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Musee de Beaux Arts

About suffering they were never wrong,
The Old Masters; how well they understood
Its human position; how it takes place
While someone else is eating or opening a window or just walking dully along;
How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood:
They never forgot
That even the dreadful martyrdom must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.
In Breughel's *Icarus*, for instance: how everything turns away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water; and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
had somewhere to get to and sailed calmly on.

The Old Hat

We were rehearsing my Three-Penny Opera in Paris,
And I had noticed from the very start
The young actor playing *Filch*,
The impoverished shrimp who is so eager to become a qualified,
Professional beggar.
Quicker than most of the others,
He seemed to understand the right way of rehearsing;
He was cagy,
He listened to the lines,
He was getting ready to be observed in public,
Preparing certain human traits
The author himself had observed in human beings.
And so I wasn't surprised to find him one morning
At the costume-maker's.
He appeared, quite uninvited,
And explained politely that he would like to choose a hat
For his character.
I was helping one of the leading ladies
To get her costumes together, but even so
I managed to keep an eye on young Filch
In search of a hat.
He put the staff to work at once, and soon
There he was in front of a huge pile of headgear.
After an hour or so he picked two hats out of the pile
And got down to the business of making his final choice,
Which took him another hour.
I'll never forget the torment on his famished and most
Expressive little face.
He simply couldn't make up his mind.
Hesitating, he put on one of the hats and stared at it,
With the air of a man who had just invested the last
Of his lifelong savings in some highly doubtful venture.
Again he hesitated.

He took off the hat.
He put it down, but he hadn't rejected it, not yet, not by any means.
Naturally, the hat was not perfect.
But perhaps it was the best of all possible hats.
On the other hand, if it was the best available hat,
It was certainly not the perfect choice.
He reached for the second hat,
But his eyes were still on the first one.
The second hat had certain advantages.
Unfortunately these were not in the same area
As the disadvantages of the first;
Which made the choice particularly difficult.
There were nuances at stake,
Degrees of shabbiness,
Quite invisible to the casual eye.
For instance:
The first hat might have been expensive when it was new,
Yet now it looked more miserable than the second hat,
Which might have been cheaper when it was new.
Filch had seen better days; now he was down-at-heels:
Was his hat expensive when he bought it originally?
How expensive? More or less expensive than these hats here?
How shabby should it be, anyway?
Was Filch careful with his hat during his decline?
Could he afford to be careful?
And wait a minute:
Suppose he never wore THIS hat in the good old days?
And how long ago were those good old days?
How long do hats last?
The shirt collar was already gone:
That had been decided by the young actor in one sleepless night,
Arguing that a dirty collar was worse than no collar at all.
(Good God, is that really true?)
Anyhow, the collar decision had been made, the debate was over.
He would wear only a tie—another painful decision!
And so, taking everything into consideration,
What would the right hat look like?
I saw him closing his eyes.

He looked asleep on his feet.
Once again he was thinking over
The various steps—one after the other—
Of Filch's decline and fall.
He opened his eyes.
No inspiration, apparently.
He put the hat on mechanically,
To give it a try, so to speak,
In a purely empirical fashion.
Then he glanced at the other hat lying on the counter.
His hand moved.
He grabbed it.
There he stood for a long time:
One hat on his head, the other in his hand:
An artist torn by doubt,
Digging desperately into his past experiences,
Tortured by that almost never quenchable thirst
To find the unique way,
The *one right way*
Of playing the character.
A character that has only four minutes on the stage,
Four minutes to present all the attributes,
All the fortunes and misfortunes,
A piece of life.
When I looked again
He put the hat down,
With a most decisive gesture,
Turned briskly on his heels
And walked to the window.
He stared into the street absentmindedly.
After a time he threw a lazy, almost bored glance at the two hats,
Inspecting them from a distance,
Coldly,
As though he were quite uninterested.
He took a last look through the window
And shuffled back to the hats,
Picked one of them and threw it on the counter
To have it wrapped.

The next rehearsal day
He turned up with an old toothbrush
Which peeped out of his breast-pocket
To reveal the fact that Filch,
Although he might be sleeping in some dark hole under a bridge,
Would not give up the essential props of civilization.
That toothbrush proved to me
That this young actor,
Though he had found the best of all possible hats,
Was not at all satisfied with his choice.
“Ah!”
I said to myself:
“Here is an actor of the age of science.”
And I was delighted.

Prayer from "On a Note of Triumph"

Lord God of trajectory and blast
Whose terrible sword has laid open the serpent
So it withers in the sun for the just to see,
Sheathe now the swift avenging blade with the names of nations writ on it,
And assist in the preparation of the ploughshare.

Lord God of fresh bread and tranquil mornings,
Who walks in the circuit of heaven among the worthy,
Deliver notice to the fallen young men
That tokens of orange juice and a whole egg appear now before the hungry children;

That night again falls cooling on the earth as quietly as when it leaves your hand;

That Freedom has withstood the tyrant like a Malta in a hostile sea,
And that the soul of man is surely a Sevastopol which goes down hard and
leaps from ruin quickly.

Lord God of the topcoat and the living wage
Who has furred the fox against the time of winter
And stored provender of bees in summer's brightest places,
Do bring sweet influences to bear upon the assembly line:
Accept the smoke of the milltown among the accredited clouds of the sky:
Fend from the wind with a house and hedge, him whom you made in your image,
And permit him to pick of the tree and the flock
That he may eat today without fear of tomorrow
And clothe himself with dignity in December.

Lord God of test-tube and blueprint
Who jointed molecules of dust and shook them till their name was Adam,
Who taught worms and stars how they could live together,
Appear now among the parliaments of conquerors and give instruction to their schemes:
Measure out new liberties so none shall suffer for his father's color or the credo of his choice:
Post proofs that brotherhood is not so wild a dream as those who profit by

postponing it pretend:
Sit at the treaty table and convoy the hopes of the little peoples through expected straits,
And press into the final seal a sign that peace will come for longer than
posterities can see ahead,
That man unto his fellow man shall be a friend forever.

who's most afraid of death?

who's most afraid of death? thou
 art of him
utterly afraid, i love of thee
(beloved) this

 and truly i would be
near when his scythe takes crisply the whim
of thy smoothness. and mark the fainting
murdered petals. with the caving stem.

But of all most would i be one of them

round the hurt heart which do so frailly cling)
i who am but imperfect in my fear

Or with thy mind against my mind, to hear
nearing our hearts' irrevocable play—
through the mysterious high futile day

an enormous stride
 (and drawing thy mouth toward

my mouth, steer our lost bodies carefully downward)

Buffalo Bill's

Buffalo Bill's
defunct
who used to
ride a watersmooth-silver
stallion
and break onetwothreefourfive pigeonsjustlikethat
Jesus

he was a handsome man
and what i want to know is
how do you like your blueeyed boy
Mister Death

hist whist

hist whist
little ghostthings
tip-toe
twinkle-toe

little twitchy
witches and tingling
goblins
hob-a-nob hob-a-nob

little hoppy happy
toad in tweeds
tweeds
little itchy mousies

with scuttling
eyes rustle and run and
hidehidehide
whisk

whisk look out for the old woman
with the wart on her nose
what she'll do to yer
nobody knows

for she knows the devil ooch
the devil ouch
the devil
ach the great

green
dancing
devil

devil

devil

devil

wheeEEE

i carry your heart with me(i carry it in

i carry your heart with me(i carry it in
my heart)i am never without it(anywhere
i go you go,my dear;and whatever is done
by only me is your doing,my darling)

i fear

no fate(for you are my fate,my sweet)i want
no world(for beautiful you are my world,my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life;which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

if there are any heavens

if there are any heavens my mother will(all by herself)have
one. It will not be a pansy heaven nor
a fragile heaven of lilies-of-the-valley but
it will be a heaven of blackred roses

my father will be(deep like a rose
tall like a rose)

standing near my

(swaying over her
silent)
with eyes which are really petals and see

nothing with the face of a poet really which
is a flower and not a face with
hands
which whisper
This is my beloved my

(suddenly in sunlight

he will bow,

& the whole garden will bow)

In Just-

In Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's
spring

when the world is puddle-wonderful

the queer
old balloonman whistles
far and wee
and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's
spring
and
the

goat-footed

balloonMan whistles
far
and
wee

i thank you God

i thank You God for most this amazing
day:for the leaping greenly spirits of trees
and a blue true dream of sky;and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday;this is the birth
day of life and love and wings:and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any-lifted from the no
of all nothing-human merely being
doubt unimaginably You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

Jimmie's got a goil

Jimmie's got a goil
goil
goil,
Jimmie
's got a goil and
she coitnly can shimmie

when you see her shake
shake
shake,
when
you see her shake a
shimmie how you wish that you was Jimmie.

