the existentialist fancies of his early life. His

7. Ibid., p.73.
9. Ibid., p.151.
attempt at "a deconstruction of romantic humanism" through the "adventurous misreading of Freud" mentioned by Boly seems to form part of a self-conscious strategy. And we cannot quite believe that it has appreciably affected the fortunes of the Romantic tradition in the century. The feeling of sacred awe — "a sense of the power and meaning that permeates experience" referred to in his later essays certainly suggests a shift in his attitude in favour of Romanticism. His belief that "poetry is rooted in imaginative awe" expressed in his inaugural lecture as Professor of Poetry at Oxford in 1956 may confirm that view. In his "New Year Letter" Auden has shown how "any of us can unexpectedly have a moment of vision, which is given, not achieved by an effort of will", as observed by Kathleen H. Morgan. The moulding of his Byronic temperament to such a shape is evidently an achievement of his new-found religious faith.

Hillis Miller's view that "nihilism is one of the possible consequences of Romanticism" seems to fly in the face of this evidence. Geoffrey H. Hartman has maintained

10. Ibid., p.152.
that Romantic art has a function analogous to that of religion, inasmuch as the traditional scheme of Men, fall, and redemption merges with the new triad of nature, self-consciousness and imagination. Viewed thus, art and religion seem to provide alternative - and not contrary - modes of belief. The lofty ideal of Eliot to harmonise art and religion implies a belief in their complementary traits.

Nihilism may well be called a by-product of the enormous development achieved in the fields of science and technology in modern times. The change from the religious view (dr "magical view", as I.A. Richards calls it) to the scientific view in modern consciousness, marking man's increasing mastery over nature, has involved a progressive loss of hold on the spiritual aspects of man's inner and outer universe. The resulting situation is expertly symbo-

The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;

A welcome awareness of this menacing trend is suggested by the words of Marjorie Grene:

... In the bare mathematical bones of Nature, there is truth; all else is illusion: yet that "all else" includes the very roots of our being, and we forget them at our peril.17

16. Whycot, pp.210-211.
David Holbrook tells us how "Darwin used to blush whenever he saw a peacock’s tail as he could not explain this in terms of his Evolutionary theory." An ability to see into and beyond the physical realities of life provided by Romanticism may come as a saving grace in the context.

Hillis Miller has drawn attention to the progress made by Eliot and Yeats, among others, from nihilism towards "reality". Although he has used the term "reality" in the context in a limited sense, it may be stretched to mean the transcendental reality pursued by the Romantic artist. For, even as Yeats’s preoccupation with what Miller calls "the infinite plenitude of the instant of intense experience" coincided with a belief in moments of heightened awareness, Eliot owed his interest in "here and now and always" to the still points of the turning world.

These twin concerns of Eliot and Yeats suggest "a fruitful tension" in their poetry. What we miss in the poetry of the post-modernist Movement is that tension, as pointed out by Monroe K. Spears. The wayward trends of the earlier decade perhaps demand an extreme reaction from the poets of the Movement. The self-indulgent Romanticism of Dylan Thomas and his tribe cast reflections on the Romantic

18. Lost Bearings, p.23.
19. Posts of Reality, pp.11-12.
20. Ibid., p.189.
traditional. While a good part of their poetry was marred by
extreme cerebration, an obsessive fancy to explore the
obscure regions of human consciousness afflicted another
part. C.D. Lewis says:

... if we send images as scouts far into the unknown,
there is always the danger that they will lose con-
tact both with the main body and with each other. 22

The prose poems of Dylan Thomas and most of the work of the
New Apocalypse group may illustrate Lewis's statement. The
poets of the latter group apparently believed in the capacity
of the poetic imagination to function without the help of
the rationalizing intellect. Poetry thus got approximated
to automatic writing. Perhaps it marked the extreme limit
to which the Symbolist aesthetic, subscribed to by the
Imagists and their modernist followers, could take English
poetry. But as observed earlier, the major poets of the
modernist phase like Eliot and Yeats, tried to invigorate the
Symbolist technique in various ways. The modernist experi-
ment did not involve a belittling of the role of the intel-
lect in the process of poetry-making. The "peripheral
revolution" they attempted did not damage the essential
aspects of the Romantic tradition. Yet for quite some time
in the past, a tendency to blame the leading lights of the
modernist revolution for the wholesome developments of the
1940s was nearly fashionable. The "stroke of luck" suffered

by English poetry because of Ezra Pound and Eliot was certainly not so "atrocious" as maintained by Philip Hobsbawm. Indeed we are aware that the post-modernist trend to trace the ills of the immediate past back to a previous generation had a mighty precedent earlier.

