CHAPTER II

CANADIAN POETRY
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Canadian Poetry

The aim of this Chapter is to delineate Canadian poetry in general with a view to examining Harold Bloom’s theory of influence. One of the purposes of this Chapter is to study Canadian poetry in three stages: Pioneer or Pre-Confederation poets and Confederation poets, the Modernists.

In Canadian poetry, in order to examine the Bloom’s theory of influence it is very necessary to have a broad understanding of the development of poetry in Canada. In fact, Canadian poetry is of English poetry or French poetry. It came into existence about a century and a quarter ago. There was much hard work behind its consolidation and unification.

Canadian poetry has had its own self-respect and integrity from the beginning itself. But the assertion is well made in connection with Canadian poetry. It has the prejudice that Canadian poetry is a feeble and pale reflection by the British poetic tradition. It is very interesting to note that Canadians were first Frenchmen or Englishmen or Americans. Their language whether French or English contained a rich poetic inheritance. American poetry in the nineteenth century, is in European tradition of English Romantics and the major Victorians, and so same is Canadian poetry. Canada has not produced a poet of the stature of a Whitman, a Poe or an Emerson. But even then there are interesting writers in their own way.

In 1867, a group of isolated colonies became a federated autonomous nation and in the twentieth century it became an independent member of the British Commonwealth, a state whose voice is listened with respect in the council of nations.
There are three stages in Canadian poetry. The colonial, the national, and the cosmopolitan. Conditions of mind and ways of feeling characteristic of each of these three stages can be examined with peculiar convenience in the poetry of each period. Canadian poetry is and always has been a record of life in the new circumstances of a northern transplantation.

It is very interesting to note that Canadian poets, both Confederation and Modern have sometimes divergent aims. One group has made an effort to express whatever is unique or local in Canadian life. While the other group has concentrated on what it has in common with life everywhere. The poets of the first group sought to discover something distinctively and essentially Canadian. The other group made an effort to escape the limitations of provincialism or colonialism by entering into the universal civilizing culture of ideas. The first group was more homely, more natural and more original but it lacked the technical proficiency for real success. Whereas for the second group the danger was to be merely literary. This is not the defect of the backwoods poets of the earliest period. It is the pioneer poets’ chief claim to serious consideration. They were colonial poets to the extent that they could not forget their sturdy and instinctive sense of hearty British rightness. This made them independent and resentful of interference from the governing classes of the mother country. In fact, it was one of the most powerful elements in the rise of Canadian national feeling.

A number of self-conscious literary poets, a quarter of a century later newspaper, reviews, magazine editors and the public began to look for emotional and national inspiration from Canadian poets. Thus, Canadian poetry came to maturity
slowly with difficulty. Further more, the stifling of creative arts stifled self-recognition. Finally, Canadian poetry existed by virtue of its own integrity.

Now, I will make an attempt to show how the pioneer poets have been influenced in the Bloomian sense of influence in their poetry.

**Pioneer Poets or The Pre-Confederation Poets**

The earliest Canadian poetry was produced by the united empire loyalists who emigrated to Canada, the Maritime provinces after the success of the American revolution. These poets are known as pioneer or the Pre-Confederation poets. They are: Robert Hayman, Joseph Stansbury, Oliver Goldsmith, Standish O'Grady, Charles Heavysage, Alexander McLachlan, Charles Sangster, Charles Mair and Isabella Valancy Crawford. It is very interesting to note the observation made by Margaret Atwood in her anthology, *The New Oxford Book of Canadian Verse in English* (1982)

These poets are important not for their elegance or originality but because they were there, they were there first, and they said something.... we read them as we would read travel writers, for their reports of a strange country that later became our own. (xxx)

It is known that Canada was settled by displaced persons or pioneer poets who brought their language and their preconception about poetry with them. The poetry they wrote does not differ from that of the times or processor's in which manner or style that wrote. As the pioneer poets were expelled they were poor and hoped to better themselves in writing poetry. Here we can see the Bloomian aspect of poetic
influence on pioneer poets. Because it is very much evident in the poetry of pioneer poets. Munro Beattie observes in her essay “Poetry 1920-1935”, that:

This Canadian poetry derived its metaphysics from the eighteenth century reconciliation of the Newtonian universe with a belief in a creator, from the nineteenth century synthesis of evolution and faith, and from the transcendentalism of the New England not so much from the tragic insight of Hawthorne and Melville as from more optimistic transcendentalism of Emerson, Thoreaus, and Whitman. (235)

It is evident that pioneer poets are influenced by the British-European poetic tradition.

In his introduction to Canada Observed, David Staines points out:

Early Canadian poetry in English, for example, is dominated by the inheritances of English Romantic and Victorian Poetry although the poets who clung to the cliches of English romanticism were trying to describe the unique landscape of the New world”. (2)

Such a geographical delineation is necessary to the development of Canadian poetry.

Northrop Frye in his essay “Haunted by Lack of Ghosts” in The Canadian Imaginative Dimensions of a Literary Culture, presents the reflective survey and history of Canadian poetry which reveal the variety and maturity of Canadian poetry.

He observes:

Earlier Canadian poetry was full of solitude and loneliness, of the hostility or indifference of nature, of the fragility of human life and values in such an environment. Contemporary Canadian poetry seems to think rather of this
outer levitation as a kind of objective correlative of some Minotaur that we find in our own mental labyrinths (12)

It is understood that Canadian poetry, however imitative and didactic, it has its own style and nature. Sandra Djwa in her essay “Canadian Poets and the Great Tradition” observes that:

First, English Canadian literature has been characterized by a literary dependence upon British models and by a distinctively moral tone; secondly, the English great tradition, as reflected by Canadian poets, has been essentially royalist rather than puritan; and thirdly, introduction of Darwinism into Canada coincided with the emergence of Romanticism. As a result of all these factors, that vision of nature and of society reflected in English Canadian poetry differs sharply from that written in the United States or Great Britain” (43)

By that we can see Bloomian aspect of influence “Clinamen” is very much evident in the above lines. Canadian poetry differs sharply from the old tradition of the United States and Great Britain means it has been taken a swerve from precursors poetry to the pioneer poetry.

By the above discussion pioneer poetry is imitative of British or American poetry. They had imitated their early poetry. Like British tradition they reflected the prevailing conditions of the pioneer rural life in their verse. Their poetry was the product of pioneering community, representing the growth of a provincial culture. However, they are homely, more natural and sometimes more original. As there is evidence of Bloomian poetic aspect of influence in the poetry of pioneers or Pre-
Confederation poets, it is very interesting to study those aspects in their poetry by considering individually very briefly.

Among all the Pioneer or Pre-Confederation poets Robert Hayman (1575-1629) is the first recognized poet. The first original poetry written in English in the world was of Robert Hayman’s *Quadlibets, Later Come Over New Britaniola, Old Newfound land* (1628). They consist of epigrams and other small parcels both Moral and Divine”. Hayman borrowed from John Own. His *Quadlibets* is written in the form of seventeenth century literary tradition which maintains both imitation and the moral function of literature.

Robert Hayman’s another important poem *The Pleasant Life in Newfound land* shows the description of the place which was pleasant environment to lead a pleasant life in Newfoundland. Here, in his poem it is found that he is being natural, has given much importance to landscape. In his poems, the Bloomian poetic aspect of influence, “Clinamen” is very much evident. Because his poems have taken a little swerve from his earlier tradition of writing poetry.

According to Lorne Pierce, Oliver Goldsmith was our first native born, English speaking poet”, and Doug Fetherling in his “The Canadian Goldsmith” observes that “He was also the first Canadian poet to be published abroad”. It is very interesting to note that Oliver Goldsmith, grandnephew of the celebrated British poet Oliver Goldsmith, is the first poet to attempt the inescapable theme of new land. Goldsmith has borrowed his poetic style from his English grand uncle Oliver Goldsmith. Goldsmith’s lengthy narrative poem *The Rising Village* is written by imitating his grand uncle’s *The Deserted Village*. He expresses his wonder or
astonishing manner to the people who struggled a lot in scarce of wealth of freedom and case of showing extraordinary human qualities of courage, ardour, ambitions and change of life. In this poem, this reveals that the political, moral and literary aspirations of the people described by Goldsmith by following Colonial vision of the British tradition. However, he has given much importance to landscape and forest. By this it is noted that Canadian Goldsmith is a little diverged swerved away from his grand uncle Oliver Goldsmith. This aspect of poetic influence is “Clinamen” as well as “Apophrades”.

It is further interesting to know that Canadian Goldsmith has emulated his grand uncle Oliver Goldsmith by writing his poem in heroic couplets. He explains in his Preface that he has endeavored to describe the hardships the early settlers experienced, the difficulties which they surmounted, the rise and progress of a young country and the prospects which promise happiness to its future possessors. It is very clear by studying this poem Oliver Goldsmith has borrowed immensely by his grand uncle Irish Oliver Goldsmith.

Another very important pioneer poet, Standish O'Grady wrote a long descriptive poem The Emigrant in 1942. He has written the poem in the same tone of romantic quaintness about the poetic possibilities of Canadian scenery. The poem is written in the form of inherited romantic tradition.

The diversity of Climate, the richness of soil, the endearing qualities of a genial atmosphere must no doubt furnish a just excitement to the poetic mind, and arouse that energy correspondent with a richness of scenery, which the contemplative mind will studiously portray.
By this it is known that Bloomian aspect of influence is very much evident in the poetry of Standish O' Grady.

However, A.J.M. Smith in his article “Nationalism and Canadian Poetry”, observes:

“In the early days before confederation English Canadian poetry was seeking to exploit the quaint and unusual aspects of the scenery of the wilderness; but this impulse was mainly felt as a literary emotion, and the verse tended to be imitative and to present not so much what the poet actually saw as what he was expected to see in terms of current romanticism. The eyes through which the poet looked were usually those of an English poet who was at the height of his fame when the Canadian poet was young. (35)

So, “Kenosis” Bloomian poetic aspect of influence is very much recognized in the poetry of Standish O’ Grady because, the poet has repeated the same tone and style of British romantic tradition.