Oh for such a gurl
gurl
gurl,
oh
for such a girl to
be a fellow's twistandtwirl

talk about your Sal-
Sal-
Sal-,
talk
about your Salo
-mes but gimmie Jimmie's gal.

little joe gould

little joe gould has lost his teeth and doesn't know where
to find them (and found a secondhand set which click) little
gould used to amputate his appetite with bad brittle
candy but just(nude eel)now little joe lives on air

Harvard Brevis Est for Handkerchief read Papernapkin no laundry
bills likes People preferring Negroes Indians Youse
n.b. ye twang of little joe(yankee)gould irketh sundry
who are trying to find their minds(but never had any to lose)

and a myth is as good as a smile but little joe gould's quote oral
history unquote might(publishers note)be entitled a wraith's
progress or mainly awash while chiefly submerged or an amoral
morality sort-of-aliveing by innumerable kind-of-deaths

(Amérique Je T'Aime and it may be fun to be fooled
but it's more fun to be more to be fun to be little joe gould)

may i feel said he

may i feel said he
(i'll squeal said she
just once said he)
it's fun said she

(may i touch said he
how much said she
a lot said he)
why not said she

(let's go said he
not too far said she
what's too far said he
where you are said she)

may i stay said he
(which way said she
like this said he
if you kiss said she

may i move said he
is it love said she)
if you're willing said he
(but you're killing said she

but it's life said he
but your wife said she
now said he)
ow said she

(tiptop said he
don't stop said she
oh no said he)
go slow said she

(cccome?said he
ummm said she)
you're divine!said he
(you are Mine said she)

who knows if the moon's

who knows if the moon's
a balloon, coming out of a keen city
in the sky—filled with pretty people?
(and if you and i should

get into it, if they
should take me and take you into their balloon,
why then
we'd go up higher with all the pretty people

than houses and steeples and clouds:
go sailing
away and away sailing into a keen
city which nobody's ever visited, where

always

it's

Spring) and everyone's
in love and flowers pick themselves

nobody loses all the time

nobody loses all the time

i had an uncle named
Sol who was a born failure and
nearly everybody said he should have gone
into vaudeville perhaps because my Uncle Sol could
sing McCann He Was a Diver on Xmas Eve like Hell Itself which
may or may not account for the fact that my Uncle

Sol indulged in that possibly most inexcusable
of all to use a highfalootin phrase
luxuries that is or to
wit farming and be
it needlessly
added

my Uncle Sol's farm
failed because the chickens
ate the vegetables so
my Uncle Sol had a
chicken farm till the
skunks ate the chickens when

my Uncle Sol
had a skunk farm but
the skunks caught cold and
died and so
my Uncle Sol imitated the
skunks in a subtle manner

or by drowning himself in the watertank
but somebody who'd given my Uncle Sol a Victor
Victrola and records while he lived presented to

him upon the auspicious occasion of his decease a
scrumptious not to mention splendiferous funeral with
tall boys in black gloves and flowers and everything and

i remember we all cried like the Missouri
when my Uncle Sol's coffin lurched because
somebody pressed a button
(and down went
my Uncle
Sol

and started a worm farm)

O sweet spontaneous

O sweet spontaneous
earth how often have
the
doting

fingers of
prurient philosophies pinched
and
poked

thee
, has the naughty thumb
of science prodded
thy

beauty .how
often have religions taken
thee upon their scraggy
knees squeezing and

buffeting thee that thou mightest conceive
gods
(but
true

to the incomparable
couch of death thy
rhythmic
lover

thou answerest

them only with

spring)

(ponder, darling, these busted statues

(ponder, darling, these busted statues
of yon motheaten forum be aware
notice what hath remained
- the stone cringes
clinging to the stone, how obsolete

lips utter their extant smile
remark

a few deleted of texture
or meaning monuments and dolls

resist Them Greediest Paws of careful
time all of which is extremely
unimportant) whereas Life

matters if or

when the your- and my-
idle vertical worthless
self unite in a peculiarly
momentary

partnership (to instigate
constructive

Horizontal

business even so, let us make haste
—consider well this ruined aqueduct
lady,
which used to lead something into somewhere)

since feeling is first

since feeling is first
who pays any attention
to the syntax of things
will never wholly kiss you;

wholly to be a fool
while Spring is in the world

my blood approves,
and kisses are a far better fate
than wisdom
lady i swear by all flowers. Don't cry
—the best gesture of my brain is less than
your eyelids' flutter which says

we are for eachother: then
laugh, leaning back in my arms
for life's not a paragraph

And death i think is no parenthesis

somewhere i have never travelled

somewhere i have never travelled, gladly beyond
any experience, your eyes have their silence:
in your most frail gesture are things which enclose me,
or which i cannot touch because they are too near
your slightest look easily will unclose me
though i have closed myself as fingers,
you open always petal by petal myself as Spring opens
(touching skilfully, mysteriously) her first rose

or if your wish be to close me,i and
my life will shut very beautifully,suddenly,
as when the heart of this flower imagines
the snow carefully everywhere descending;

nothing which we are to perceive in this world equals
the power of your intense fragility:whose texture
compels me with the colour of its countries,
rendering death and forever with each breathing

(i do not know what it is about you that closes
and opens;only something in me understands
the voice of your eyes is deeper than all roses)
nobody,not even the rain,has such small hands

my sweet old etcetera

my sweet old etcetera
aunt lucy during the recent

war could and what
is more did tell you just
what everybody was fighting

for,
my sister
isabel created hundreds
(and
hundreds) of socks not to
mention shirts fleaproof earwarmers

etcetera wrists etcetera, my
mother hoped that

i would die etcetera
bravely of course my father used
to become hoarse talking about how it was
a privilage and if only he
could meanwhile my

self etcetera lay quietly
in the deep mud et

cetera
(dreaming,
et

cetera, of
Your smile
eyes knees and of your Etcetera)

what if a much of a which of a wind

what if a much of a which of a wind
gives the truth to summer's lie;
bloodies with dizzying leaves the sun
and yanks immortal stars awry?
Blow king to beggar and queen to seem
(blow friend to fiend: blow space to time)
-when skies are hanged and oceans drowned,
the single secret will still be man

what if a keen of a lean wind flays
screaming hills with sleet and snow:
strangles valleys by ropes of thing
and stifles forests in white ago?
Blow hope to terror; blow seeing to blind
(blow pity to envy and soul to mind)
-whose hearts are mountains, roots are trees,
it's they shall cry hello to the spring

what if a dawn of a doom of a dream
bites this universe in two,
peels forever out of his grave
and sprinkles nowhere with me and you?
Blow soon to never and never to twice
(blow life to isn't; blow death to was)
-all nothing's only our hugest home;
the most who die, the more we live

you shall above all things be glad and young

you shall above all things be glad and young
For if you're young,whatever life you wear

it will become you;and if you are glad
whatever's living will yourself become.
Girlboys may nothing more than boygirls need:
i can entirely her only love

whose any mystery makes every man's
flesh put space on;and his mind take off time

that you should ever think,may god forbid
and (in his mercy) your true lover spare:
for that way knowledge lies,the foetal grave
called progress,and negation's dead undoom.

I'd rather learn from one bird how to sing
than teach ten thousand stars how not to dance

Adultery

We have all been in rooms
We cannot die in, and they are odd places, and sad.
Often Indians are standing eagle-armed on hills

In the sunrise open wide to the Great Spirit
Or gliding in canoes or cattle are browsing on the walls
Far away gazing down with the eyes of our children

Not far away or there are men driving
The last railspike, which has turned
Gold in their hands. Gigantic forepleasure lives

Among such scenes, and we are alone with it
At last. There is always some weeping
Between us and someone is always checking

A wrist watch by the bed to see how much
Longer we have left. Nothing can come
Of this nothing can come

Of us: of me with my grim techniques
Or you who have sealed your womb
With a ring of convulsive rubber:

Although we come together,
Nothing will come of us. But we would not give
It up, for death is beaten

By praying Indians by distant cows historical
Hammers by hazardous meetings that bridge
A continent. One could never die here

Never die never die
While crying. My lover, my dear one
I will see you next week

When I'm in town. I will call you
If I can. Please get hold of Please don't
Oh God, Please don't any more I can't bear... Listen:

We have done it again we are
Still living. Sit up and smile,
God bless you. Guilt is magical.

The Heaven of Animals

Here they are. The soft eyes open.
If they have lived in a wood
It is a wood.
If they have lived on plains
It is grass rolling
Under their feet forever.

Having no souls, they have come,
Anyway, beyond their knowing.
Their instincts wholly bloom
And they rise.
The soft eyes open.

To match them, the landscape flowers,
Outdoing, desperately
Outdoing what is required:
The richest wood,
The deepest field.

For some of these,
It could not be the place
It is, without blood.
These hunt, as they have done,
But with claws and teeth grown perfect,

More deadly than they can believe.
They stalk more silently,
And crouch on the limbs of trees,
And their descent
Upon the bright backs of their prey

May take years
In a sovereign of floating joy.
And those that are hunted
Know this as their life,
Their reward: to walk

Under such trees in full knowledge
Of what is in glory above them.
And to feel no fear,
But acceptance, compliance.
Fulfilling themselves without pain

At the cycle's center,
They tremble, they walk
Under the tree,
They fall, they are torn,
They rise, they walk again.

To make a prairie

To make a prairie it takes a clover and one bee,
One clover, and a bee,
And revery.
The revery alone will do
If bees are few.

Song (Go and Catch a Falling Star)

Go and catch a falling star,
Get with child a mandrake root,
Tell me, where all past years are,
Or who cleft the Devil's foot,
Teach me to hear mermaids singing,
Or to keep off envy's stinging,
And find
What wind
Serves to advance an honest mind.

If thou be'est born to strange sights,
Things invisible to see,
Ride ten thousand days and nights,
Till age snow white hairs on thee,
Thou, when thou return'st, wilt tell me
All strange wonders that befell thee,
And swear
No where
Lives a woman true, and fair.

If thou find'st one, let me know,
Such a pilgrimage were sweet;
Yet do not, I would not go,
Though at next door we might meet,
Though she were true, when you met her,
And last, till you write your letter,
Yet she
Will be
False, ere I come, to two, or three.

Non Sum Qualis eram Bonae Sub Regno Cynarae

Last night, ah, yesternight, betwixt her lips and mine
There fell thy shadow, Cynara! thy breath was shed
Upon my soul between the kisses and the wine;
And I was desolate and sick of an old passion,
Yea, I was desolate and bowed my head:
I have been faithful to thee, Cynara! in my fashion.

All night upon mine heart I felt her warm heart beat,
Night-long within mine arms in love and sleep she lay;
Surely the kisses of her bought red mouth were sweet;
But I was desolate and sick of an old passion,
When I awoke and found the dawn was gray:
I have been faithful to thee, Cynara! in my fashion.

I have forgot much, Cynara! gone with the wind,
Flung roses, roses riotously with the throng,
Dancing, to put thy pale, lost lilies out of mind;
But I was desolate and sick of an old passion,
Yea, all the time, because the dance was long:
I have been faithful to thee, Cynara! in my fashion.

