

themselves if hardly (as I suppose) sufficient to support the edifice of theory. However obvious its connexions with some of the 'post-modernist' changes in the character of poetry—and of its readership!—I cannot see it as the *cause* of these, nor as 'ground-breaking' (Mr Loney's expression). My attempt to examine a few of its terms can lie on the table where, noticed or not, it should do no harm.

REFERENCES

- 1 'From Wystan to Carlos: Modern and Modernism in Recent New Zealand Poetry', *Islands*, 27 (November 1979), 467-486.
- 2 *Biographia Literaria*, XVIII.
- 3 Charles Olson, 'Projective Verse', in *Poetics of the New American Poetry*, edited by Donald Allen and Warren Tallman (New York, 1973).
- 4 Albert Camus, *Le Mythe de Sisyphe*, tr. by Justin O'Brien (London, 1955).