Charles Heavysage (1816 – 1876) is the most original and remarkable poet of the pioneer or the Pre-Confederation period. He is a great reader of William Shakespeare and the Bible. He has taken the theme of his ambitious poetry from the history of Jews and he has elaborated in a world of Elizabethan sensibility. He came to Montreal, Canada from England and wrote many poems particularly dramatic poems in the British tradition. His mammoth and moral closet dramatic poem *Saul* (1857) was published in 1957 appealed to such a admirers like Hawthorne, Emerson, Coventry Patmore, Longfellow and Bayard Taylor. It was the strength of his
intellectual and moral experience. The mammoth drama was written in the gloom of *The Dynasts* of Thomas Hardy.

Charles Heavysage’s other works like *Count Filippo or the Unequal Marriage* (1860) a problem play was written in the manner of Beaumont and Fletcher. It was written in the imitation of the Elizabethans. Another, a more praised and conventional work of Heavysage is his blank verse narrative *Jephtha’s Daughter* (1865). Much verse written in Canada in the eighteenth and nineteenth centuries can be called a response to picturesque landscape of Canada filtered though the prevailing British models. By all this it is very clear to note that Bloom’s “Clinamen” and “Askesis” are evident in his works. Because he has imitated from the British tradition and wrote with his own talent and ideas.

It is very important to know about another interesting poet of the Pioneer period, Alexander McLachlan. He was a great representative of the peasant immigrants of forty thousands. He emulated the English poet Robert Burns in writing poetry. So, his verse was in the style of Burns’ ‘A man’s a man for a ‘that’. He devoted his poetry to the cause of documenting the problems of the oppressed and the downtrodden people. So he became the first notable Canadian poet to deal with social problems in his verse. That is why one can recognize him as the forerunner to the modern poet Scott as Scott devoted much of his modern poetry to reflect the social and economic problems of his time. McLachlan’s long poem *The Emigrant* (1961) is a very remarkable and significant contribution to Canadian Poetry in which he expresses a multifaceted version of the Ontario pioneering experience. By this it is very much clear that McLachlan is influenced by Burns. So, with him also Bloom’s aspect of
poetic influence “Apophrades” is very much evident in his poetry. Because he returned to the style and techniques of his precursor poet Burns and imitated him in writing the verse.

Charles Sangster, (1822-1893) being a great pioneer poet, is hailed as Canada’s first national poet. According to Reverend Edward Hartley Dewart as in his book Selections from Canadian Poets (1864) Sangster had been designated first of Canadian poet. In The Book of Canadian Poetry, A.J.M. Smith observes that “Sangster was so interested in the minor English poets of that day in order to respond with the necessary originality to the theme of new land. But he is very much conventional and literary that we can see in his poem The St. Lawrence and the Saguenay. In the poem he has adopted the Spenserian stanzas and it is some what Byronic sentimental journey down the two majestic rivers. The pretty passage included here has the quaint charm of Bartlett print. It is written in the language of “The Lady of the Lake” of Tennyson. In that the village where Maritime dwells in the village of Lord Tennyson’s Mary Queen which created by Sangster in his most impressive poetry. However, his poetry is patriotic and nationalistic in nature.

In his poems, like From the St. Lawrence and the Saguenay and From Sonnets written in the Orillia Woods, Sangster has given so much importance to the landscape like sea, river, long trees, islets, beauty of nature etc. that is why, he is known as the “Wordsworth of Canada”. However, the Bloomian aspect of poetic influence “Kenosis” is evident in his poems. Because, Sangster has repeated certain traditional qualities of poetry of the time as well as in certain circumstances he diverged away from local attitude of writing poetry.
Charles Mair (1838-1927) and Isabella Valancy Crawford are known as the creators of new Canadian poetry in eighties and nineties. Both of them have made genuine contribution to the development of Canadian poetry. Now I will discuss the poetic aspects of influence in these poets individually.

Charles Mair’s poetry is more regional and national in theme and vision. His poetry is in the true tradition of English verse in form and expression. But in subject and mood he is certainly Canadian. Mair’s characteristics of verse are sentimental and verbose. He has the distinction for his sobriety of patience of his descriptions of characteristic aspects of nature in Canada. Even though his work is small yet it is found a firmness and clarity, a hint of Virgilian highness and integrity which represents a more universal and truly classical way of looking at things. The importance of Charles Mair lies in his skilful handling of the native Indian myth in his verse drama *Tecumseh* (1886). However, his imagination caught so much fire and zeal, due to that his work took an intensity and power which expects the more fervid spirit of the later poets.

In his “Nationalism and Canadian Poetry” A.J.M. Smith observes the heightened quality of poetry of Mair as:

Great prairies swept beyond our aching sight
Into the measurless west; uncharted realms,
Voiceless and calm, save when tempestuous wind
Rolled the rank herbage into billows vast
And rushing tides which never found a shore (38)
Mair writes in one of his poems which describes the farmhouse swallowed in the heavy blackness of night.

How dreamy dark it is!

Men yawn for weariness, and heard their gains, while careful housewives drawn the kitchen fires.....

The plodding oxen, dragging creaky wains
O'er bosky roads, their ancient horns out wine
Like their huge Joles, and think of bedded stalls
And munching of sweet corn. The lick'rous swine
Huddled in routed turf, neglect the calls
And pinches of their young, and hide their dugs,
Swoll'n with lazy milk, whilst timid sheep,
Far from their winter folds of knotty fir,
Dream of lean wolfes and bleatings in their sleep (38-39)

By the above stanza it is known that Mair is contrasted to the Romantic nature poets. That is found in the earlier poets who imitated Byron and Moore. It is found as descriptive writing in the older sober manner of Cowper or Crabbe. His treatment of nature resembles that Thomson and Cowper. Unlike Lampman and the Romantic poets Mair is impersonal, conventional and calm. But he is an accurate as an observer with reflective and sentimental ideas.

By this it is clear that Bloomian aspect of poetic influence “Kenosis” is very much evident in his verse. Because, he repeated certain skills and techniques of his
precursors and at the same time he wrote against the characteristic quality of Romantic poets. However, Charles Mair remains as a regional poet.

Isabella Valancy Crawford (1850-87) is the most gifted of all the Canadian poets. She died as a young woman at the age of thirty seven. But she is hailed as a Canadian original poet. Her poems are vivid, energetic, imaginative and intellectual in quality. She has published a volume with clumsy title. *Old Spookes’ Pass, Malcolm’s Katie and Other Poems* at her own cost. Beside that she wrote lyrics immensely for the newspapers in order to live. They are all conventional and sentimental in the peculiarly aweful manner of Victorian album verse. She has written clearly and vigorously, with a rushing sweep of energy and with intense and original bold imagination.

I.V. Crawford being a notable mythopoeic poet in Canada she is known for her long great poem *Malcolm’s Katie: A Love Story* (1884). It is considered to be her most fully achieved poem with wide popularity. Because it is a narrative poem with Western Settlement with description of the northern forest. The poem *Malcolm’s Katie* reveals an imagination that is curiously geographical and geological. It is very interesting to note in this context that A.J.M. Smith calls her poetry as the poetry of “geographical animism”. In the poem the coming of winter in the north woods is described as;

The small ponds pouted up their silver lips;

The great lakes eyed the mountains, whispered “ugh!

Are ye so tall, O chiefs? Not taller than

Our plumes can reach”. And rose a little way,
As panthers stretch to try their velvet limbs,
And then retreat to purr and bide their time... (40)

So, in her *Malcolm's Katie* and *The Canoe* the spirit of northern woods has passed into the imagery and rhythm of the verse. In order to write poems like this Crawford has borrowed from Tennyson, Longfellow, Dante and at the same time she imitated the style and technique of William Wordsworth and Emily Bronte.

Here, it is clear that Bloomian aspect of poetic influence "Clinamen" is very much evident. Because, she has taken a little divergence from the British Victorian style of writing poetry even though her poems are like in the similar manner of William Wordsworth and Emily Bronte.

**The Confederation Poets**

The Confederation poets play a significant role in the development of Canadian poetry. Canada became a nation in 1867 and several poets born in 1860s are known as the Confederation poets. They are Charles G.D. Roberts, Bliss Carman, Archibald Lampman, Duncan Campbell Scott and Wilfred Campbell. They are usually clamped together, within their circumstances they are different in their approach in writing their poetry. No writer could look at Canada without seeing the super imposed map of England in his mind's eye until the era of the Confederation poets. But these Confederation poets set out to create a body of Canadian poetry something their predecessors failed to accomplish.

A.J.M. Smith in his "The Canadian Poet: Part I. to Confederation" observes that:
Before confederation there could have been no poet to reflect a national identity because there was as yet no political framework to link the various widely separated region together and no economic or social factors in common. Until almost the midnineteenth century, the task of subduing and settling the wilderness absorbed the energies of our People and though existed a number of busy Communities – Scottish, French, and English in the Maritimes, Lower Canada and Upper Canada, they had little to do with one another (6)

He further observes that:

The idea of something in common, the aspiration towards union, and the hope of an eventual federation found expression in the writings of versifiers and essayists long before social and economic conditions made Confederation at first a possibility and eventually a necessity. The ideal of national or rather, perhaps, a continental – identity was found thrilling by poets, or would-be poets, who hoped that a national bard would arise to hymn the glories of a new nation in the north. (6-7)

The Confederation poets are influenced by both British and American models particularly from British Romantic poets. The poetry which produced during that time reflects the varying aspects of nineteenth century Romanticism. It reflects very sensitively and vividly the same nature of writing in England in the nineties. These poets showed that Canada could take its place in the main stream of American and
English culture. Because they evolved styles and attitudes which gave rise to a more nationalist literature or distinctive native quality.

