

purified and are absorbed into the totality of the poem without making their presence obtrusive or violent. Consequently, the reader is taken by the careful balance of image against image, of symbol against symbol. The tightly woven structure of the poem, its clearly focused dramatic progression from stanza to stanza, its totality gives 'The Cap and Bells', despite its indebtedness, a beauty uniquely its own, uniquely Yeatsian.

Correspondence

4 Hillgate Place, London W.8

11th April 1972

Dear Sir,

Alethea Hayter's article on 'Xanadu at Lyme Regis' was full of interesting suggestions. An imaginative association between 'Kubla Khan' and *Persuasion* is an exciting idea: Coleridge's 'Huge fragments . . . rocks . . . deep romantic chasm . . . down the green hill . . . forests ancient as the hills . . . ancestral voices', Jane Austen's 'dark cliffs . . . fragments of low rock . . . green chasms between romantic rocks' etc. etc. in chapter XI of the novel.

What Miss Hayter does not make clear is that the landscape around Lyme Regis actually is like this, specifically at Pinny, which Jane Austen mentions by name, a detail which Miss Hayter omitted from her selective quotation, with the effect that the 'green chasms' appear to be a feature of Lyme Regis's 'sweet retired bay'. As anyone who has trod Jane Austen's footsteps will know, the 'green chasms' of Pinny are westwards along the coast; they will also have been struck by their romantic grandeur; and it seems much more likely that it was her memory of the scene itself that prompted her description, rather than any taste of 'Kubla Khan'.

Yours faithfully,
BRIAN SOUTHAM

The Editor,
Ariel.