I cried for madder music and for stronger wine,
But when the feast is finished and the lamps expire,
Then falls thy shadow, Cynara! the night is thine;
And I am desolate and sick of an old passion,
Yea, hungry for the lips of my desire:
I have been faithful to thee, Cynara! in my fashion.

Vita summa brevis spem nos vetat incohare longam

They are not long, the weeping and the laughter,
Love and desire and hate:
I think they have no portion in us after
We pass the gate.

They are not long, the days of wine and roses:
Out of a misty dream
Our path emerges for a while, then closes
Within a dream.

Ash Wednesday

I

Because I do not hope to turn again
Because I do not hope
Because I do not hope to turn
Desiring this man's gift and that man's scope
I no longer strive to strive towards such things
(Why should the aged eagle stretch its wings?)
Why should I mourn
The vanished power of the usual reign?

Because I do not hope to know again
The infirm glory of the positive hour
Because I do not think
Because I know I shall not know
The one veritable transitory power
Because I cannot drink
There, where trees flower, and springs flow, for there is nothing again

Because I know that time is always time
And place is always and only place
And what is actual is actual only for one time
And only for one place
I rejoice that things are as they are and
I renounce the blessed face
And renounce the voice
Because I cannot hope to turn again
Consequently I rejoice, having to construct something
Upon which to rejoice

And pray to God to have mercy upon us

And pray that I may forget
These matters that with myself I too much discuss
Too much explain
Because I do not hope to turn again
Let these words answer
For what is done, not to be done again
May the judgement not be too heavy upon us

Because these wings are no longer wings to fly
But merely vans to beat the air
The air which is now thoroughly small and dry
Smaller and dryer than the will
Teach us to care and not to care
Teach us to sit still.

Pray for us sinners now and at the hour of our death
Pray for us now and at the hour of our death.

II

Lady, three white leopards sat under a juniper-tree
In the cool of the day, having fed to satiety
On my legs my heart my liver and that which had been contained
In the hollow round of my skull. And God said
Shall these bones live? shall these
Bones live? And that which had been contained
In the bones (which were already dry) said chirping:
Because of the goodness of this Lady
And because of her loveliness, and because
She honours the Virgin in meditation,
We shine with brightness. And I who am here dissembled
Proffer my deeds to oblivion, and my love
To the posterity of the desert and the fruit of the gourd.
It is this which recovers
My guts the strings of my eyes and the indigestible portions
Which the leopards reject. The Lady is withdrawn
In a white gown, to contemplation, in a white gown.

Let the whiteness of bones atone to forgetfulness.
There is no life in them. As I am forgotten
And would be forgotten, so I would forget
Thus devoted, concentrated in purpose. And God said
Prophecy to the wind, to the wind only for only
The wind will listen. And the bones sang chirping
With the burden of the grasshopper, saying

Lady of silences
Calm and distressed
Torn and most whole
Rose of memory
Rose of forgetfulness
Exhausted and life-giving
Worried reposeful
The single Rose
Is now the Garden
Where all loves end
Terminate torment
Of love unsatisfied
The greater torment
Of love satisfied
End of the endless
Journey to no end
Conclusion of all that
Is inconclusible
Speech without word and
Word of no speech
Grace to the Mother
For the Garden
Where all love ends.

Under a juniper-tree the bones sang, scattered and shining
We are glad to be scattered, we did little good to each other,
Under a tree in the cool of the day, with the blessing of sand,
Forgetting themselves and each other, united
In the quiet of the desert. This is the land which ye
Shall divide by lot. And neither division nor unity

Matters. This is the land. We have our inheritance.

III

At the first turning of the second stair
I turned and saw below
The same shape twisted on the banister
Under the vapour in the fetid air
Struggling with the devil of the stairs who wears
The deceitful face of hope and of despair.

At the second turning of the second stair
I left them twisting, turning below;
There were no more faces and the stair was dark,
Damp, jagged, like an old man's mouth drivelling, beyond repair,
Or the toothed gullet of an aged shark.

At the first turning of the third stair
Was a slotted window bellied like the figs's fruit
And beyond the hawthorn blossom and a pasture scene
The broadbacked figure drest in blue and green
Enchanted the maytime with an antique flute.
Blown hair is sweet, brown hair over the mouth blown,
Lilac and brown hair;
Distraction, music of the flute, stops and steps of the mind over the third stair,
Fading, fading; strength beyond hope and despair
Climbing the third stair.

Lord, I am not worthy
Lord, I am not worthy
 but speak the word only.

IV

Who walked between the violet and the violet
Who walked between

The various ranks of varied green
Going in white and blue, in Mary's colour,
Talking of trivial things
In ignorance and knowledge of eternal dolour
Who moved among the others as they walked,
Who then made strong the fountains and made fresh the springs

Made cool the dry rock and made firm the sand
In blue of larkspur, blue of Mary's colour,
Sovegna vos

Here are the years that walk between, bearing
Away the fiddles and the flutes, restoring
One who moves in the time between sleep and waking, wearing

White light folded, sheathing about her, folded.
The new years walk, restoring
Through a bright cloud of tears, the years, restoring
With a new verse the ancient rhyme. Redeem
The time. Redeem
The unread vision in the higher dream
While jewelled unicorns draw by the gilded hearse.

The silent sister veiled in white and blue
Between the yews, behind the garden god,
Whose flute is breathless, bent her head and signed but spoke no word

But the fountain sprang up and the bird sang down
Redeem the time, redeem the dream
The token of the word unheard, unspoken

Till the wind shake a thousand whispers from the yew

And after this our exile

V

If the lost word is lost, if the spent word is spent
If the unheard, unspoken
Word is unspoken, unheard;
Still is the unspoken word, the Word unheard,
The Word without a word, the Word within
The world and for the world;
And the light shone in darkness and
Against the Word the unstilled world still whirled
About the centre of the silent Word.

O my people, what have I done unto thee.

Where shall the word be found, where will the word
Resound? Not here, there is not enough silence
Not on the sea or on the islands, not
On the mainland, in the desert or the rain land,
For those who walk in darkness
Both in the day time and in the night time
The right time and the right place are not here
No place of grace for those who avoid the face
No time to rejoice for those who walk among noise and deny the voice

Will the veiled sister pray for
Those who walk in darkness, who chose thee and oppose thee,
Those who are torn on the horn between season and season, time and time, between
Hour and hour, word and word, power and power, those who wait
In darkness? Will the veiled sister pray
For children at the gate
Who will not go away and cannot pray:
Pray for those who chose and oppose

O my people, what have I done unto thee.

Will the veiled sister between the slender
Yew trees pray for those who offend her

And are terrified and cannot surrender
And affirm before the world and deny between the rocks
In the last desert before the last blue rocks
The desert in the garden the garden in the desert
Of drouth, spitting from the mouth the withered apple-seed.

O my people.

VI

Although I do not hope to turn again
Although I do not hope
Although I do not hope to turn

Wavering between the profit and the loss
In this brief transit where the dreams cross
The dreamcrossed twilight between birth and dying
(Bless me father) though I do not wish to wish these things
From the wide window towards the granite shore
The white sails still fly seaward, seaward flying
Unbroken wings

And the lost heart stiffens and rejoices
In the lost lilac and the lost sea voices
And the weak spirit quickens to rebel
For the bent golden-rod and the lost sea smell
Quickens to recover
The cry of quail and the whirling plover
And the blind eye creates
The empty forms between the ivory gates
And smell renews the salt savour of the sandy earth
This is the time of tension between dying and birth
The place of solitude where three dreams cross
Between blue rocks
But when the voices shaken from the yew-tree drift away
Let the other yew be shaken and reply.

Blessed sister, holy mother, spirit of the fountain, spirit of the garden,
Suffer us not to mock ourselves with falsehood
Teach us to care and not to care
Teach us to sit still
Even among these rocks,
Our peace in His will
And even among these rocks
Sister, mother
And spirit of the river, spirit of the sea,
Suffer me not to be separated

And let my cry come unto Thee.

The Hollow Men

I

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar

Shape without form, shade without colour,
Paralysed force, gesture without motion;

Those who have crossed
With direct eyes, to death's other Kingdom
Remember us – if at all – not as lost
Violent souls, but only
As the hollow men
The stuffed men.

II

Eyes I dare not meet in dreams
In death's dream kingdom
These do not appear:
There, the eyes are
Sunlight on a broken column
There, is a tree swinging
And voices are
In the wind's singing

More distant and more solemn
Than a fading star.

Let me be no nearer
In death's dream kingdom
Let me also wear
Such deliberate disguises
Rat's coat, crowskin, crossed staves
In a field
Behaving as the wind behaves
No nearer –

Not that final meeting
In the twilight kingdom

III

This is the dead land
This is cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.

Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.

IV

The eyes are not here
There are no eyes here
In this valley of dying stars

In this hollow valley
This broken jaw of our lost kingdoms

In this last of meeting places
We grope together
And avoid speech
Gathered on this beach of the tumid river

Sightless, unless
The eyes reappear
As the perpetual star
Multifoliate rose
Of death's twilight kingdom
The hope only
Of empty men.

V

Here we go round the prickly pear
Prickly pear prickly pear
Here we go round the prickly pear
At five o'clock in the morning.

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow

For Thine is the Kingdom

Between the conception
And the creation
Between the emotion
And the response

Falls the Shadow

Life is very long

Between the desire

And the spasm

Between the potency

And the existence

Between the essence

And the descent

Falls the Shadow

For Thine is the Kingdom

For Thine is

Life is

For Thine is the

This is the way the world ends

This is the way the world ends

This is the way the world ends

Not with a bang but a whimper.