When we consider the themes of the Confederation poets they are usually romantic and nostalgic. Their poetry was sentimental. They have given so much importance to landscape and to the past which are not reflected in the work of the older poets. They continued to write as before taking refuge in nature poetry. They have regional and national elements in their poetry. Now, I would like to discuss the Bloomian aspects of poetic influence which are evident in the Confederation poets by taking individual poets.

Charles G.D. Roberts (1866-1969)

Charles G.D. Roberts being regarded as the father of Canadian poetry has a unique position in the group of Confederation poets. He is a nature poet with gifted, talent. He has been a prolific writer. He is known as an acknowledged leader of the literary movement in the eighties and nineties. His works are very interesting though his poetic career is very short. He wrote copiously himself and proved that he is adept in a great variety of literary forms. In addition to poetry, he has written other literary forms which combined accurate description of Canadian nature and landscape with a romantic recreation of the Canadian past.

in his *Ten Canadian Poets* (1958),

Desmond Pacey Observes:

Poetry, however, was the first and his love. He wrote his stories and novels at least in part to please the public and to make money; he wrote
his poems to express his real convictions and insights and to satisfy his own creative urge (35).

By that it is clear that Roberts has a genuine interest in writing poetry as he is influenced by George Parkin. He grew up in the eighteen seventies when there was a current of national idealism. King’s college was an almost ideal situation for Roberts to devote much of his time for writing. When he wrote the poems in his miscellaneous section of *Songs of the Common Day*, he established himself as a real indigenous Canadian poet.

Charles G.D. Robert’s poems are full of echoes of Wordsworth, Keats and Tennyson. He has borrowed language, imagery and other poetic styles from the British Romantic poets. For instance, his poem “To the Spirit of Song” is written in Shelleyan language and imagery. His poem “Ariadne” was influenced by Keats’s “Endymion”, and “The Eve of Saint Agnes” as these lines indicate:

And so, with silver-linked melodies

He wooed her till the moon lay pale and low;

And first she lifted up her dreaming eyes

And dreamed him for old love in fairer guise. (44)

His another important poem “Lancelot and the Four Queens” is written under the influence Tennyson. In this poem, the rhythm, diction and even the morality are borrowed from Tennyson. As in Tennyson, Roberts also has the setting which overshadows the story and characters. His “A Song of Morning” is written under the influence of Shelley and his “An ode to Drowsihood” is written under the influence of Keats.
Charles G.D. Roberts is famous in writing sonnets, he employed the sonnet form for the first time in his “Iterumne” and “At Pozzuoli”. Then he adopted the sonnet form very successfully by writing some famous sonnets like “The Potato Harvest”, “The Mowing”, “The Pea-Fields”, “The Herving Weir” etc. All his sonnets are written in the Petrarchan form.

Roberts has also revealed his talent in writing lyrics. In his lyrics, he expresses his own moods of elation, depression, relentlessness or nostalgia. They are more pretentious but less satisfying poems in which he seeks by means of symbols to convey his sense of the immensity, grandeur and power of the cosmos. His poem “The Skater” is written under the influence of W.B. Yeats. The poem is in a free verse form, it is written in high imagination like W.B. Yeats’s “Sailing to Byzantium”. That can be seen in these lines

My glad feet shod with the glittering steel

I was the god of the winged heel. (31)

The rhyme scheme is used in an unusual manner. It is very interesting to know that the “golden Age” of Canadian Poetry begins with the publication of Roberts’ famous poem *Orion and Other Poems* (1880). Desmond Pacey in his ten Canadian Poets observes:

“Orion”, the title poem, is also Shelleyan in its choice of landscape, its imagery of fire and fight, its choice of landscape, its imagery of fire and fight, its colourful diction and in its soaring lyrical flights; the death scene has touches which remind us of Tennyson’s “Morte d’Arthur” and there are other passages which
suggest Swinburne; but in spite of some good individual lines the poem as whole is diffuse and cloying. (44)

Though the "Orion" is the work of a young poet it is thoroughly steeped in the legends of ancient Greece and the poetry of Keats, Shelley and Tennyson. Particularly the poem "Orion" is influenced by Tennyson's diction, but in the form there is the influence of Browning as it is written in a dramatic monologue. In the poem "Orion" the blank verse is handled with greater dexterity, the diction adopted by him is very disciplined. The poem has a firm structure, a clear hard outline of story and theme.

Most of his poems are subtle in language and feeling but few of his are glimpses of genuine interior and exterior landscapes in all, like patriotic odes nature poems, love lyrics, and transcendental rhapsodies combine native and cosmopolitan elements. Being a competent craftsman his inspiration has been most genuine in his simpler, more homely description. His early books are followed by those of a remarkable group of friends or contemporaries. All his poems are descriptions of nature in Canada and themes of love or philosophical or ethical speculations. All his poems are written in his favourite themes of Canadian landscape.

It is very important to know that Roberts has written all his poems by imitating the Romantic and, Victorian poets in his style of writing poetry on one hand. On the other, he began where Charles Sangster left off writing in the imitation of the work of the English Romantics. By all this, it is clear that the Bloomian aspect of poetic influence "Clinamen" is evident in his work. Because he continued in imitating Romantics and Victorians up to a certain extent then he swerves away from their tradition of writing poetry.
Bliss Carman (1861-1929)

Bliss Carman, the cousin of Roberts, is the first of the many talented Canadian poets. He is the widely known of the confederation poets. He is a mellifluous lyric poet by hymning the beauties of nature, the vicissitude of love and the joys of the open road. According to Desmond Pacey, in his *Ten Canadian Poets*:

he was the most prolific of Canadian poets, having to his credit some thirty volumes and countless broadsheets, brochures, and other small items; he was considered in his lifetime the greatest poet of the country, and is name is still the most widely known; he attained the highest reputation in the United Kingdom and the United States that a Canadian poet has ever enjoyed" (59)

Bliss Carman is influenced by many people in his early years like George R. Parkin, the head master, Rossitti and Arnold because he had their poetry in his school days. He is influenced by reading writers in his College days like Emerson, Hawthorne, Thackeray, Carlyle, Rossetti, Morris and above all Browning, Desmond Pacey observes that there was an influence on Carman when he was at Harvard, of Josiah Royce, great teacher under whom he studied philosophy that is why he has written many poems on the Philosophical ideas, of Francis Child who was leading in the world on the English ballad under whom he studied English, and of Richard Hovey, a young American poet. There was a heavy influence of Hovey, a theological student on Carman. Both Carman and Hovey recognized each other as Kindered spirits.
When Carman was in London he met Lawrence, Bullen and then he is introduced by Arther Symons to W.B. Yeats and Richard Le Gallience with whom he spent many delightful evenings in the New York. Besides that Mrs. King became a predominating influence on Carman's life who introduced him to Unitarianism and she also nursed him when he was ill or in a sad condition. So, they produced two books together of rhythmic masques. Those are *Earth Deities* and *Daughters of Dawn*. Carman had to depend on the advice and encouragement of Mrs. King. Desmond Pacey observed Carman "has sacrificed every personal indulgence to the dignity of his pen". (84). He further says about his poetic style in his book *Ten Canadian Poets*:

His natural gift was for the expression of sadness and grief, but Royce's monistic idealism and Mary Perry King's Unitarianism persuaded him that a poet must be optimistic and didactic; his long association with magazines and newspapers debased his standards of literary excellence; his continual need of money led him to write too often, too much, and too carelessly (112)

It is interesting to note that Carman's early poetry is written under the influence of romantic theory. It is general consent that his earlier poetry is superior to later. Because, earlier he was attempting to prove that poetry is an intelligent activity appealing to the whole man. His control of verbal melody is greater than his group of philosophical analysis. As Guy de Maupassant remarks that:
Carman was a master of hypnotic melodies and of compelling atmospheric effects and it is for those gifts that we must be grateful.

In his first group of Vagabondia series, “The Joys of the Road” is a vigorous poem. It includes a word portrait of Hovey, we can see some descriptive touches such as:

\[
\text{The resonant for listening morn,} \\
\text{And the hoarse whisper of the corn;}
\]

Carman is influenced by Edgar Alan Poe or the other French symbolists that can be seen in his poem “Earth’s Lyric”. It is monotonous spring song in seven quatrains:

\[
\text{A golden flute in the Cedars,} \\
\text{A silver pipe in the swales,} \\
\text{And the slow large life of the forest} \\
\text{Wells back and prevails.}
\]

In the above stanza it is found a trick of Carman that he had borrowed from Poe or the French symbolists. Some of his poems are elegiac. For example, his poem “May and June” is a song of separation and nostalgia which is a characteristic theme of Confederation poets.

Carman is also influenced by Romantic poet William Wordsworth. His poem “The Dances of the Field” is written under the influence of Wordsworth’s “Daffodils”, with brief and charming manner. It can be seen in these lines;
And then the round yellow moon,
Like a pale petal of the dusk
Blown loose above the sea sin shore...”

His “Low Tide on Grand Pre” is his first and finest book. It is forthright and subtle expression of Carman’s sincere moods and insights. In this the poet Carman deals with the French Canadian landscape. In the beginning of the poem, the poet explains how the sun sets in that infertile land and how the people expect goodness or hide in that dark society. He says Sun’s rising and setting are beyond our control. The tide comes and goes on the basis of natural effects. So one has to wait until the tide or happiness comes in one’s life. That is the real theme or moral of the poem. In the poem the poet brings the picture of river elm and nightfall. At the end of the poem, the poet shows that the tide comes and drifts the home across the barren wide, a sign like driven wind or foam in the grief situation the flood comes and bursts the home. Thus, the poem “Low Tide on Grand Pre” is written in describing the French Canadian landscape in five lined stanza form with systematic rhymes. In this poem, the poet is both optimistic and pessimistic in his view of life. By describing the French Canadian landscape, the poet has put pessimistic approach at the end of the poem. By this it is known that the poetic influence of Romantics is very much evident.