In the recent past we have been witnessing a welcome effort to see the contribution of the modernists in a better perspective. Donald Davie, who spearheaded the post-modernist revolt earlier against "American" innovators, has thoughtfully conceded that American poetry has influenced our poetry "very properly".

If the reversal of the poetic strategy in 1955 has been rather abrupt, it has, ironically enough, been followed up by yet another reversal. The attitude of the poets of the Group may testify to it. Moreover, the Movement proves "too constricting for its more talented members". The frequency of such reversals in the twentieth century may have to be traced to the acute self-consciousness characteristic of the times. Davie again seems to have taken the lead when he says that Romanticism is no longer regarded as an "aberration in our cultural past which we have the ability


25. Tradition and Experiment, p.298.
and the duty to expunge from our consciousness". 26 We may be pleasantly surprised by his conciliatory tone, when we remember how he cried halt to the tendency, which he attributed to the Romantics, "to minimize the responsibilities of poetry" towards sense. 27 As a sensitive poet-critic, he must have been alive to the general softening of attitudes towards Romanticism. Modifying a phrase used by Alfred Alvarez (while maintaining that English poetry up to the Movement had seemingly "been controlled by a series of negative feed backs designed to produce precisely the effect Hardy wanted" in themes and styles), 28 we may call the new trend in favour of Romanticism a positive feed-back.

The technical conservatism of the poets of the Movement is traced to the influence of Hardy. But it is likely that Yeats's use of traditional forms in poetry, commended by Davie, 29 had also some impact on them. The Hardyan traditionalism was indeed a matter of surface. It covered up an unorthodox mind. The leaders of the Movement were able to strike a rapport with him partly on that score. Eliot's experimentalism, on the contrary, coincided with a spiritual conservatism. The Movement poets could relish neither of them. But the modernist experimentalism was not an end in itself. Alvarez has pointed out that "the great moderns

27. Davie, Donald, AE*, p.61.
29. Davie, Donald, AE*, p.129.
experimented not just to make their technique new formally, but to open poetry to new areas of experience.\textsuperscript{30} The Movement poets went the other way about. Their conscious strategy narrowed down the scope of their poetry. Technical perfection, sure enough, is "a minor attraction", as D.J. Enright calls it.\textsuperscript{31} But the Movement-poets exerted themselves overmuch for its sake. Their insistence on decorum prompted them to steer clear of strong emotions. Their realism represented "an obliteration of peak moments of becoming, of idealism, of creativity."\textsuperscript{32} The Movement-poetry thus developed an "anaemic quality".\textsuperscript{33} The post-modernist attempt to restore clarity and good sense to poetry, had been anticipated by Eliot's own later work, published nearly simultaneously with the much-maligned poetry of Dylan Thomas and his imitators.

The anti-intellectual trend in the poetry of the century appears to have been signalled by D.H. Lawrence. The tendency to delve into the darker recesses of the human psyche was also initiated by him. It was the impact of Surrealism,

\textsuperscript{32} Holbrook, David, \textit{Lost Bearings}, p.173.
which drew sustenance from the Freudian findings, that made those trends assume the dimensions of a disease in the later years. The intellectual strain in the work of Dylan Thomas, which accounted for its rhetorical and imagistic excesses, tended to be overlooked in the process. His followers used his work "as an excuse to kiss all meaning good-bye." And it was but natural that the pendulum then swung to the other extreme.

If the earlier poetry suffered from an obsessive exploration of individual experiences, the experience found expression in the Movement-poetry appears "empty". A poem, according to Yvor Winters, is "a statement in words, and about a human experience, and it will be successful insofar as it realizes the possibilities of that kind of statement." The Movement-poetry sticks to that prescription. Winters also said that poetry had something "in common with music, namely rhythm". Philip Larkin's early "infatuation" with the dangerously potent music of Yeats amounts to a response to that view. W.H. Auden has said that "Yeats's rhythm and the conversational power of his poetry had had tremendous influence, but his vision none." Auden's observation is

35. Ibid., p.104.
exemplified by the early Larkin. Of course, a conversational power that is nearly Yeatsian is revealed by his later work too in poems such as “Lines on a Young Lady’s Photograph Album” and “Old Pools”. Larkin seems to have developed a positive aversion for Yeats’s heroic poses and gestures. He loved to face the cold realities of life as they are. It was then that he found out that the Hardyean concept of poetry was after his heart. It allowed him to “relapse” into his own life and write from it. It also helped him to tighten up his poetic technique. Davie has observed how Hardy leads poets to mistrust “the claims of poetry to transcend the linear unrolling of recorded time”. He is not sure whether it is a strength or a limitation. Larkin in his early phase seems to have taken it for a strength. That is why the Yeatsian efforts at transcendence failed to impress him. But he was to realise soon enough that “The greatest poetry is not to live/in the physical world.” The fighting

qualities of neither Yeats nor Hardy had any impact on him. He looked at the world with a closed mind, as it were. Keats has said:

The only means of strengthening one's intellect is to make up one's mind about nothing — to let the mind be a thoroughfare for all thoughts. 43

The early Larkin was in no mood to heed that counsel. Along with the other Movement-poets he laboured under a dismal philosophy for quite some time. David Holbrook has called it "egoistical nihilism." He regards it as "the philosophy of our culture." 44 To him it is "a mark of lost bearings." But we have reason to hope that the loss of bearings in the case has not been more than a passing phase. The later poetry of Philip Larkin gives room for that hope. Having felt as helpless and inconsequential as the portraits of an album earlier, Larkin has developed "a hunger in himself to be more serious." 45 Thereafter the perspective revealed in his poetry often suggests a new dimension. He begins to look beyond the dry, drab stretches of life, "towards something more mysterious." A tension characteristic of the best poetry of the modernist phase thus seems to have stolen into a good number of his poems. It involves a straining


44. Holbrook, David, Last Bearings, pp.184-85.

after an intensity which is beyond the comprehension of the conscious mind. In Hulme's vocabulary it marks the intrusion of the infinite.

As observed by David Lodge, Larkin then begins to surprise us again and again in the closing lines of his poems, by "his ability to transcend - or turn ironically upon - the severe restraints he seems to have placed on authentic expression of feeling in poetry".46

Terry Whallen has drawn attention to the central importance of epiphanic moments in Larkin's work.47 "The Whitsun Weddings" and "High Windows" are cited as examples. "Forget What Did",48 "The Building",49 "Sad Steps"50 and "Explosion"51 are among other poems recording his "struggle to transcend". The awareness in such cases is of the moments of light. But Larkin has been alive to certain moments of emptiness too. Terry Whallen calls them "epiphanies of void". They are exemplified by "Ambulances", "Absences" and "Aubade".52

47. Terry Whallen, p.40.
48. High Windows, p.16.
49. Ibid., pp.24-26.
50. Ibid., p.32.
51. Ibid., p.42.
52. Terry Whallen, p.44.
The integrity with which the poet has recorded his awareness of both the light and the void suggests what he has meant while maintaining that his "prime responsibility is to the experience itself".53

The sceptical approach revealed by Larkin's poetry bears testimony to the authenticity of his perceptions. Terry Whallen has noted how it fails to erase his Romantic impulse.54 It provides a Keatsian aspect to his imaginative flights and brings him abreast of the sceptical Romantics dealt with earlier.

Although Larkin learnt from Hardy "to feel" and "to have confidence in what he felt",55 he would not have approved of the Hardyean tendency to colour the outer landscapes with the poet's own inner gloom. He realizes that

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Things are tougher than we are, just
As earth will always respond
However we mess it about;
Chuck filth in the sea, if you must;
The tides will be clean beyond.56
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The attitude revealed here suggests a realism reminiscent of Edward Thomas. That realism makes Larkin true not only to

54. Terry Whallen, p. 42.
his own inner nature, but to the outer universe as well.

The romantic ideal of sincerity tended to be equated to an intensity that implied a capacity on the part of the poet to feel the emotion expressed in a poem deeply at the time of writing it, though "he did not feel it ever before or after." 57 As noted already, Yeats held fast to that ideal. Of course, he brought to it a ring of authenticity and integrity typically Yeatsian.

The twentieth century has witnessed attempts to bridge the gap between poetic sincerity and personal honesty, without compromising on the intensity of emotions found expression in poetry. Sincerity thus signifies "both an utmost precision and a wide inclusiveness, an ability to catch both the exact shade and the whole scope of meaning." 58 The ring of sincerity and authenticity gained thus seems to have a profound appeal for the modern mind. The Yeatsian note of integrity, with all its intensity, seems to have suffered partly from the Romantic quality of his attitude to the realities of life. The kind of realism, we have commented on earlier, was apparently beyond him. The poetry of Edward Thomas, the later Eliot and Philip Larkin may be said to have lived up to the new exacting ideal of sincerity.