Journey of the Magi

“A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The was deep and the weather sharp,
The very dead of winter.”
And the camels galled, sore-footed, refractory,
Lying down in the melting snow.
There were times we regretted
The summer palaces on slopes, the terraces,
And the silken girls bringing sherbet.
Then the camel men cursing and grumbling
And running away, and wanting their liquor and women,
And the night-fires gong out, and the lack of shelters,
And the cities hostile and the towns unfriendly
And the villages dirty, and charging high prices.:
A hard time we had of it.
At the end we preferred to travel all night,
Sleeping in snatches,
With the voices singing in our ears, saying
That this was all folly.

Then at dawn we came down to a temperate valley,
Wet, below the snow line, smelling of vegetation;
With a running stream and a water-mill beating the darkness,
And three trees on the low sky,
And an old white horse galloped away in the meadow.
Then we came to a tavern with vine-leaves over the lintel,
Six hands at an open door dicing for pieces of silver,
And feet kicking the empty wine-skins.
But there was no information, and so we continued
And arrived at evening, not a moment too soon
Finding the place; it was (you may say) satisfactory.

All this was a long time ago, I remember,
And I would do it again, but set down
This set down
This: were we lead all that way for
Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. I have seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

Preludes

I

The winter evening settles down
With smell of steaks in passageways.
Six o'clock.
The burnt-out ends of smoky days.
And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And newspapers from vacant lots;
The showers beat
On broken blinds and chimney-pots,
And at the corner of the street
A lonely cab-horse steams and stamps.
And then the lighting of the lamps.

II

The morning comes to consciousness
Of faint stale smells of beer
From the sawdust-trampled street
With all its muddy feet that press
To early coffee-stands.
With the other masquerades
That time resumes,
One thinks of all the hands
That are raising dingy shades
In a thousand furnished rooms.

III

You tossed a blanket from the bed,
You lay upon your back, and waited;
You dozed, and watched the night revealing

The thousand sordid images
Of which your soul was constituted;
They flickered against the ceiling.
And when all the world came back
And the light crept up between the shutters,
And you heard the sparrows in the gutters,
You had such a vision of the street
As the street hardly understands;
Sitting along the bed's edge, where
You curled the papers from your hair,
Or clasped the yellow soles of feet
In the palms of both soiled hands.

IV

His soul stretched tight across the skies
That fade behind a city block,
Or trampled by insistent feet
At four and five and six o'clock
And short square fingers stuffing pipes,
And evening newspapers, and eyes
Assured of certain certainties,
The conscience of a blackened street
Impatient to assume the world.

I am moved by fancies that are curled
Around these images, and cling:
The notion of some infinitely gentle
Infinitely suffering thing.

Wipe your hand across your mouth, and laugh;
The worlds revolve like ancient women
Gathering fuel in vacant lots.

The Love Song of J. Alfred Prufrock

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question...
Oh, do not ask, "What is it?"
Let us go and make our visit.

In the room the women come and go
Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes
The yellow smoke that rubs its muzzle on the window-panes
Licked its tongue into the corners of the evening.
Lingered upon the pools that stand in drains.
Let fall upon its back the soot that falls from chimneys.
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.

And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window-panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;

Time for you and time for me.
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

In the room the women come and go
Talking of Michelangelo.

And indeed there will be time
To wonder, "Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair,
With a bald spot in the middle of my hair—
[They will say: "How his hair is growing thin!"]
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin—
[They will say: "But how his arms and legs are thin!"]
Do I dare
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all:
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.
So how should I presume?

And I have known the eyes already, known them all—
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
To spit out all the butt-ends of my days and ways?
And how should I presume?

And I have known the arms already, known them all—
Arms that are braceleted and white and bare

[But in the lamplight, downed with light brown hair!]

Is it perfume from a dress

That makes me so digress?

Arms that lie along a table, or wrap about a shawl.

And should I then presume?

And how should I begin?

.

Shall I say, I have gone at dusk through narrow streets

And watched the smoke that rises from the pipes

Of lonely men in shirt-sleeves, leaning out of windows? . . .

I should have been a pair of ragged claws

Scuttling across the floors of silent seas.

.

And the afternoon, the evening, sleeps so peacefully!

Smoothed by long fingers,

Asleep. . . tired . . . or it malingers,

Stretched on the floor, here beside you and me.

Should I, after tea and cakes and ices,

Have the strength to force the moment to its crisis?

But though I have wept and fasted, wept and prayed,

Though I have seen my head [grown slightly bald] brought in upon a platter,

I am no prophet—and here's no great matter;

I have seen the moment of my greatness flicker,

And I have seen the eternal Footman hold my coat, and snicker,

And in short, I was afraid.

And would it have been worth it, after all,

After the cups, the marmalade, the tea,

Among the porcelain, among some talk of you and me,

Would it have been worth while,

To have bitten off the matter with a smile,

To have squeezed the universe into a ball

To roll it toward some overwhelming question,

To say: "I am Lazarus, come from the dead,

Come back to tell you all, I shall tell you all"—

If one, settling a pillow by her head,
Should say: "That is not what I meant at all.
That is not it, at all."

And would it have been worth it, after all,
Would it have been worth while,
After the sunsets and the dooryards and the sprinkled streets,
After the novels, after the teacups, after the skirts that trail along the floor—
And this, and so much more?—
It is impossible to say just what I mean!
But as if a magic lantern threw the nerves in patterns on a screen:
Would it have been worth while
If one, settling a pillow, or throwing off a shawl,
And turning toward the window, should say:
"That is not it at all,
That is not what I meant, at all."

.

No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress, start a scene or two,
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous—
Almost, at times, the Fool.

I grow old . . . I grow old . . .
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.

Rhapsody on a Windy Night

Twelve o'clock.
Along the reaches of the street
Held in a lunar synthesis,
Whispering lunar incantations
Dissolve the floors of memory
And all its clear relations
Its divisions and precisions,
Every street lamp that I pass
Beats like a fatalistic drum,
And through the spaces of the dark
Midnight shakes the memory
As a madman shakes a dead geranium.

Half-past one,
The street-lamp sputtered,
The street-lamp muttered,
The street-lamp said, "Regard that woman
Who hesitates toward you in the light of the door
Which opens on her like a grin.
You see the border of her dress
Is torn and stained with sand,
And you see the corner of her eye
Twists like a crooked pin."

The memory throws up high and dry
A crowd of twisted things;
A twisted branch upon the beach
Eaten smooth, and polished
As if the world gave up
The secret of its skeleton,
Stiff and white.
A broken spring in a factory yard,
Rust that clings to the form that the strength has left
Hard and curled and ready to snap.

Half-past two,
The street-lamp said,
“Remark the cat which flattens itself in the gutter,
Slips out its tongue
And devours a morsel of rancid butter.”
So the hand of the child, automatic,
Slipped out and pocketed a toy that was running along the quay.
I could see nothing behind that child’s eye.
I have seen eyes in the street
Trying to peer through lighted shutters,
And a crab one afternoon in a pool,
An old crab with barnacles on his back,
Gripped the end of a stick which I held him.

Half-past three,
The lamp sputtered,
The lamp muttered in the dark.
The lamp hummed:
“Regard the moon,
La lune ne garde aucune rancune,
She winks a feeble eye,
She smiles into corners.
She smooths the hair of the grass.
The moon has lost her memory.
A washed-out smallpox cracks her face,
Her hand twists a paper rose,
That smells of dust and eau de Cologne,
She is alone
With all the old nocturnal smells
That cross and cross across her brain.”
The reminiscence comes
Of sunless dry geraniums
And dust in crevices,
Smells of chestnuts in the streets,
And female smells in shuttered rooms,
And cigarettes in corridors
And cocktail smells in bars.

The lamp said,
“Four o’clock,
Here is the number on the door.
Memory!
You have the key,
The little lamp spreads a ring on the stair.
Mount.
The bed is open, the tooth-brush hangs on the wall,
Put your shoes at the door, sleep, prepare for life.”

The last twist of the knife.

The Waste Land

I. The Burial of the Dead

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.
Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the arch-duke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is this shadow under this red rock,
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.

*Frish weht der Wind
Der Heimat zu,
Mein Irisch kind,
Wo weilest du?*

“You gave me hyacinths first a year ago;
“They called me the hyacinth girl.”
—Yet when we came back, late, from the Hyacinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.
Oed' und leer das Meer.

Madame Sosostriis, famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards. Here, said she,
Is your card, the drowned Phoenician Sailor,
(Those are pearls that were his eyes. Look!)
Here is Belladonna, the Lady of the Rocks,
The lady of situations.
Here is the man with three staves, and here is the Wheel,
And here is the one-eyed merchant, and this card,
Which is blank, is something he carries on his back,
Which I am forbidden to see. I do not find
The Hanged Man. Fear death by water.
I see crowds of people, walking round in a ring.
Thank you. If you see dear Mrs. Equitone,
Tell her I bring the horoscope myself:
One must be so careful these days.

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.

Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine.
There I saw one I know, and stopped him, crying: "Stetson!
"You who were with me in the ships at Mylae!
"That corpse you planted last year in your garden,
"Has it begun to sprout? Will it bloom this year?
"Or has the sudden frost disturbed its bed?
"Oh keep the dog far hence, that's friend to men,
"Or with his nails he'll dig it up again!
"You! hypocrite lecteur! -mon semblable, -mon frère!"

II. A Game of Chess

The chair she sat in, like a burnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
From which a golden Cupidon peeped out
(Another hid his eyes behind his wing)
Doubled the flames of sevenbraced candelabra
Reflecting light upon the table as
The glitter of her jewels rose to meet it,
From satin cases poured in rich profusion;
In vials of ivory and colored glass
Unstoppered, lurked her strange synthetic perfumes,
Unguent, powdered, or liquid - troubled, confused
And drowned the sense in odors; stirred by the air
That freshened from the window, these ascended
In fattening the prolonged candle-flames,
Flung their smoke into the laquearia,
Stirring the pattern on the coffered ceiling.
Huge sea-wood fed with copper
Burned green and orange, framed by the colored stone,
In which sad light a carved dolphin swam.
Above the antique mantel was displayed

As though a window gave upon the sylvan scene
The change of Philomel, by the barbarous king
So rudely forced; yet there the nightingale
Filled all the desert with inviolable voice
And still she cried, and still the world pursues,
"Jug Jug" to dirty ears.
And other withered stumps of time
Were told upon the walls; staring forms
Leaned out, leaning, hushing the room enclosed.
Footsteps shuffled on the stair.
Under the firelight, under the brush, her hair
Spread out in fiery points
Glowed into words, then would be savagely still.