His another interesting poem “Morning in the Hills” deals with the atmosphere or beauty of the morning in the hilly region. The mountain stream makes impressive sound or music far below in the deep wooded wind-enchanted clove. The poem describes the situation of appearance of morning in the hilly region with the pictures
of trees or nature. The poem is written in five lined stanza without using proper rhyme. It looks like free verse with prosaic language. However, Carman is successful in describing Canadian landscape in the hilly region especially of morning.

Carman's *By the Aurelian Wall* is a collection of conventional elegies in morning of John Keats, Shelley, Blake, Stevenson and others. Desmond Pacey in his book *Ten Canadian Poets* claims that like Browning, Carman also believes that "We can never have perfect knowledge in this life". He has borrowed Browning's philosophy of effort, stylistic mannerisms, exclamations, interpolations, abrupt transitions and rhetorical questions.

Thus, Carman’s poetry resembles British and American poetry particularly romantics in describing nature and landscape. His rushing iambic rhythms and pre-tarzan nature cult give him little claim to real accomplishments. So, in his poems the Bloomian aspect of poetic influence “Clinamen” is very much evident. Because he followed upto a certain extent the style and technique of British romantics and then diverged away from them.

Archibald Lampman (1861-1899)

Another very important poet of the Confederation poets is Archibald Lampman. He is generally regarded as the finest of all Canadian poets. In achieving the highest position as a poet, Lampman’s parental background plays a significant role. His father was a clergymen of the church of England besides he is a great leader and lover of poetry. His mother was a skilled musician and woman of broad and wide cultural interests. He developed by making use of his father's extensive library in
reading and writing. That is why, when he was at Trinity College school, Port Hope, he developed interest in classical and English literature, with that encouragement he began to write poetry on his own.

But his desire to write poetry is stimulated by the appearance of Charles G.D. Roberts' *Orion*. It influenced Lampman like a real poetry could be written and published in Canada. Lampman began to write poetry under the influenced of a derivative Canadian work in the late Victorian stream, *The Orion* (1880) of Charles G.D. Roberts. So he wrote some poems and sent to Roberts to read. After reading those poems Roberts gave Lampman a sound critical advice and encouragement. That is how, he developed a confidence in the spirit of writing poetry. When Lampman was in Ottawa, he wrote a letter to his friend John Ritchie, on January 19, 1883. Then he got an immediate spirit in his writing poetry. He describes himself in another letter writing to Ritchie:

I have grown wonderfully prolific of verse since I came here. I sent two winter poems to Collins and have almost done polishing three more all of them of some length. I wrote forty eight lines last night and got into such a fever over it that I could not sleep all night. I have the long evening to myself and invariably fall dreaming, which always ends in the schooling of a new subject across my brain.... My verse is continually getting better... I am belching forth like a volcano: do thou the same.

(118)
The above lines show that how Lampman tried to craft up his writing poetry. In addition to that he kept up his reading enthusing with the poetry of Arnold, Swinburne and Shelley. When Lampman listened to the lecture of Arnold in Ottawa he was impressed and felt that in his own words, “was filled with an abiding sense of reverence and affection”. Arnold’s influence on Lampman is observed by Roy Daniells in his “High Colonialism in Canada” in the poem “At the Ferry”!

But under all to one quiet tune

A Spirit in cool depth withdrawn,

With logs, and dust, and wrack bestrewn

The stately river journeys on

Faint films of smoke that curl and wreathe

And upward with the like desire

The vast grey church that seems to breath

In heaven with its dreaming spire.

And still my thought goes on, and yields

New vision and new joy to me

For peopled hills, and ancient fields,

And cities by the crested sea.

Beyond the tumult of the mills,

And all the city’s second and strife

Beyond the waste, beyond the hills,

I look far out and dream of life. (8)
It is clear by the above lines that Lampman has made use of the viewpoint and technique of Keats and Arnold in his English poetic tradition in order to interpret the Canadian scene.

When Lampman was at Ottawa he used to spend time with D.C. Scott, Sangster, and Campbell in discussing the craft of poetry. The influence of such friends is also considerable to confirm his interest in the craft of poetry.

It is very interesting to see how Lampman is influenced by the romantic poets like Keats, Wordsworth and Shelley basically, Lampman is known as “the Keats of Canada” in his style and manner of writing poetry. Like Keats, Lampman was pessimistic and died very young. His fatal illness and early death are all legendary and have contributed to the view of Lampman as a Canadian Keats. As in Keat’s poem “Ode to a Nightingale”

Was it a vision or a waking dream

Fled is that music: do I wake or sleep?

Like that in Lampman’s poem “Vision of Twilight” also concludes with a similar questioning of reality:

Comes my question back again

Which is real? The fleeting vision?

Or the fleeting world of men?”

By the above lines it is very much evident that Keats and his poetic style influenced Lampman.

Roy Daniells in his “High Colonialism in Canada”, observes the influence of Keats on Lampman in the poem “Aprill” as:
Pale season, watcher in unvexed suspense,
Still priestess of the patient middle day
Dreaming of Summer and fruit laden mirth.

.... the brown bees (7)

Murmur faint dreams of summer harvestries.
The faces of sweet flowers, and careful dreams.... (7)

We can hear the echo of well known harmonies from the great odes of Keats in line after line.

Dance, and provencal song, and sun-burnt mirth
For summer has O'er-brimmed their clammy cells.
I have been half in love with easeful death”. (7)

Among the Ontario sugar maples, one can see the clear echo of “Odo to Autumn” of Keats.

Or by a cider-press, with patient look
Thou watchest the last oozings, hours by hours. (7)

The great romantic poet William Wordsworth has influenced Lampman in writing poetry. For example, in “In November”, Lampman has described the nature and of happy mind as in Wordsworth’s “Daffodils”, Lampman in “In November” deals with the poet’s disgraceful mood turning into pleasure or happiness in the mind of nature in the month of November. As Wordsworth said “I wandered lonely as a cloud” in the midst of nature like that Lampman also wandered in the wood by taking rest here and there and found the nature clear where the broken ground surrounded by
different black stumps, briers or thorned bushy things and the old wreck of forest fires. In that silence the plants did not seem as plants but they seemed like some spare company of hermit folk who was wandering to and fro in the bodies. So that gave him peace and solace like the company of Daffodils. So the poet found a peaceful company and rested there like Wordsworth.

In the next stanza the poet expresses his place or part in the nature. In that silent nature the poet stood among the in the plot of plants as if he has developed a good attachment with them and somber company without having any wish or will. As the poet stood there in the company of flower plants like milleniens and dead golden red are passed beyond the thickets grey. At the end, the poet who was in disgraceful mood found joy and a sort of spectral happiness or solace. Thus, the poem “In November” having described the Canadian landscape in describing the nature reflects the style and manner of writing poetry like Wordsworth’s “Daffodils”.

By reading the poetry of Lampman it is known that he is also influenced by Romantic poet P.B. Shelley that we can see in the sonnet “Winter Evening”. In the sonnet, Lampman deals with the evening of the winter season. Lampman has a glorious vision of the future. He concludes the poem stating that is time only the mightier master. It can teach or handle anything. Due to time everything happens as it is the “saver and destroyer” of all things as P.B. Shelley says. In the winter evening the wind blows glittery like piercing the skin like steel from the east. In the end, the poet honours the awful night in winter season. Shelley also sustains himself by having positive thinking in his poem “Ode to the West Wind”. “If winter comes, can spring
be far behind"? By that it is known that Bloomian aspect of poetic influence is evident in the poem “Winter Evening”.

*It is very interesting to know that Lampman is also influenced by the Victorian poets.* Sandra Djwa in her “Lampman’s Feeling Vision” observes that:

Reading the poetry of Archibald Lampman, we are reminded again of the Victorian capacity for dualism; he appears to accept both the socialist vision of human progress and the Calvinist sense of man’s inescapable evil; a professed non-believer, he explores the ways of stoic and hedonist without ever losing his own devotion to a reinstated Pale Galilean; a pacifist of sorts, he shrinks from violence yet writes several fascinated explorations of the psychology of brutality". (22)

John Ower, in his “The Story of An Affinity: Lampman’s “The Frogs” And Tennyson’s “The Lotos – Eaters”, observes that both Keats and Tennyson have influenced in writing the poem “The Frogs” (1887). Lampman being(to use Harold Bloom’s term) a “strong” enough talented poet, he has assimilated his British mentors’ work for his own purpose of writing poetry. L.R. Early described his creative use of masters in discussing the influence of Keats upon “The Frogs”. He says:

In “The Frogs” Lampman makes Keats not so much his model as his resource. While this poem strongly evokes the English poet’s work, its echoes are more than a mere reflection of
Lampman’s taste: they form a meaningful pattern of allusion”.

(285).

Lampman in the poem “The Frogs” systematically and elaborately weaves a “meaning pattern of allusion” to Tennyson’s “The Lotos-Eaters”. Lampman describes his frogs a “Flutists of lands where beauty had no change” as “Sweet murmurs of everlasting rest”. In this poem the poet has established a pattern of allusion to Tennyson’s “The Lotos Eaters”. “The Frogs” is particularly reminiscent of Tennyson’s poem with its water imagery and atmosphere of enchanted reverie.

Thus, Lampman’s poems having the description of nature, images, Canadian landscape and the theme of romantic and nostalgia, are influenced by the British Romantic and Victorian poets. So, the Bloomian aspect of poetic influence “Clinamen” is evident. Because he followed romantic and Victorian poets very much and took little diversion from them. Further Bloom’s aspect of poetic influence “Apophrades” is also evident in the poetic style of Lampman. Because his manner and attitude of writing poetry is exactly like Romantic poet John Keats. That is why, he is known as the “Keats of Canada”.