The new concern for absolute integrity in poetic utterances, again appears to have been influenced by the extreme self-consciousness of the modern mind. The change in the attitude towards the kind of sincerity found expression in poetry may testify to the movement of Romanticism closer to life in the century. 57

57. Perkins, David, Wordsworth and the Poetry of Sincerity, p.3.
58. Ibid., p.6.
The last and truest humanism in art, according to Bernard Bergson, "is the truthful expression of emotion."59 Judged by that standard, the sceptical Romantics of the century are all humanists. Larkin's poetry reveals a deep humanity too. He feels much compassion for man. Indeed what the poet could do to help the pathetic human situation is pretty little, insofar as he allows himself to be fettered by a nihilistic philosophy. A great bulk of his poetry shows him "steeped in futility".60 Calvin Bedient has rightly observed that "English poetry has never been so persistently out in the cold as it is with Philip Larkin."61 The rescue of it from that cold must have been helped, marginally at least, by the example of Edward Thomas, whose mystical leanings gave him an edge over Hardy. Larkin has suggested, perhaps in a lighter vein, that his old age has also something to do with it.62 This lighter vein appears to be a contribution of the sceptical approach of our time to the Romantic tradition. 

Murry Krieger says:

The self-conscious humorless seriousness which characterises the so-called romantic disposition is what bothers the modern critic most, since because of it the romantic becomes vulnerable to irony, not being able to supply his own.63

60. Calvin Bedient, p.75.
61. Ibid., p.69.
The sceptical Romantics of the century, dealt with earlier, would seem to have remedied the situation with a remarkable degree of success. The Romantic idealism is no longer allowed to hamper the functioning of the conscious mind, although it has often prompted poets to turn 'a cold eye' on the outer nature.

A shift of interest from nature to man has in fact been typical of the major Romantics Wordsworth downward. Their attitude towards nature is put in a nutshell by Keats, when he says: "Scenery is fine, but human nature is finer."

The major poets of the present century, except Eliot, have thought highly of human nature. The Movement-poets also share that partiality for man.

The leading poet of the Group, Ted Hughes, has invited severe strictures from critics, as he tends to disparage human consciousness in his attempt to exalt the mysteries of the non-human nature. But the non-human creatures caught in the web of his nihilistic philosophy seem to develop certain sinister aspects. The violence attributed to them by the poet appears to emanate from his own self. Indeed, for the Romantics the primary function of the non-human nature has always been to provide symbols for projecting their inner awareness. But the great Romantics, while going "beyond what

64. Keats, John, Quoted in Poetry and Impersonality, p.53.
has been crystallised," guarded themselves against the tendency to distort the shape and substance of the physical nature. But the insights gained by Ted Hughes into the inner life of the lesser animals appear to involve the demolition of their identity. The pathetic fallacy revealed in the context suggests a disturbing new dimension as hinted at Robert Langbaum.

Nevertheless, Ted Hughes's feeling for non-human mysteries is bound to make inroads into the egoistical and nihilistic approach afflicting the modern mind. And, along with the Romantic leanings of others like R.S. Thomas, Thom Gunn and the later Larkin it seems to form a silver-lining in the cloud which casts a deep gloom on the modern arena.

The mystical pretensions of the Romantic poets are often discounted by men of positivist convictions. The distinction drawn by the clergyman-poet R.S. Thomas between the poet and the mystic may help us in the context:

... the Deus abscondites is immediate; to the poet he is mediated. The mystic fails to mediate God adequately insofar as he is not a poet. The poet with possibly less immediacy of apprehension shows his spiritual nature through the medium of language, the supreme symbol.

To give such mystical apprehensions verbal form is to express the inexpressible. The Eliotian "raid on the

inarticulate suggests a similar effort. It is the primary concern that distinguishes the major Romantics from their minor contemporaries. And, as observed by Robert Pinsky, "insofar as the poet uses language with conviction, he must be a philosophical realist." It may be said that the ability of a poet to remain such a realist without losing touch with the mystical and mysterious aspects of his inner and outer universe may have a bearing on the success of his poetry in the modern world. In other words, it may be observed that a successful Romantic poet in the present century is the one who stresses his role as a 'maker' without ceasing to be a 'vehicle'. A realist of the positivist mould, on the other hand, tends to lose sight of the mysteries of men's inner and outer lives and refuses to give credence to the poet's function as a 'vehicle'. Cleanth Brooks says:

A renewed consciousness of a poem as an object - an artifact - and with that a renewed respect for craftsmanship, have been the salient traits of the twentieth century literary theory...