"My nerves are bad to-night. Yes, bad. Stay with me.
"Speak to me. Why do you never speak. Speak.
"What are you thinking of? What thinking? What?
"I never know what you are thinking. Think."

I think we are in rats' alley
Where the dead men lost their bones.

"What is that noise?"
The wind under the door.
"What is that noise now? What is the wind doing?"
Nothing again nothing.

"Do
"You know nothing? Do you see nothing? Do you remember
"Nothing?"

I remember
Those are pearls that were his eyes.
"Are you alive, or not? Is there nothing in your head?"

But
O O O O that Shakespeherian Rag-
It' so elegant

So intelligent

“What shall I do now? What shall I do?”

“I shall rush out as I am, and walk the street

“With my hair down, so. What shall we do tomorrow?

“What shall we ever do?”

The hot water at ten.

And if it rains, a closed car at four.

And we shall play a game of chess,

Pressing lidless eyes and waiting for a knock upon the door.

When Lil’s husband got demobbed, I said-

I didn’t mince my words, I said to her myself,

HURRY UP PLEASE IT’S TIME

Now Albert’s coming back, make yourself a bit smart.

He’ll want to know what you done with that money he gave you

To get yourself some teeth. He did, I was there.

You have them out, Lil, and get a nice set,

He said, I swear, I can’t bear to look at you.

And no more can’t I, I said, and think of poor Albert,

He’s been in the army four years, he wants a good time,

And if you don’t give it him, there’s others will, I said.

Oh is there, she said. Something o’ that, I said.

Then I’ll know who to thank, she said, and give me a straight look.

HURRY UP PLEASE IT’S TIME

If you don’t like it you can get on with it, I said.

Others can pick and choose if you can’t.

But if Albert makes off, it won’t be for lack of telling.

You ought to be ashamed, I said, to look so antique.

(And her only thirty-one.)

I can’t help it, she said, pulling a long face,

It’s them pills I took, to bring it off, she said.

(She’s had five already, and nearly died of young George.)

The chemist said it would be all right, but I’ve never been the same.

You are a proper fool, I said.

Well, if Albert won’t leave you alone, there it is, I said,

What you get married for if you don’t want children?

HURRY UP PLEASE IT’S TIME

Well, that Sunday Albert was home, they had a hot gammon,
And they asked me in to dinner, to get the beauty of it hot-
HURRY UP PLEASE IT'S TIME
HURRY UP PLEASE IT'S TIME
Goodnight Bill. Goodnight Lout. Goodnight May. Goodnight.
Ta ta. Goodnight. Goodnight.
Good night, ladies, good night, sweet ladies, good night, good night.

III. The Fire Sermon

The river's tent is broken; the last fingers of leaf
Clutch and sink into the wet bank. The wind
Crosses the brown land, unheard. The nymphs are departed.
Sweet Thames, run softly, till I end my song.
The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are departed.
And their friends, the loitering heirs of city directors-
Departed, have left no addresses.
By the waters of Leman I sat down and wept...
Sweet Thames, run softly till I end my song,
Sweet Thames, run softly, for I speak not loud or long.
But at my back in a cold blast I hear
The rattle of the bones, and chuckle spread from ear to ear.
A rat crept softly through the vegetation
Dragging its slimy belly on the bank
While I was fishing in the dull canal
On a winter evening round behind the gashouse
Musing upon the king my brother's wreck
And on the king my father's death before him.
White bodies naked on the low damp ground,
And bones cast in a little low dry garret,
Rattled by the rat's foot only, year to year.
But at my back from time to time I hear
The sound of horns and motors, which shall bring
Sweeney to Mrs. Porter in the spring.
O the moon shone bright on Mrs. Porter

And on her daughter
They wash their feet in soda water
Et O ces voix d'enfants, chantant dans la coupole!

Twit twit twit
Jug jug jug jug jug jug
So rudely forc'd.

Tereu

Unreal City
Under the brown fog of a winter noon
Mr. Eugenides, the Smyrna merchant
Unshaven, with a pocket full of currants
C.i.f. London: documents at sight,
Asked me in demotic French
To luncheon at the Cannon Street Hotel
Followed by a weekend at the Metropole.

At the violet hour, when the eyes and back
Turn upward from the desk, when the human engine waits
Like a taxi throbbing waiting,
I Tiresias, though blind, throbbing between two lives,
Old man with wrinkled female breasts, can see
At the violet hour, the evening hour that strives
Homeward, and brings the sailor home from sea,
The typist home at teatime, clears her breakfast, lights
Her stove, and lays out food in tins.
Out of the window perilously spread
Her drying combinations touched by the sun's last rays,
On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays.
I Tiresias, old man with wrinkled dugs
Perceived the scene, and foretold the rest-
I too awaited the expected guest.
He, the young man carbuncular, arrives,
A small house agent's clerk, with one bold stare,
One of the low on whom assurance sits

As a silk hat on a Bradfordd millionaire.
The time is now propitious, as he guesses,
The meal is ended, she is bored and tired,
Endeavours to engage her in caresses
Which still are unreproved, if undesired.
Flushed and decided, he assaults at once;
Exploring hands encounter no defence;
His vanity requires no response,
And makes a welcome of indifference.
(And I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who have sat by Thebes below the wall
And walked among the lowest of the dead.)
Bestows one final patronising kiss,
And gropes his way, finding the stairs unlit...

She turns and looks a moment in the glass,
Hardly aware of her departed lover;
Her brain allows one half-formed thought to pass:
'Well now that's done: and I'm glad it's over.'
When lovely woman stoops to folly and
Paces about the room again, alone,
She smooths her hair with an automatic hand,
And puts a record on the gramophone.

'This music crept by me upon the waters'
And along the Strand, up Queen Victoria Street.
O City city, I can sometimes hear
Beside a public bar in Lower Thames Street,
The pleasant whining of a mandoline
And a clatter and a chatter from within
Where fisherman lounge at noon: where the walls
Of Magnus Martyr hold
Inexplicable splendour of Ionian white and gold.

The river sweats
Oil and tar
The barges drift

With the turning tide
Red sails
Wide
To leeward, swing on the heavy spar.
The barges wash
Drifting logs
Down Greenwich reach
Past the Isle of Dogs.
 Weialala leia
 Wallala leialala

Elizabeth and Leicester
Beating oars
The stern was formed
A gilded shell
Red and gold
The brisk swell
Rippled both shores
Southwest wind
Carried down stream
The peal of bells
White towers
 Weialala leia
 Wallala leialala

‘Trams and dusty trees.
Highbury bore me. Richmond and Kew
Undid me. By Richmond I raised my knees
Supine on the floor of a narrow canoe.’

‘My feet are at Moorgate, and my heart
Under my feet. After the event
He wept. He promised “a new start.”
I made no comment. What should I resent?’

‘On Margate Sands.
I can connect
Nothing with nothing.’

The broken fingernails of dirty hands.
My people humble people who expect
Nothing.”

la la

To Carthage then I came

Burning burning burning burning
O Lord Thou pluckest me out
O Lord Thou pluckest

burning

IV. Death by Water

Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep sea swells
And the profit and loss.

A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.

Gentile or Jew
O you who turn the wheel and look to windward,
Consider Phlebas, who was once as handsome and tall as you.

V. What the Thunder Said

After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the agony in stony places
The shouting and the crying
Prison and palace and reverberation

Of thunder of spring over distant mountains
He who was living is now dead
We who were living are now dying
With a little patience.
Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop or think
Sweat is dry and feet are in the sand
If there were only water amongst the rock
Dead mountain mouth of carious teeth that cannot spit
Here one can neither stand nor lie nor sit
There is not even silence in the mountains
But dry sterile thunder without rain
There is not even solitude in the mountains
But red sullen faces sneer and snarl
From doors of mudcracked houses.

If there were water
And no rock
If there were rock
And also water
And water
A spring
A pool among the rock
If there were the sound of water only
Not the cicada
And dry grass singing
But the sound of water over a rock
Where the hermit-thrush sings in the pine trees
Drip drop drip drop drop drop drop
But there is no water

Who is the third who walks beside you?
When I count, there are only you and I together

But when I look ahead up the white road
There is always another one walking beside you
Gliding wrapt in a brown mantle, hooded
I do not know whether a man or a woman
—But who is that on the other side of you?
What is that sound high in the air
Murmur of maternal lamentation
Who are those hooded hordes swarming
Over endless plains, stumbling in cracked earth
Ringed by the flat horizon only
What is the city over the mountains
Cracks and reforms and bursts in the violet air
Falling towers
Jerusalem Athens Alexandria
Vienna London
Unreal
A woman drew her long black hair out tight
And fiddled whisper music on those strings
And bats with baby faces in the violet light
Whistled, and beat their wings
And crawled head downward down a blackened well
And upside down in air were towers
Tolling reminiscent bells, that kept the hours
And voices singing out of empty cisterns and exhausted wells.

In this decayed hole among the mountains
In the faint moonlight, the grass is singing
Over the tumbled graves, about the chapel
There is the empty chapel, only the wind's home.
It has no windows, and the door swings
Dry bones can harm no one.
Only a cock stood on the rooftree
Co co rico co co rico
In a flash of lightning. Then a damp gust
Bringing rain

Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds

Gathered far distant, over Himavant.
The jungle crouched, humped in silence.
Then spoke the thunder

Da

Datta: what have we given?
My friend, blood shaking my heart
The awful daring of a moment's surrender
Which an age of prudence can never retract
By this, and this only, we have existed
Which is not to be found in our obituaries
Or in memories draped by the beneficent spider
Or under seals broken by the lean solicitor
In our empty rooms.