Duncan Campbell Scott (1862-1947)

Duncan Campbell Scott is another scholarly poet and conscious craftsman among the Confederation poets. He had ideas of healing and benevolent nature that Carman, Roberts and Lampman cherished and also had a realistic insight beyond theirs. He is the first poet who dealt with the lives of Indians. Because he worked for the Department of Indian Affairs in Ottawa as a civil servant. So that he had a good
experience of Indian tribes and out of these experiences he wrote some of his poems. In his poetry his knowledge of Indian life and of the northern landscape is very much apparent. His poetry presents a wide range of style and subject matter leading Northrop Frye to comment:

On the one hand he had the world of urbane and civilized values; on the other, the Quebec forest with its Indians and lonely trappers. He could write a poem on Debussy and a poem on a squaw feeding her child with her own flesh, he was at once primitive and Pre-Raphaelite, a recluse of the study and a recluse of the forest. Not since Anglo Saxon times, it seems to me, has there been the same uneasy conflict between elemental bleakness and the hectic flush of a late and weary civilization that there has been in Canadian poetry and painting of the period from Confederation to the Depression. (17)

D.C. Scott’s poetry oscillates between romanticism and realism. Because like Roberts and Carman, Scott seems to be affected by Emerson’s ideas and a vague transcendentalism. Having got the good parental influence on his attitude of music and literature his school teacher influenced immensely in his crafting poetry. Particularly his friend Archibald Lampman encouraged him to write poetry and his first book of verse The Magic House appeared in 1935. Totally he published seven volumes of poetry.

Gary Geddes, in his “Piper of Many Tunes: Duncan Campbell Scott”, observes that:
Scott not only has a deep response to nature, like his contemporaries, Roberts, Carman and Lampman, but he has also added to this a genuine appreciation of the savage a Browning-esque monologue and a sophisticated sense of form and mission.

By that it is known that D.C. Scott is influenced by both Romantic and Victorian poets like Wordsworth, Shelley, Keats, Browning and Arnold, because of which most of his poems concern with nature and Canadian landscape.

D.C. Scott's "The Height of Land" deals with the excellent description of a journey into the wilderness. It leads the readers to the Victorian sentiment and to a climax of mystical insight which is found in Wordsworth's "Tintern Abbey". Tracy Ware in her D.C. Scott's "The Height of Land and the Greater Romantic Lyric" observes the experience which is expressed by D.C. Scott looking at once of the stanzas of Wordsworth's "The Prelude"

That very day,
From a bare ridge we also first beheld
Unveiled the summit of Mont Blanc and grieved
To have a soulless image on the eye
That had usurped upon a living thought
That never more could be

D.C. Scott expresses that:

Those lines of Wordsworth embody a common experience. By the force of imagination we form ideas of the great natural scenery of the
earth, which are usually disappointed when we stand face to face with
the wonder.... Man is anxious to be carried away and awed by
something outside himself ... but when he confronts the fact he finds it
perfectly natural, and that he was greater than it after all... But I find
that, as a matter of course and by some generic law, the imaginative
idea resumes its place and is if anything heightened by remembrance”
... (10)

By that it is known that Scott has fully understood the place of nature in his
poetry. But he has the belief that his best works derived inspiration or stimulus not
only from nature but also from man and from the life of imagination. That is why,
Gary Geddes, in his “Piper of Many Tunes: Duncan Campbell Scott”, says “I would
like to discuss his poetry from these three points of view – nature, man and the life of
the imagination”. However, Scott responded to nature very much in the best traditions
of romanticism. Once Scott declared that “the life of nature is a varied and complex as
the life of the spirit and it is for this reason that man finds in nature infinite
correspondences with his spiritual states. (16).

It is very interesting to know that D.C. Scott is influenced by Romantic poet
Shelley which is evident in his, poem “Ecstasy”. In this popular lyric the poet
listening to the morning song of the shore-lark, the poet moved to ecstasy as Shelley
in his “To a Skylark” as observed by Gary Geddes in his “Proper of Many Tunes:
Duncan Campbell Scott”.
The shore-Lark roars to his topmost flight sings at the height where the morning springs, what though his voice be lost in the light the light comes dropping from his wings.

Mount my soul, and sing at the right of the clear fight in the light and the air Head or unheard in the night in the light

Sing there! Sing there.

In the poem “To a Skylark” Shelley uses the flight as a sustained metaphor in his poem whereas Scott keeps to its simple and immediate appeal. The poem “Ecstasy” is free from the undue strain of Shelley’s poem.

D.C. Scott is also influenced by Romantic poet John Keats that is in his “Ode for the Keats Centenary”, Scott praises Keats as:

Who schooled his heart with passionate control to compass knowledge, to unravel the dense web of this tangled life.

In the same poem, Scott lamented the loss of beauty from life

Beauty has taken refuge from out life,

That grew too loud and wounding.

D.C. Scott is also influenced by Victorian poet Tennyson. It can be found in Scott’s poem “Meditation at Perugia. The poem ends on a note of Vague Tennysonian comfort.

Shall we not prove, what thou. hast faintly taught

That all the powers of earth and air are one,

That one deep law persists from mole to sun? (154)
D.C. Scott is also influenced by Browning in his writing poetry that is observed in his "Lines in Memory of Edmund Morris". It is an elegy for a painter. Here the poet recalls the beautiful scenes and expresses his philosophy of life as effort.

Persistence is the master of this life;
The master of these little lives of ours;
To the end effort even beyond the end (154)

At the same time Scott is a life-long admirer of Matthew Arnold,

By observing all those poetic qualities we can come to the conclusion that D.C. Scott is influenced by Pre-confederation poets, British Romantics and Victorian poets. However, he is diverged away from them at a particular circumstance. Hence, it is clear that Bloomian aspect of poetic influence "Clinamen" is evident in his poems.

William Wilfred Campbell (1861-1918)

William Wilfred Campbell being a nature poet, is last of the group, Confederation poets. Having the good family background which is complementary to develop his creative as well as critical talent he sought to himself a kind of unofficial laureate of the dominion and the empire. Basically Campbell is influenced by the Higher criticism of the Bible and his poetry reflects the religious doubt of the late Victorian period. Longfellow and the English Romantic poets were significant influences on his work. Because laurel Boone in his "Wilfred Campbell Recognised" observes that
In this earliest Indian poetry, he plainly imitated Longfellow, although he soon outgrew his attachment. His enthusiasm for Poe helped him to shape his melodramatic impulse into marketable verse in the 1890s. Of the English Romantics, he loved Coleridge, Byron and Shelley, but he found Wordsworth too far removed from humanity and Keats too deliberately artistic. Campbell's poetry was obviously influenced in a lasting way by Tennyson's, although his critical appraisal of Tennyson was ambivalent. As an artist, he said, Tennyson was a "writer of polished verses" a "mere maker of rhymes and phrases." (79)

Besides that when Campbell was in New England he became familiar with transcendentalism and immensely influenced by it. But Campbell loved Robert Burns above all other poets. Because whenever he wrote about others, Burns was his touchstone as he has written naturally. When Burns wrote poems about life and nature Campbell recognized and was inspired by Nature in abstract, the great purifying, elevating, consoling influence and he came to know that Burns is the quintessential poet of humanity. Therefore most of Campbell's poetry is concerned with public life. But poems about nature often depend on nature's value to man in society. His dramatic poems tell of heroes and heroines who had the life with high social ideals.

His volumes of poetry include *Snowflakes and Sunbeams* (1888) *Lake Lyrics and other Poems* (1889) and *The Dread Voice* (1893), in which Campbell has pointed a very unromantic picture of a non-pantheistic Canadian nature. But in his later verse he became a staunch advocate of imperialist values. He has written other volumes of
poems like The Scotsman in Canada (1911), Sagas of Vaster Britain: Poems of the Race, The Empire and the Divinity of Man (1914) with all the poems he is best remembered today for his poems about the Canadian landscape. Now I will make an attempt to illustrate the poem: “Indian Summer”. In the poem the poet describes the nature in the autumn season which comes between the summer and winter season. In that period all the leaves of the trees turn into red colour and leaves generally fall. In that he describes about hills, forest and river. The entire hill, forest and wetlands covered with autumn snow. Besides that we can find a river there:

Along the line of smoky hills

   The crimson forest stands

   And all the day of the blue jay calls

   Throughout the autumn lands

.................................

Now by great marshes wrapt in mist

   Or past some river’s mouth,

Throughout the long, still autumn day

   Wild birds are flying south.

The above lines reflect the scenery described by the romantic poets particularly Wordsworth. His other popular poems like “The Winter Lakes”, “How One Winter Came In the Lake Region” and a sonnet “Morning on the Star” deal with nature and Canadian Landscape.

By observing his nature of writing poetry, it is confirmed that he has imitated the British romantic and Victorian poets of the nineteenth century. However, he is
little diverged from them in writing poetry. That is why one can say that Bloomian aspect of poetic influence “Clinamen” is evident in his poetry.

When we observed the development of Canadian poetry there is a marked difference between Pre-Confederation poetry and Confederation poetry. Confederation poets continued to create a body of Canadian poetry from where the Pre-Confederation poets failed to accomplish. As a group Confederation poets attempted to adopt successfully an international language to their natural environment. The poetry moved beyond imitative nature to the creation of a rooted vision of a particular landscape and society, achieving a reconciliation between inherited forms and immediate experience. The development of Canadian poetry is seen from colonialist stage to nationalist stage in terms of themes and attitudes. So Confederation poets by imitating the British Romantics and Victorians gave importance to nature and landscape in their poetry. By observing these developments from a particular point the Bloomian aspects of poetic influence ‘clinamen’ and ‘Tessera’ are evident in Confederation poets.