The fact that such a consciousness need not necessarily nullify the Romantic urges of a poet is emphasized by the present study. The primary factor that has rendered the presence of that new consciousness imperative in our times is suggested by John Bayley when he says:

68. See Eliot, T.S., SE., p.405.
69. Brooks, Cleanth, Literature and Belief, p.65.
The disposessed imagination may suffer from the lack of an intellectual tradition to act in order the experiences which impinge upon it. The adolescent imagination does not so suffer, because it is not called upon to judge what it experiences by any other standard than its own intensity.70

In the modern world, this 'dispossession'—or shall we say the alienation of imagination from its traditional sources of strength—seems to have led to a situation in which the lack of a vigorous intellect to back up the function of the imagination is itself taken as evidence of adolescence. This fact is borne out by the kind of treatment received by the Surrealists and the New Apocalypse group. A masterly analysis of the manner, in which the fortunes of the Romantic tradition have been affected by the changed environment, is offered by F.W. Bateson:

The exploits of the subliminal self, which could do no wrong in Romantic eyes, are viewed by us in the sardonic light of a socially conscious science. Our symbols are often identical with theirs, but the synthesis is not between the sub-conscious mind and human physical world, but between the two parts of the mind, the consciousness and the sub-consciousness. We are struggling towards the recovery of an integrated personality. Modern poetry is a record of that struggle; its warnings are of the dangers of a relapse.71

The Movement—poetry of the 1950s, as seen already, illustrates such a relapse. The extent of a Romantic poet's popularity in our midst seems to depend as much on the vigour of his conscious mind as on the power of his imagination. A

70. Bayley, John, Twentieth Century Views, p.63.
vigorous mind in the context may mean a consciousness that is fully alive and alert. A sceptical leaning prompted by a scientific education and an approach that is humane and humanistic may form part of that consciousness. A proper co-ordination between such a consciousness and the sub-consciousness (or the "unconscious", as Eliot calls it, or "anti-self-consciousness", as Hartman does) leads to the integration of the poetic personality. A self-conscious endeavour to enforce such an integration is evidenced by the insistence of the major poets of the century on Unity of Being and Unification of Sensibility. The absence of any evidence of such a coordinated effort in the work of a poet may account for his relative failure. Such an effort may be said to involve a healthy tension or a struggle. It seems to result in the making of an enduring type of Romantic poetry owing allegiance primarily to Keats. It may also be found to be largely in consonance with the Coleridgean aesthetic that insists on a "wrestle" between the creative power and the intellectual energy, though poems such as "Kubla Khan" create a different impression. The affinity of poets like Kathleen Raine seems to be to the Coleridge of "Kubla Khan". Her belief in the existence of an unwritten poem "with which, words as they are written, must constantly be checked and rectified" may testify to that fact. Such a belief implies a dependence on the capacity

72. See TVP., p.160.
73. Raine, Kathleen, Introduction to The Collected Poems of Kathleen Raine, p.XIII.
of imagination to order its own perceptions. In the words of Bateson, it amounts to a belief—which has apparently been outdated in our day—that the subliminal self "could do no wrong". The relative failure of Kathleen Raine to make a deep impact on the modern mind, in spite of the purity of the vision revealed in her poetry, may be ascribed to that fact.

The success of the Romantic poet in our midst does not seem to depend on his artistic skill either. The failure of Vernon Watkins to come to the limelight, in spite of the sheer excellence of his poems as works of art, may testify to that fact. On the other hand, the work of Dylan Thomas, particularly in its early phase, and of George Barker may illustrate the harm done to the Romantic tradition by extreme cerebral activity unaccompanied by matching emotional intensity.

Most of us hate, no less than Keats, "poetry that has a palpable design upon us." Yet, it may be impossible for us to affirm, with Allen Tate, that "poetry finds its true usefulness in its perfect uselessness." We may be inclined to think that "expression has a definite therapeutic value" both for the author and his reader. And it should be hard

Indeed to believe that a poetry reveling in a cynical nihilism — which is perhaps a sure enough symptom of the mind's fall off all sustaining hinges — can affect its readers favourably.

It is a faith in the imaginative faculty of the human mind which can possibly rescue both poets and readers in the context. Men's vision, we are told, "can redeem the world filling it with mystery, meaning and human gratitude for existence."77 A belief in the possibility of mystical experiences may have a direct bearing on one's capacity for such a vision. T.S.Eliot has testified to the authenticity of such experiences in unambiguous terms:

You may call it communion with the Divine, or you may call it a temporary crystallization of the mind. Until science can teach us to reproduce such phenomena at will, science cannot claim to have explained them; and they can be judged only by their fruits.78

In bringing such 'fruits', wrapped up, as it were, in realistic verbal forms, within the grasp of his fellow-men, the Romantic poet performs a function of supreme significance.

77. Lost Bearings, p.68.