Da

Dayadhvam: I have heard the key
Turn in the door once and turn once only
We think of the key, each in his prison
Thinking of the key, each confirms a prison
Only at nightfall, aethereal rumours
Revive for a moment a broken Coriolanus

Da

Damyata: The boat responded
Gaily, to the hand expert with sail and oar
The sea was calm, your heart would have responded
Gaily, when invited, beating obedient
To controlling hands.

I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my lands in order?
London Bridge is falling down falling down falling down
Poi s'ascese nel foco che gli affina
Quando fiam uti chelidon – O Swallow swallow
Le Prince d' Aquitaine a la tour abolie
These fragments I have shored against my ruins
Why then Ile fit you. Hieronymo's mad againe.
Datta. Dayadhvam. Damyata.

Shantih shantih shantih

Whispers of Immortality

Webster was much possessed by death
And saw the skull beneath the skin;
And breastless creatures under ground
Leaned backward with a lipless grin.

Daffodil bulbs instead of balls
Stared from the sockets of the eyes!
He knew that thought clings round dead limbs
Tightening its lusts and luxuries.

Donne, I suppose, was such another
Who found no substitute for sense;
To seize and clutch and penetrate,
Expert beyond experience,

He knew the anguish of the marrow
The ague of the skeleton;
No contact possible to flesh
Allayed the fever of the bone.

.

Grishkin is nice: her
Russian eye is underlined for emphasis;
Uncorseted, her friendly bust
Gives promise of pneumatic bliss.

The couched Brazilian jaguar
Compels the scampering marmoset
With subtle effluence of cat;
Grishkin has a maisonette;

The sleek Brazilian jaguar
Does not in its arboreal gloom
Distil so rank a feline smell
As Grishkin in a drawing-room.

And even the Abstract Entities
Circumambulate her charm;
But our lot crawls between dry ribs
To keep our metaphysics warm.

Fortune

Fortune

has its cookies to give out

which is a good thing

since it's been a long time since

that summer in Brooklyn
when they closed off the street
one hot day
and the

FIREMEN

turned on their hoses

and all the kids ran out in it

in the middle of the street

and there were

maybe a couple dozen of us

out there

with the water squirting up
to the

sky

and all over
us

there was maybe only six of us
kids altogether

running around in our
barefeet and birthday
suits
and I remember Molly but then

the firemen stopped squirting their hoses
all of a sudden and went
back in
their firehouse
and
started playing pinochle again
just as if nothing
had ever
happened

while I remember Molly
looked at me and

ran in

because I guess really we were the only ones there.

In Goya's greatest scenes

In Goyas greatest scenes we seem to see

exactly at the moment when
they first attained the title of

the people of the world

They writhe upon the page

in a veritable rage

suffering humanity

Heaped up

groaning with babies and bayonets

under cement skies

in an abstract landscape of blasted trees

bent statues bats wings and beaks

slippery gibbets

cadavers and carnivorous cocks

and all the final hollering monsters

of the

imagination of disaster”

they are so bloody real

it is as if they really still existed

And they do

Only the landscape is changed

They still are ranged along the roads

plagued by legionaires

false windmills and demented roosters

They are the same people

only further from home

on freeways fifty lanes wide

on a concrete continent

spaced with bland billboards

illustrating imbecile illusions of happiness
The scene shows fewer tumbrils
but more maimed citizens
in painted cars
and they have strange license plates
and engines
that devour America

their long hair streaming
and all of them laughing
and waving and
whispering to each other
and looking out and
wondering what that graveyard
where the rails end
is

The Pennycandystore Beyond the El

The pennycandystore beyond the El
is where I first
fell in love
 with unreality
Jellybeans glowed in the semi-gloom
of that september afternoon
A cat upon the counter moved among
 the licorice sticks
and tootsie rolls
and Oh Boy Gum

Outside the leaves were falling as they died

A wind had blown away the sun

A girl ran in
Her hair was rainy
Her breasts were breathless in the little room

Outside the leaves were falling
 and they cried
Too soon! too soon!

of all the gone faces
 getting off at midtown places
with their hats and their jobs
 and of that lost book I had
 with its blue cover and its white inside
where a pencilhand had written
 HORSEMAN, PASS BY!

The world

The world is a beautiful place
to be born into
if you don't mind happiness
not always being
so very much fun
If you don't mind a touch of hell
now and then
just when everything is fine
because even in heaven
they don't sing
all the time

The world is beautiful place
to be born into
if you don't mind some people dying
all the time
or maybe only starving
some of the time

Which isn't half so bad
if it isn't you

Oh the world is a beautiful place
to be born into
if you don't much mind
a few dead minds
in the higher places
or a bomb or two
now and then
in your upturned faces
or other such improprieties
as our Name Brand society
is prey to
with its men of distinction
and its men of extinction
and its priests
and other patrolmen

and its various segregations
and congressional investigations
and other constipations
that our fool flesh
is heir to

Yes the world is the best place of all
for a lot of such things as
making the fun scene
and making the love scene
and making the sad scene
and singing low songs and having inspirations
and walking around
looking at everything
and smelling flowers
and goosing statues
and even thinking
and kissing people and
making babies and wearing pants
and waving hats and
dancing
and swimming in rivers
on picnics
in the middle of summer
and just generally
'living it up'

Yes
but then right in the middle of it
comes the smiling
mortician

Hunting Song

The fox he came lolloping, lolloping,
Lolloping. His eyes were bright,
His ears were high.
He was like death at the end of a string
When he came to the hollow
Log. He ran in one side
And out of the other. O
He was sly.

The hounds they came tumbling, tumbling,
Tumbling. Their heads were low,
Their eyes were red.
The sound of their breath was louder than death
When they came to the hollow
Log. They boiled at one end
But a bitch found the scent. O
They were mad.

The hunter came galloping, galloping,
Galloping. All damp was his mare
From her hooves to her mane.
His coat and his mouth were redder than death
When he came to the hollow
Log. He took in the rein
And over he went. O
He was fine.

The log he just lay there, alone in
The clearing. No fox nor hound
Nor mounted man
Saw his black round eyes in their perfect disguise
(As the ends of a hollow
Log.) He watched death go through him,
Around him and over him. O
He was wise.

After Apple-Picking

My long two-pointed ladder's sticking through a tree
Toward heaven still,
And there's a barrel that I didn't fill
Beside it, and there may be two or three
Apples I didn't pick upon some bough.
But I am done with apple-picking now.
Essence of winter sleep is on the night,
The scent of apples: I am drowsing off.
I cannot rub the strangeness from my sight
I got from looking through a pane of glass
I skimmed this morning from the drinking trough
And held against the world of hoary grass.
It melted, and I let it fall and break.
But I was well
Upon my way to sleep before it fell,
And I could tell
What form my dreaming was about to take.
Magnified apples appear and disappear,
Stem end and blossom end,
And every fleck of russet showing dear.
My instep arch not only keeps the ache,
It keeps the pressure of a ladder-round.
I feel the ladder sway as the boughs bend.
And I keep hearing from the cellar bin
The rumbling sound
Of load on load of apples coming in.
For I have had too much
Of apple-picking: I am overtired
Of the great harvest I myself desired.
There were ten thousand thousand fruit to touch,
Cherish in hand, lift down, and not let fall.
For all
That struck the earth,

No matter if not bruised or spiked with stubble,
Went surely to the cider-apple heap
As of no worth.
One can see what will trouble
This sleep of mine, whatever sleep it is.
Were he not gone,
The woodchuck could say whether it's like his
Long sleep, as I describe its coming on,
Or just some human sleep.

Design

I found a dimpled spider, fat and white,
On a white heal-all, holding up a moth
Like a white piece of rigid satin cloth—
Assorted characters of death and blight
Mixed ready to begin the morning right,
Like the ingredients of a witches' broth—
A snow-drop spider, a flower like a froth,
And dead wings carried like a paper kite.

What had that flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
Then steered the white moth thither in the night?
What but design of darkness to appall?—
If design govern in a thing so small.

Fire and Ice

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

Mending Wall

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it
And spills the upper boulder in the sun,
And make gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there,
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
"Stay where you are until our backs are turned;"
We wear our fingers rough with handling them.
Oh, just another kind of outdoor game,
One on a side. It comes to little more:
There were it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make good neighbors."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
"Why do they make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,

And to whom I was like to give offense.
Something there is that doesn't love a wall,
That wants it down." I could say "Elves" to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there,
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbors."

A Supermarket in California

What thoughts I have of you tonight, Walt Whitman, for
I walked down the sidestreets under the trees with a headache
self-conscious looking at the full moon.

In my hungry fatigue, and shopping for images, I went
into the neon fruit supermarket, dreaming of your enumerations!

What peaches and what penumbras! Whole families
shopping at night! Aisles full of husbands! Wives in the
avocados, babies in the tomatoes!—and you, Garcia Lorca, what
were you doing down by the watermelons?

I saw you, Walt Whitman, childless, lonely old grubber,
poking among the meats in the refrigerator and eyeing the grocery
boys.

I heard you asking questions of each: Who killed the
pork chops? What price bananas? Are you my Angel?

I wandered in and out of the brilliant stacks of cans
following you, and followed in my imagination by the store
detective.

We strode down the open corridors together in our
solitary fancy tasting artichokes, possessing every frozen
delicacy, and never passing the cashier.

Where are we going, Walt Whitman? The doors close in
an hour. Which way does your beard point tonight?

(I touch your book and dream of our odyssey in the
supermarket and feel absurd.)

Will we walk all night through solitary streets? The
trees add shade to shade, lights out in the houses, we'll both be
lonely.