Modern Poets

Modern poetry in Canada began in the 1920s with the Montreal group of poets. A.J.M. Smith, F.R. Scott, A.M. Klein and Leo Kennedy are known as modern poets. The Modern movement in Canada began with a new simplification of diction and a broadening of themes. In that period Romanticism began to re-modified by relation on the one hand and by the introduction of a metaphysical complexity on the other.
It is a common practice in the case of British poetry to presume the beginning of the modern poetry with T.S. Eliot and Ezra Pound as in the case of Canadian poetry with A.J.M. Smith, F.R. Scott, A.M. Klein and Leo Kennedy. One can think that these period as significant as they marked a break in tradition to begin a new one. We generally regard these new traditions as the nuclei of Modern poetry. It can be contended that a new tradition of poetry will not emerge with the arrival of one writer or a publication of one poem. For each era it will have its own transitional phase. Richard Ellman and Charles Fiedelson suggest:

Modernism strongly implies some historical discontinuity, either a liberation from inherited patterns or, at another extreme, deprivation and disinheritance? (45)

Considering this argument, the poetry of Eliot and Pound may look extremely modern placed next to the poetry of Georgian poets, the poetry of Smith and Scott may appear totally different from the poetry of the confederation poets. However, between Confederation poetry and Canadian Modern poetry of Smith, Scott and Klein we have the poetry of E.J. Pratt which connects the two periods in Canadian poetry.

To argue that the English poetic tradition from the Romantics to the Georgians was anti-intellectual and the Canadian poetic tradition until the 1920s was an imitation of Victorian sentimentalism in the romantic view of nature is to have a limited perspective. The Romantics, the Victorians, and the Georgians were all, in an important sense, “unacknowledged legislators of the world” as they were the quintessential representatives of their time and society. Similarly, the early Canadian poets recorded all their impressions of alien land from the settler’s point of view.
Thus providing a historical sense of a land and a people to the poets of the twentieth century, to whom the alien land had become a nation after the Confederation in 1867.

It becomes necessary for poets in their altered circumstances and also owing to their idiosyncrasies to react differently from their predecessors. Hence, they make departures to affect a new sensibility in their poetic credo. Such departures are not necessarily disinheritance for they contribute to the larger poetic tradition as such. The later poets who follow, invariably add their own documents, sensibilities, impressions and images to those of their predecessors. It is an unending process in an ever expanding literary tradition that can only get more varied in sensibility.

A modern poet or artist is one who is capable of incorporating into his / her work some contemporary currents of thought and emotion without waging a war against the past – intellectually, psychologically, or technically. A modern poet can embrace the past and enjoy its continuity with the past.

In another sense a modernist is one who finds fault with his / her predecessors and declares war on the received, bourgeois and the sentimental. Like British modern poets, Canadian Modern poets also fought against the culture of Confederation poets. According to Donald Davie.

Modern poetry, as we usually understand it, is something that appears aggressively and consciously different, in important ways, from the poetry of the past. (6)

By that one can understand that every movement in literary history is different from the previous poetry.
It is interesting to note the observation made by Munro Beattie in "The Realization of a Tradition; Poetry 1920-1935

Almost all poetry written in Canada since the 1920s might be called free verse. Each poem takes the shape dictated by the movement of feeling and thought, every poem must appear to be the first of its kind. Even in the "rage for order" that impelled poets following the second world war to compose strict and sinewy stanzas, the stanzas were new creations in lines of diverse lengths and rhythms, rather than re-creations of traditional forms. Modern poets had learned that the volume of free verse does not reside in its superficial novelty and visual stimulus, but in its fidelity to the essential rhythm of the poem.

E.J. Pratt is known as the first of the moderns. Of his contemporary poets, he is the oldest and the first to be established. He has been ambitious, the most self-confident and in some ways the most adventurous. He is the only English Canadian poet whose gift is mainly for narrative. He has contributed a series of dynamic narrative poems, some fabulous, some heroic, some historical and some topical. But they are all filled with vitality and power.

E.J. Pratt is basically influenced by his parents by having good background. Then, when he was studying at Victoria college, Dr. Pelham Edgar, the chairman of the English department had a great faith in E.J. Pratt's future as a poet. Mr. John Sutherland suggested that Pratt had been profoundly influenced by his studies in
Psychology of Wilhelm Wundt that can be seen in his great poem "Truant". Particularly the last feature of Wundt's work probably had a positive influence on Pratt's poetry. Desmond Pacey believes that Pratt has rebelled against Wundt's notion that the human personality can be physiologically explained. In the poem "The Truant", the truant is a man, who rebels against God and thereby he earns Pratt's admiration. But the God against whom man rebels is not the God of love as it is pictured in the New Testament. It is not even god of justice as portrayed in the old, but a god of power, a figure related to Shelley's Jupiter, a Mechanical Monster; To the truant he thunders the rebuke.

You have fallen like a curse
On the mechanics of my Universe (168)

In his reply man emphasizes his own creative role in the universe in a manner remembrance both of Shelley's "Prometheus" and of Yeats in "The Tower".

"We flung the graphs about your flying feet,
We measured your diameter
Merely a line of zeroes prefaced by an integer
Before we came
You had no name
You had no name
You did not know direction or your pace
We taught you all you ever knew
Of motion, time and space" (168)
In this, a man goes on to predict that one day this God will be destroyed by his own "sergeant major Fate" which reminds us of the destruction of Jupiter by Demorgorgon in *Prometheus Unbound*.

Unlike Pope, Pratt obviously believes that all worthwhile human achievement rests not on conformity but on nonconformity and not upon regular attendance, but upon truancy. And illusion to Christ in the second last example of human race. On the political or social level, the poem seems as an attack upon all forms of tyranny, totalitarianism, and absolutism. As Pratt points out in the letter, Desmond Pacey mentioned above, the poem "was written at the height of the Nazi regime and it is an attack upon the kind of monolithic state which Hitler was attempting to create" (170)

Pratt's first commercially published book of poems *Newfoundland verse* appeared in 1923. It contained poems that expressed various moods. Comic, tragic, ironic and elegiac. In her 'Introduction' to *E.J. Pratt: Complete Poems*, Sandra Djwa speaks of the variety and complexity of the volume:

In his first collection, Newfoundland verse, the comic and tragic voices are in evidence, the latter particularly in the little poem "Newfoundland". Newfoundland verse also contains a series of poems, including Carlo and "overhead in a Cove" in which parody and broad comedy are used as a framework for ironic comments ... (xxxii-xxxiii).

It is interesting to note that E.J. Pratt is influenced by Thomas Hardy. In her reface to *E.J. Pratt: Complete Poems*, Sandra Diwa has pointed out the presence of "Hardyesque enigma" (xvii) and Hardy's sense of cosmic irony (xxi) in Pratt's poetry; she also points out Hardy's influence on Pratt in rejecting romanticism in
favor of realism. Like Hardy, Pratt made use of his earlier exercise in creative writing especially clay while working on Newfoundland verse and in the meantime was selective about what should go into the volume. The poems that finally appeared in Newfoundland verse are bound together by the underlying philosophy-survival of Newfoundlanders by virtue of their courage and comradeship, their acceptance of realities such as death as part of existence.

Pratt’s Byronic satire modeled on samuel Butler’s *Hudibras* is a unique achievement, as it does not have a precedent in Canadian poetry. In her article “Milton and the Canadian Folk Tradition, some aspects of E.J. Pratt’s “the Witches Brew”, Sandra Djwa points out the interesting parallel between Pratt’s poem and the Newfoundland ballads of Johny Burke, especially “Kelligrew’s Soiree” (p.56-71). Djwa’s observation hints at the fact that Pratt could draw from the oral tradition prevalent in Newfoundland to create his comic epic poem that introduced with force the genre of satire into Canadian poetry.

Desmond Pacey also suspects that Pratt’s poem “Had the great Feud” had been read analysed with the same care and frequency as Eliot’s *Wasteland*. So one can find some influence of Eliot on E.J. Pratt. It is also noted that E.J. Pratt was not noticeably influenced by any of the movements associated with modern poetry. But, his contribution to Modern poetry as such lies in his efforts to make necessary departures from his predecessors so as to extend the possibilities of poetry and in his encouraging of younger contemporaries that the poetry of Pratt has influenced generation of poets in Britain and Pratt’s voice has dominated the imagination of
poets of the following generation in Canada as a just reward for the achievement of Pratt.

Pratt was profoundly influenced early in his life by the revolutionary theory and ideas of Darwin, Spencer, and Huxley. Further, Peter Buitenhuis observes the poets who influenced on Pratt.

He was in many ways rooted firmly in nineteenth century and was particularly influenced by Browning, Tennyson, and Thomas Hardy. stronger influences than these were his growing up in Newfoundland and his years of study, research and teaching at the University of Toronto. (46)

In brief, Pratt’s poetry is particularly concerned with conflicts between man and nature and within nature itself. He used the language of narrative particularly the words and phrases are never pompous or banal. There is a steady rightness in his choice of words, an unobtrusive good taste. The rhythm and prosody are in similar decorum. Having E.J. Pratt borrowed many skills and ideas of writing poetry from precursors somehow, he got departure from his precursors like the British Confederation and the Victorian poets. So that, it is very much clear that the Bloomian aspect of poetic influence “Clinamen” is evident in his poetry.

A.J.M. Smith

A.J.M. Smith is the clear sighted and most articulate of the Montreal group of poets. A.J.M. Smith being a committed poet in order to change the poetic tradition of nineteenth century, appeared at a time when Canadian poetry was sadly in need of
such a poet to give new discipline or new direction in writing poetry. Desmond pacey, in his *Ten Canadian Poets*, sums up the reputation of Smith as:

Smith is the master craftsman, the guardian of high standards, the sensitive arbiter. Almost single handed, Smith has in thirty years effected revolution in Canadian poetic theory and practice. (194)

The above statement clears that Smith is a classicist like Eliot in poetry. Sutherland’s comparison of Smith with Eliot affirms Smith’s affinities with Modernism in having been influenced by the classical features of Eliot’s poetry. Hence W.H. New’s observation is that Smith is the “Eliot of Canada”. His poems are classical in reference. His classicism resembles Eliot’s modernist classicism. Even his poems are tempered by classical elements. The Canadian critic John Sutherland is of the opinion that “Mr. Smith, like his spiritual father, is a traditionalist and classicist in literature”. Another important Canadian critic Stanley Mullins finds that Smith’s poems are referring to universal themes which are classical in reference. In order to acquire this kind of potentiality and profundity in writing poetry his early education background laid a strong base. When he was studying at McGill University, there was a great influence on his development concerned with English literature of the seventeenth century. Then Smith gradually developed the passion of reading Donne, Marvel and other Metaphysical poets. By that Smith found models congenial to his own temperament. Since it was the period of “new bearing in English poetry” as described by F.R. Leavis. A.J.M. Smith also decided that there must be new bearings in Canadian poetry as well. So, though A.J.M. Smith is influenced by nineteenth century British Aesthetic tradition, his poetic and critical ideas which became highly
influential in shaping poetry in Canada, were moulded by poetic and critical pronouncements of T.S. Eliot. In order to change his ideas in rapid manner there was a great influence of W.B. Yeats, T.S. Eliot, George Santayana and other Metaphysical poets. Because his M.A. thesis was entitled “A Study of the Poetry of W.B. Yeats” and his Doctoral thesis was on the Seventeenth century Metaphysicals.

A.J.M. Smith did not limit his interest to poets of the past but he continued to read poets like T.S. Eliot, W.B. Yeats, Ezra Pound, Edith Sitwell etc. and incorporated echoes from them into his own verse. “Varia” for example is an exercise in the manner of Edith Sitwell as this excerpt will show:

Punchinello in a purple hat

Stood upon his mother’s breast and sang.

He sang of stars and flowers, this and that

And for a little while the welkin range

And clappered like a long ding dong

That churned the Milky Way to cheese,

Whereof he carved a moon. (200)

A.J.M. Smith’s poems “Cavalcade” and “In the Wilderness”, reflect the influence of T.S. Eliot in their use of the waste land setting to symbolize the spiritual poverty of the time.

“Cavalcade” for example beings:

If only we had a song

We could get through this shadowy valley

And over the sandy plain. (200)
The influence of T.S. Eliot will be discussed in later chapter of the thesis in detail. There was W.B. Yeat's great influence on A.J.M. Smith as he did his master's thesis on the poetry of W.B. Yeat's much of what is admirable in Smith's own poetry can be traced to the influence of Yeats. W.B. Yeats wrote in one of his letters to Dorothy Wellesly;

The lasting expression of our time is .......... in a sense of something steel like and cold within the will, something passionate and cold” (197 - 198)

This attitude can be found in Smith's poems. Smith borrowed the certain elements form Yeats early poetry for the tight, controlled, austere and intellectual quality of such poems as “The Wild Swans at Cool”, “To a young Beauty”, “His Phoenix” and “Ego Dominus Thuns”. Smith's best known single poem “The Lonely Land” is strongly influenced by W.B. Yeats, “The Wild Swan at Coole”. And he often echoes the rejection of subjective romanticism which is the real theme or the gist of W.B. Yeats “Ego Dominus Tuus”.

A.J.M. Smith used to write many poems to The McGill Fortnightly Review which was the most lively magazine in Canada and it founded as the first vehicle of the new movement in Canada. And his poetry appeared in The Dial, Poetry, New Verse, The Adelphi and other American and English magazines. The bulk of it has continued to appear in the Canadian Forum. Undaunted by the set back Smith continued to lead a crusade for the new poetry in Canada. So, he brought out an anthology, The Book of Canadian Poetry in 1943. It marked the first real
breakthrough in his campaign to establish the new poetry in Canada. His poems appeared only in two books. *News of the Phoenix* (1943) and *A Sort Ecstasy* (1954)

Desmond Pacey observes that Smith is a master craftsman, a poet from whom other poets can learn many of the subtleties of technique. His poems are subtle, finely polished and neatly turned. His ideals are of cosmopolitanism, complexity and classicism. His conception of poetry is as complex, intense and precise:

A poem is a highly organized, complex, and unified re-creation of experience in which the maximum use of meaning and suggestion in the sounds of words has been achieved with the minimum essential outlay of words... Not such easy things as vagueness and niceness but difficult things – precision and intensity are the marks of the genuine in poetry. (206)

Thus, A.J.M. Smith has made immense contribution to the development of Canadian poetry which was badly needed. By that it is clear that the Bloomian aspects of poetic influence “Clinamen”, “Kenosis” and “Apophrades” are evident in the poetry of A.J.M. Smith. A.J.M. Smith has taken a little departure from Metaphysical poets and W.B. Yeats. So, there is “Clinamen” is evident. Whereas in the point of view of Confederation poets, Smith discontinued from their tradition of writing poetry. Hence, there the Bloomian aspect of poetic influence “Kenosis” is evident in his poetry. At last, “Apophrades”, the Bloomian aspect of poetic influence is also evident in the poetry of A.J.M. Smith, because he imitated exactly like T.S. Eliot’s tradition, attitude, manner of writing in his themes and techniques of writing poetry. That is
why, A.J.M. Smith is known as the “Eliot of Canada” So that, the Bloomian aspect of poetic influence “Apophrades” is very much evident in Smith’s poetry.

F.R. Scott

F.R. Scott has occupied a special unique position in the history of Canadian Montreal group. He is not only a public or applied poet but also a leading constitutional lawyer, a politician in the rest sense of the word, and a genuine social critic as well as reformer A.J.M. Smith, in his essay “F.R. Scott and Some of His Poems”, says:

“In Frank Scott we have a figure whom some Carlyle of Canada’s second century might write about as the Hero as Canadian Poet or perhaps more soberly as The Poet as Man of Action”. (42)

Scott was one of the leaders of every group. Being a colleague of A.J.M. Smith, though he has not contributed immense in the development of poetry or literature like Smith, yet his contribution to Canadian poetry is invaluable as he has written the poetry in order to awake the people to do the needful work of progress. Hence, Scott’s poetry demonstrates the sense of social responsibility that has made him a champion of Civil Rights and a leading authority on constitutional law. His manner of writing is described as ‘humanistic’ by critic like D.M.R Bentley.

The dominant stylistic features of his poetry are satire, irony, ridicule, wit and imagism. His reputation as a Canadian modernist poet rests on his use of imagist techniques in his nature poetry. His poems are connected with social and political activities. His most of the poems which are in Overture concern with the depression,
the war or other social issues, and remaining poems are basically, satirical, idealistic or programme poems, some are lyrics of either nature or love. His poems being reflective and philosophical they are short, dry and intelligent. Totally, his poems can be divided into four main groups: poems in which nature description, love, social idealism, on social satire predominates.

F.R. Scott, basically, being influenced by his father F.G. Scott who produced many poems, he is also influenced by Thomas Hardy, Auden, Spender, Browning, W.B. Yeats, T.S.Eliot, Goldsmith and Darwin’s evolutionary theory. In the view of development of Canadian poetry. F.R. Scott goes against the tradition of Confederation poets despite in practicing landscape in his poems. He rites in a different antithetical manner and creates a new epoch in the Canadian Modern poetry. Here, an attempt is made to discuss how F.R. Scott is influenced by different poets.

Scott’s descriptive poems are clear, exact and disciplined. His poem “Autumnal” in which “The month of dead leaves falling” is used as the objective correlative for a dying love, and it has strong echoes of Thomas Hardy. But the poem is still a genuinely living lament. Desmond Pacey observes that they are “Laurentian” in which the fir trees which are thrusting into the night sky are seen as symbols of the poet’s desire. His majority of love poems employ nature as a symbol of settling.

Scott is also influenced by the style of Auden and Spender. His poem “Flux” describes the perilous journey to he new society in imagery and diction which reminds the journey poems of Auden and Spender. His another poem “Disinherited” will illustrate the full echoes of early poems of Auden and Spender:
These that tried to lead us and failed
These holders of office out of the past
Let them join the past.
Not to recognize when the past is past
Is our concentration camp
Let us refuse the estate
Opened by the death of an era,
Cluttered with debts, privileges,
And mammoth corporations labeled “free enterprise”.
Let us cut ourselves off with the shilling of equality
And take as our portion a people’s broadcare (245)

His “Armageddon” is with its mixture of travel, mechanical and military imagery. The poem is written in the manner of Auden and Scott’s “Recovery” is its using of frequent extraordinary “O” s and the poem’s note of historical hopefulness is indebted to Spender.

It is evident that F.R. Scott is also influenced by Victorian poet, Browning. His poem “The Canadian Authors Meet” is indebted to Browning. The Third line of the second stanza of the poem being paragraph of Browning, suggest both a dominant literary influence the writer and their forced and over-hearty optimism; that can be shown:

“From group to chattering group, with such a dear
Victorian saintliness, as is her fashion,
Greeting the other unknowns with a cheer
Virgins of sixty who still write of passion:”. (99)

It is very interesting to note that F.R. Scott is also influenced by W.B. Yeats. Scott has written his poem “Paradise Lost” by the influence of W.B. Yeats’ “Sailing to Byzantium”:

Before any tree grew
On the ground
Or clip of bird wing
Made sound,
Before cool fish drove
Under wave
Or any Cave-man
Made cave
The clean aimless worlds
Spun tree and blind
Unseen and undisturbed
By mind. (49)

As Desmond Pacey observes that Scott’s metonymical use of ‘tree’ to represent the world of vegetation, ‘bird wing’ represents the world of air and fish represents ‘the world of water’. These are similar to W.B. Yeats’ use of ‘Fish, flesh or fowl’. These represent the worlds of water, air and earth in his poem “Sailing to Byzantium”.

It is also interesting to note that F.R. Scott is also influenced by the British Modern poet T.S. Eliot. It is known that Scott is remembered as a poet primarily for
his social satire. Scott’s comic satirical method is very much similar to the comic-satirical method of Eliot. His use of satiric devices are traditional. His “The Canadian Authors Meet” may owe something to the earlier poem of T.S. Eliot. That is observed by A.J.M. Smith in his essay “F.R. Scott and some of His Poems”, A.J.M. Smith says, “Here we are back to the purest imagism and style that is the ultimate in simplicity and suggestiveness”.