Will we stroll dreaming of the lost America of love
past blue automobiles in driveways, home to our silent cottage?

Ah, dear father, graybeard, lonely old courage-teacher,
what America did you have when Charon quit poling his ferry and
you got out on a smoking bank and stood watching the boat
disappear on the black waters of Lethe?

Howl

I

I saw the best minds of my generation destroyed by madness, starving hysterical naked,
dragging themselves through the negro streets at dawn looking for an angry fix,
angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in
the machinery of night,
who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural
darkness of cold-water flats floating across the tops of cities contemplating jazz,
who bared their brains to Heaven under the El and saw Mohammedan angels staggering on
tenement roofs illuminated,
who passed through universities with radiant cool eyes hallucinating Arkansas and Blake-
light tragedy among the scholars of war,
who were expelled from the academies for crazy & publishing obscene odes on the windows
of the skull,
who cowered in unshaven rooms in underwear, burning their money in wastebaskets and
listening to the Terror through the wall,
who got busted in their pubic beards returning through Laredo with a belt of marijuana for
New York,
who ate fire in paint hotels or drank turpentine in Paradise Alley, death, or purgatoried
their torsos night after night
with dreams, with drugs, with waking nightmares, alcohol and cock and endless balls,
incomparable blind; streets of shuddering cloud and lightning in the mind leaping toward
poles of Canada & Paterson, illuminating all the motionless world of Time between,
Peyote solidities of halls, backyard green tree cemetery dawns, wine drunkenness over the
rooftops, storefront boroughs of teahead joyride neon blinking traffic light, sun and moon
and tree vibrations in the roaring winter dusks of Brooklyn, ashcan rantings and kind king
light of mind,
who chained themselves to subways for the endless ride from Battery to holy Bronx on
benzedrine until the noise of wheels and children brought them down shuddering mouth-
wracked and battered bleak of brain all drained of brilliance in the drear light of Zoo,
who sank all night in submarine light of Bickford's floated out and sat through the stale beer
after noon in desolate Fugazzi's, listening to the crack of doom on the hydrogen jukebox,
who talked continuously seventy hours from park to pad to bar to Bellevue to museum to
the Brooklyn Bridge,
lost battalion of platonic conversationalists jumping down the stoops off fire escapes off win-

dowsills off Empire State out of the moon, yacketayakking screaming vomiting whispering facts and memories and anecdotes and eyeball kicks and shocks of hospitals and jails and wars,

whole intellects disgorged in total recall for seven days and nights with brilliant eyes, meat for the Synagogue cast on the pavement,

who vanished into nowhere Zen New Jersey leaving a trail of ambiguous picture postcards of Atlantic City Hall,

suffering Eastern sweats and Tangerian bone-grindings and migraines of China under junk-withdrawal in Newark's bleak furnished room,

who wandered around and around at midnight in the railroad yard wondering where to go, and went, leaving no broken hearts,

who lit cigarettes in boxcars boxcars boxcars racketing through snow toward lonesome farms in grandfather night,

who studied Plotinus Poe St. John of the Cross telepathy and bop kabbalah because the cosmos instinctively vibrated at their feet in Kansas,

who loned it through the streets of Idaho seeking visionary indian angels who were visionary indian angels,

who thought they were only mad when Baltimore gleamed in supernatural ecstasy,

who jumped in limousines with the Chinaman of Oklahoma on the impulse of winter midnight street light smalltown rain,

who lounged hungry and lonesome through Houston seeking jazz or sex or soup, and followed the brilliant Spaniard to converse about America and Eternity, a hopeless task, and so took ship to Africa,

who disappeared into the volcanoes of Mexico leaving behind nothing but the shadow of dungarees and the lava and ash of poetry scattered in fire place Chicago,

who reappeared on the West Coast investigating the F.B.I. in beards and shorts with big pacifist eyes sexy in their dark skin passing out incomprehensible leaflets,

who burned cigarette holes in their arms protesting the narcotic tobacco haze of Capitalism,

who distributed Supercommunist pamphlets in Union Square weeping and undressing while the sirens of Los Alamos wailed them down, and wailed down Wall, and the Staten Island ferry also wailed,

who broke down crying in white gymnasiums naked and trembling before the machinery of other skeletons,

who bit detectives in the neck and shrieked with delight in policecars for committing no crime but their own wild cooking pederasty and intoxication,

who howled on their knees in the subway and were dragged off the roof waving genitals and manuscripts,

who let themselves be fucked in the ass by saintly motorcyclists, and screamed with joy,

who blew and were blown by those human seraphim, the sailors, caresses of Atlantic and Caribbean love,

who balled in the morning in the evenings in rose gardens and the grass of public parks and

cemeteries scattering their semen freely to whomever come who may,
who hiccuped endlessly trying to giggle but wound up with a sob behind a partition in a
Turkish Bath when the blond & naked angel came to pierce them with a sword,
who lost their loveboys to the three old shrews of fate the one eyed shrew of the heterosexual
dollar the one eyed shrew that winks out of the womb and the one eyed shrew that does
nothing but sit on her ass and snip the intellectual golden threads of the craftsman's loom,
who copulated ecstatic and insatiate with a bottle of beer a sweetheart a package of cigarettes
a candle and fell off the bed, and continued along the floor and down the hall and ended
fainting on the wall with a vision of ultimate cunt and come eluding the last gyzym of
consciousness,
who sweetened the snatches of a million girls trembling in the sunset, and were red eyed
in the morning but prepared to sweeten the snatch of the sun rise, flashing buttocks under
barns and naked in the lake,
who went out whoring through Colorado in myriad stolen night-cars, N.C., secret hero of
these poems, cocksman and Adonis of Denver—joy to the memory of his innumerable lays of
girls in empty lots & diner backyards, moviehouses' rickety rows, on mountaintops in caves
or with gaunt waitresses in familiar roadside lonely petticoat upliftings & especially secret
gas-station solipsisms of johns, & hometown alleys too,
who faded out in vast sordid movies, were shifted in dreams, woke on a sudden Manhattan,
and picked themselves up out of basements hung over with heartless Tokay and horrors of
Third Avenue iron dreams & stumbled to unemployment offices,
who walked all night with their shoes full of blood on the snowbank docks waiting for a door
in the East River to open to a room full of steamheat and opium, who created great suicidal
dramas on the apartment cliff-banks of the Hudson under the wartime blue floodlight of the
moon & their heads shall be crowned with laurel in oblivion,
who ate the lamb stew of the imagination or digested the crab at the muddy bottom of the
rivers of Bowery,
who wept at the romance of the streets with their pushcarts full of onions and bad music,
who sat in boxes breathing in the darkness under the bridge, and rose up to build harpsi-
chords in their lofts,
who coughed on the sixth floor of Harlem crowned with flame under the tubercular sky
surrounded by orange crates of theology,
who scribbled all night rocking and rolling over lofty incantations which in the yellow morn-
ing were stanzas of gibberish,
who cooked rotten animals lung heart feet tail borsht & tortillas dreaming of the pure
vegetable kingdom,
who plunged themselves under meat trucks looking for an egg,
who threw their watches off the roof to cast their ballot for Eternity outside of Time, &
alarm clocks fell on their heads every day for the next decade,
who cut their wrists three times successively unsuccessfully, gave up and were forced to open
antique stores where they thought they were growing old and cried,
who were burned alive in their innocent flannel suits on Madison Avenue amid blasts of

leaden verse & the tanked-up clatter of the iron regiments of fashion & the nitroglycerine shrieks of the fairies of advertising & the mustard gas of sinister intelligent editors, or were run down by the drunken taxicabs of Absolute Reality,
who jumped off the Brooklyn Bridge this actually happened and walked away unknown and forgotten into the ghostly daze of Chinatown soup alley ways & firetrucks, not even one free beer,
who sang out of their windows in despair, fell out of the subway window, jumped in the filthy Passaic, leaped on negroes, cried all over the street, danced on broken wineglasses barefoot smashed phonograph records of nostalgic European 1930s German jazz finished the whiskey and threw up groaning into the bloody toilet, moans in their ears and the blast of colossal steam whistles,
who barreled down the highways of the past journeying to each other's hotrod-Golgotha jail-solitude watch or Birmingham jazz incarnation,
who drove crosscountry seventytwo hours to find out if I had a vision or you had a vision or he had a vision to find out Eternity,
who journeyed to Denver, who died in Denver, who came back to Denver & waited in vain, who watched over Denver & brooded & loned in Denver and finally went away to find out the Time, & now Denver is lonesome for her heroes,
who fell on their knees in hopeless cathedrals praying for each other's salvation and light and breasts, until the soul illuminated its hair for a second,
who crashed through their minds in jail waiting for impossible criminals with golden heads and the charm of reality in their hearts who sang sweet blues to Alcatraz,
who retired to Mexico to cultivate a habit, or Rocky Mount to tender Buddha or Tangiers to boys or Southern Pacific to the black locomotive or Harvard to Narcissus to Woodlawn to the daisychain or grave,
who demanded sanity trials accusing the radio of hypnotism & were left with their insanity & their hands & a hung jury,
who threw potato salad at CCNY lecturers on Dadaism and subsequently presented themselves on the granite steps of the madhouse with shaven heads and harlequin speech of suicide, demanding instantaneous lobotomy,
and who were given instead the concrete void of insulin Metrazol electricity hydrotherapy psychotherapy occupational therapy pingpong & amnesia,
who in humorless protest overturned only one symbolic pingpong table, resting briefly in catatonia,
returning years later truly bald except for a wig of blood, and tears and fingers, to the visible mad man doom of the wards of the madtowns of the East,
Pilgrim State's Rockland's and Greystone's foetid halls, bickering with the echoes of the soul, rocking and rolling in the midnight solitude-bench dolmen-realms of love, dream of life a nightmare, bodies turned to stone as heavy as the moon,
with mother finally *****, and the last fantastic book flung out of the tenement window, and the last door closed at 4. A.M. and the last telephone slammed at the wall in reply and the last furnished room emptied down to the last piece of mental furniture, a yellow paper

rose twisted on a wire hanger in the closet, and even that imaginary, nothing but a hopeful little bit of hallucination –

ah, Carl, while you are not safe I am not safe, and now you're really in the total animal soup of time –

and who therefore ran through the icy streets obsessed with a sudden flash of the alchemy of the use of the ellipse the catalog the meter & the vibrating plane,

who dreamt and made incarnate gaps in Time & Space through images juxtaposed, and trapped the archangel of the soul between 2 visual images and joined the elemental verbs and set the noun and dash of consciousness together jumping with sensation of Pater Omnipotens Aeterna Deus

to recreate the syntax and measure of poor human prose and stand before you speechless and intelligent and shaking with shame, rejected yet confessing out the soul to conform to the rhythm of thought in his naked and endless head,

the madman bum and angel beat in Time, unknown, yet putting down here what might be left to say in time come after death,

and rose reincarnate in the ghostly clothes of jazz in the goldhorn shadow of the band and blew the suffering of America's naked mind for love into an eli eli lamma lamma sabacthani saxophone cry that shivered the cities down to the last radio

with the absolute heart of the poem of life butchered out of their own bodies good to eat a thousand years.