Thus, by observing all these, it is clear that F.R. Scott is influenced by British Modern poets as well as confederation poets. F.R. Scott has taken little departure from the British Modern poets. So, Bloomian aspect of poetic influence “Clinamen” is evident. In the view of development of Canadian poetry from confederation period to Modern period F.R. Scott has written poetry in a against or discontinuing tradition of confederation poets except in landscape. So, the Bloomian aspect of poetic influence “Kenosis” is evident in his poetry.

A.M. Klein

Having endowed with a sparkling personality, A.M. Klein is a prolific and highly regarded Jewish poet in the Montreal group. As Louis Dudek writes (in the Canadian Forum for April 1950) that Klein:

is probably one of the warmest and kindliest human beings living in the country... there is a shyness about him and a simplicity which he makes an effort to conceal; something, one feels, that might easily be bruised. But he has learned to live in the world, he is an active and successful man of affairs. In private, he is a great talker, humorous and always
stimulating. He glows with sympathy and with every kind of enthusiasm. And in his best nature he would not hurt a fly. (274)

Klein's career as a writer began very early. When he was studying in high school, one of his teachers encourage him to write poetry. So, he wrote much poetry by revealing a concern for a from and a sensitivity to language which promised him as a future writer. Further, his literary interests were developed when he was studying at university level. There he contributed many articles to the literary magazine the McGilliad is showing immense interest. So that his fame as a writer rests very largely on his poetry. G.K. Fischer in his "A.M. Klein's Forgotten Play" says:

A.M. Klein has always been a writer with a mission; and student of his work know that one of his salient features is found in his effort to wake in the Canadian reader a sympathetic understanding of the world of the shtell of Eastern Europe which lives on in the memory and basic attitudes of Yiddish immigrants. His writings attest to his desire to transmit, to recreate to interpret the traditions which his parents brought from the provincial towns of Poland, traditions which he views with scholarly and compassionate eyes, with the intellect of an educated Canadian, and with insight of a Jew who recognizes in fading customs and half-forgotten legends the eternal verities which once gave rise to them. (42)

As E.A. Popham observed that critics have been divided on Klein's poetry into three groups on the basis of thought and thematic conception. They are "Radical", "Jewish" and "Canadian" group of poems. The first group exemplifies Klein's
Marxist leanings in the 1930s. The second group “Jewish” which is probably written in the late 1920s and in the 1930s, includes two volumes of poems selected by the poet, *Hath Not a Jew* (1940) and *Poems* (1944) and the verse satire of the Nazi regime *The Hitleriod* (1944) and the last group is “Canadian” which is best represented in *The Rocking Chair and Other Poems* (1948), a volume composed of poems written in the middle and late 1940s. But his poetry exhibits major technical changes which correspond closely with his transition from “Radical” and “Jewish” to Canadian subjects.

It is very much evident that A.M. Klein is influenced by Jewish’s History, philosophy and literature. His poems deal with Jewish themes. That is why Ludwing Lewisohn has called A.M. Klein as “the most Jewish poet who has ever used the English tongue. (254)

It is very interesting to note that A.M. Klein is influenced by Chaucer. It is evident in his early writings. For instance in his short story, “The Parliament of Fowls” and in his some of the dialogues of Hershel of Ostropel. Here one can find echoes of Chaucer in his work specially Klein has adopted the metre which was chosen by Chaucer. Why because when he was studying his undergraduate course to McGill he was given a course on Chaucer by his professor G.W. Latham.

A.M. Klein is also influenced by the Elizabethan style and Marlowe. His early poems are written in the Elizabethan manner. His long poem filled with Elizabeth rhetoric and images more particularly a Marlovian energy and texture. His poetic talent in evident in his metaphors. Whose imagination spills metaphors with careless abandon. In most of his poems love is his theme and rhetoric is his manner. His poem
“Heirlooms” is reprinted as “Ave Atque Vale’ in Hath Not a Jew is prefaced by a contemptuous reference to the Jews taken from Shakespeare’s Two Gentlemen of Verona and it proceeds to demonstrate that the Jews have had their share of sages and scholars through the ages. Klein concludes the poem with these triumphant words:

When he forsakes you, Shakespeare, for a space,

Or you kit Marlewe of the four good lines

Or Jonson, you, your sack, you muscadine, your wines,

This Jew,

Betakes him to no pharisaic crew....(270)

In the same poem there are lines which are packed with allusiveness remind us of Milton’s display of Christian and classical erudition.

It is also interesting to note that A.M. Klein is influenced by Edmund Spenser particularly by his language. It is evident in his long poem entitled ‘Yehuda ha-levi, His Pilgrimage”. The poem contained forty-two Spenserian stanzas. The chief defect of the poem is the language. The poem has Spencer’s archaism without Spenser’s melody. Wayne Grady observes in his review article “The Severed Skull”, that:

Miss Fisher rushes on to tell us that although Few modern readers can find pleasure in the Spenserian vocabulary” it is nonetheless fitting that Klein should have chosen to remind us of The Fairie Queene. (96)

A.M. Klein’s The Rocking Chair is a landmark in the history of Canadian poetry. Tom Marshall’s observation is that Klein has got benefit from Montreal group of poets of the 1940s and as he has good acquaintance with the literary works of W.B.
Yeats, Hopkins, Auden and Thomas he has got good mastery of various language. So that mastery made him to write such a remarkable work. But one thing is observed that he is remained unchanged for himself. In this work Klein has borrowed or echoed many ideas with regarding language, theme, technique from Byron and T.S. Eliot. But these borrowed echoes are replaced by echoes of Auden and Hopkins. His poem “Childe Harold’s Pilgrimage’ adapts the Byron’s title and archaic diction except his verse form.

It is also very interesting to know that Klein is also influenced by James Joyce. By studying Joyce Klein admired him as the kind of erudite, allusive, and subtle minded writer. So by the influence of him he wrote a book on James Joyce which is the most intricate and revealing study available.

A.M. Klein’s two Jewish poems “The Diary of Abraham Segal Poet” and “The Soiree of Velvel Kleinburger” are satirical poems about modern urban industrial man which are written in Colloquial language. The tone of the poems is better jocularity, of amused cynicism. But their style is adapted of T.S. Eliot which are allusive, elliptical and witty manner of the early poems of T.S. Eliot. This section of “The Diary of Abraham Segal Poet” has the echoes of T.S. Eliot’s “The Love Song of J. Alfred Prufrock” and “Dans le Restaurant”.

“In one-armed restaurants where certain floors
Mosaically crawl towards Alpine walls,
The human soul, like a brave leopard, wars
Like a young lion, de profundis, calls:
Waiter, a plate of leans
Waiter, inform the lord, our Host.

Snappy, I says what I means!

From behind the marble lichen

Providence thunders: Clean the Kitchen ....

The customer pays the pale cashier.

The Angel punches the register

A soul ate here (264)

In these poems one can find the Eliotian lines like: "My life lies on a tray of Cigarette-butts", "For I have heard these things from teachers/ with dirty beards and hungry features", "Milady Schwarz, beloved of the boss / married with documents, parturitive / into the office waddlers makes a pause..." (264)

Besides that some critics have expressed that Klein was influenced by Marxism that is why one can find the references of Marx and the evils of capitalism in these poems.

It is clear that A.M. Klein is influenced by the British poets like Chaucer, Marlowe, Spenser, Shakespeare, Milton, Byron, Auden, Spender, Thomas, W.B. Yeats and T.S. Eliot. But despite of all the influences and echoes of others poetic technique, manner, style and language he remained as an individual poet in showing his original talent in writing poetry. So, the Bloomian aspect of poetic influence "Askesis" or a movement of self-purgation is vary much evident in his poems. Because, having kept his individuality Klein separates himself from others in the tradition of writing poetry.
Leo Kennedy

Another very important poet of the modern poets of Canada is Leo Kennedy who is the third of the Montreal group. He is known as a good author of short-stories as well as poems. Being a pugnacious and (poetic) than his colleagues Klein, Scott and Smith he has contributed immensely to the development of Canadian poetry. He is very much known as a journalist but less talented as a poet. As an editor he has contributed a lot to the two McGill periodicals and to the Canadian Forum.

Kennedy’s poems being numerous mortuary pieces, they are abounding in images of death, burial, decay and resurrection. His macabre lyricism is composed in a well-knit stanzas. He has brought out volume of verse known as The Shrouding (1935). Besides that Kennedy served as an inspiration for an essay “Leo Kennedy and the Resurrection of Canadian Poetry” which was written by W.E. Collin. In the essay Collin celebrated Kennedy as “the discoverer of something Canadian poets had always been in want of something such poets as Lampman world have been immeasurably improved be a myth” (245). He further says that:

Kennedy’s emotion had been “Permeated” by the Myth of the cycle. Life-Death-Life and so he had found the word to suit the Myth: thus had been “engendered all his poems. Which are the living figure of his unified sensibility. (245-246)

So, his poems mainly concern with nature, landscape and myth.

In the point of view of influence, to develop this type of attitude, style and technique in writing poetry Kennedy is indebted to Emily Dickinson, the gloomier side by Pre-Raphaelitism and the Decadece, to Housman, Yeats, Edna St. Vincent
Millay, Elinor Wylie and most of all T.S. Eliot. It is very interesting to not that Kennedy is influenced by the British modern poet T.S. Eliot, particularly of his theme, myth, the landscape of the international wasteland of the twenties, images or sequence of images.

It is clear that the Bloomian aspect of poetic influence “Clinamen” is evident in the poetry of Kennedy. Because he imitated the British as well American Modern poets immensely upto a particular point then he took departure from them in the style and technique of writing poetry.

Thus, Canadian modern poets have written their poetry by imitating the British modern poets as well as American or European poets in respect of theme, style and technique. But they took little departure from them. so the Bloomian aspect of poetic influence “Clinamen” is evident in their poetry.
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