II

What sphinx of cement and aluminum bashed open their skulls and ate up their brains and imagination?

Moloch! Solitude! Filth! Ugliness! Ashcans and unobtainable dollars! Children screaming under the stairways! Boys sobbing in armies! Old men weeping in the parks!

Moloch! Moloch! Nightmare of Moloch! Moloch the loveless! Mental Moloch! Moloch the heavy judger of men!

Moloch the incomprehensible prison! Moloch the crossbone soulless jailhouse and Congress of sorrows! Moloch whose buildings are judgment! Moloch the vast stone of war! Moloch the stunned governments!

Moloch whose mind is pure machinery! Moloch whose blood is running money! Moloch whose fingers are ten armies!

Moloch whose breast is a cannibal dynamo! Moloch whose ear is a smoking tomb!

Moloch whose eyes are a thousand blind windows! Moloch whose skyscrapers stand in the long streets like endless Jehovahs! Moloch whose factories dream and croak in the fog! Moloch whose smokestacks and antennae crown the cities!

Moloch whose love is endless oil and stone! Moloch whose soul is electricity and banks! Moloch whose poverty is the specter of genius! Moloch whose fate is a cloud of sexless hydrogen! Moloch whose name is the Mind!

Moloch in whom I sit lonely! Moloch in whom I dream Angels! Crazy in Moloch! Cocksucker in Moloch! Lacklove and manless in Moloch!

Moloch who entered my soul early! Moloch in whom I am a consciousness without a body! Moloch who frightened me out of my natural ecstasy! Moloch whom I abandon! Wake up in Moloch! Light streaming out of the sky!

Moloch! Moloch! Robot apartments! invisible suburbs! skeleton treasuries! blind capitals! demonic industries! spectral nations! invincible mad houses! granite cocks! monstrous bombs!

They broke their backs lifting Moloch to Heaven! Pavements, trees, radios, tons! lifting the city to Heaven which exists and is everywhere about us!

Visions! omens! hallucinations! miracles! ecstasies! gone down the American river!

Dreams! adorations! illuminations! religions! the whole boatload of sensitive bullshit!

Breakthroughs! over the river! flips and crucifixions! gone down the flood! Highs! Epiphanies! Despairs! Ten years' animal screams and suicides! Minds! New loves! Mad generation! down on the rocks of Time!

Real holy laughter in the river! They saw it all! the wild eyes! the holy yells! They bade farewell! They jumped off the roof! to solitude! waving! carrying flowers! Down to the river! into the street!

III

Carl Solomon! I'm with you in Rockland where you're madder than I am

I'm with you in Rockland where you must feel very strange

I'm with you in Rockland where you imitate the shade of my mother

I'm with you in Rockland where you've murdered your twelve secretaries

I'm with you in Rockland where you laugh at this invisible humor

I'm with you in Rockland where we are great writers on the same dreadful typewriter

I'm with you in Rockland where your condition has become serious and is reported on the radio

I'm with you in Rockland where the faculties of the skull no longer admit the worms of the senses

I'm with you in Rockland where you drink the tea of the breasts of the spinsters of Utica

I'm with you in Rockland where you pun on the bodies of your nurses the harpies of the Bronx

I'm with you in Rockland where you scream in a straightjacket that you're losing the game of the actual pingpong of the abyss

I'm with you in Rockland where you bang on the catatonic piano the soul is innocent and immortal it should never die ungodly in an armed madhouse

I'm with you in Rockland where fifty more shocks will never return your soul to its body again from its pilgrimage to a cross in the void

I'm with you in Rockland where you accuse your doctors of insanity and plot the Hebrew socialist revolution against the fascist national Golgotha

I'm with you in Rockland where you will split the heavens of Long Island and resurrect your living human Jesus from the superhuman tomb

I'm with you in Rockland where there are twenty-five-thousand mad comrades all together singing the final stanzas of the Internationale

I'm with you in Rockland where we hug and kiss the United States under our bedsheets the United States that coughs all night and won't let us sleep

I'm with you in Rockland where we wake up electrified out of the coma by our own souls' airplanes roaring over the roof they've come to drop angelic bombs the hospital illuminates itself imaginary walls collapse O skinny legions run outside O starry spangled shock of mercy the eternal war is here O victory forget your underwear we're free

I'm with you in Rockland in my dreams you walk dripping from a sea-journey on the highway across America in tears to the door of my cottage in the Western night

watch your tense and case

oh baby
i want to be your direct object.
you know, that is to say
i want to be on the other
side of all the verbs i know
you know how to use.

i've seen you conjugate:
i touch
you touched
you heard
she knows
who cares

i'm interested in
a few decent prepositions:
above, over, inside, atop,
below, around and
i'm sure there are more
right on the tip of
your tongue.

i am ready to spend
the present perfect
splitting your infinitive
there's an art to the way you
dangle your participle and

since we're being informal it's okay to
use a few contractions, like
wasn't (going to)
shouldn't (have)
and a conjunction:
but (did it anyway)

and i'm really really glad
you're not into dependent
clauses since all i'm really
interested in is your
bad, bad grammar
and your exclamation point.

The Darkling Thrush

I leant upon a coppice gate
 When Frost was spectre-gray,
And Winter's dregs made desolate
 The weakening eye of day.
The tangled bine-stems scored the sky
 Like strings of broken lyres,
And all mankind that haunted nigh
 Had sought their household fires.

The land's sharp features seemed to be
 The Century's corpse outleant,
His crypt the cloudy canopy,
 The wind his death-lament.
The ancient pulse of germ and birth
 Was shrunken hard and dry,
And every spirit upon earth
 Seemed feavourless as I.

At once a voice arose among
 The bleak twigs overhead
In a full-hearted evensong
 Of joy illimited;
An aged thrush, frail, gaunt, and small,
 In blast-beruffled plume,
Had chosen thus to fling his soul
 Upon the growing gloom.

So little cause for carolings
 Of such ecstatic sound
Was written on terrestrial things
 Afar or nigh around,
That I could think there trembled through
 His happy good-night air
Some blessed Hope, whereof he knew
 And I was unaware.

Neutral Tones

We stood by a pond that winter day,
And the sun was white, as though chidden of God,
And a few leaves lay on the starving sod;
—They had fallen from an ash, and were gray.

Your eyes on me were as eyes that rove
Over tedious riddles of years ago;
And some words played between us to and fro
On which lost the more by our love.

The smile on your mouth was the deadest thing
Alive enough to have strength to die;
And a grin of bitterness swept thereby
Like an ominous bird a-wing....

Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me
Your face, and the God-curst sun, and a tree,
And a pond edged with grayish leaves.

Lines On a Book Borrowed From the Ship's Doctor

The portions of a woman that appeal to man's depravity
Are constructed with considerable care
And what at first appears to be a simple little cavity
Is in fact a most elaborate affair.

Physicians of distinction have examined these phenomena
In numerous experimental dames
They have tabulated carefully the feminine abdomena
And given them some fascinating names.

There's the vulva, the vagina, and the jolly perineum
And the hymen in the case of many brides
And lots of other little things you'd like if you could see 'em
The clitoris and many more besides.

So isn't it a pity when the common people chatter
Of these mysteries to which I have referred
That they use for such a delicate and complicated matter
Such a very short and ordinary word?

*The Deacon's Masterpiece Or,
The Wonderful One-Hoss Shay:
A Logical Story*

Have you heard of the wonderful one-hoss shay, That
was built in such a logical way
It ran a hundred years to a day,
And then, of a sudden, it – ah, but stay,
I'll tell you what happened without delay,
Scaring the parson into fits,
Frightening people out of their wits, –
Have you ever heard of that, I say?

Seventeen hundred and fifty-five.
Georgius Secundus was then alive, –
Snuffy old drone from the German hive.
That was the year when Lisbon-town
Saw the earth open and gulp her down,
And Braddock's army was done so brown,
Left without a scalp to its crown.
It was on the terrible Earthquake-day
That the Deacon finished the one-hoss shay.

Now in building of chaises, I tell you what,
There is always *somewhere* a weakest spot, –
In hub, tire, felloe, in spring or thill,
In panel, or crossbar, or floor, or sill,
In screw, bolt, thoroughbrace, – lurking still,
Find it somewhere you must and will, –
Above or below, or within or without, –
And that's the reason, beyond a doubt,
A chaise *breaks down*, but does n't *wear out*.

But the Deacon swore (as Deacons do,
With an "I dew vum," or an "I tell *yeou*")

He would build one shay to beat the taown
'N' the keounty 'n' all the kentry raoun';
It should be so built that it *could n'* break daown:
"Fur," said the Deacon, "t 's mighty plain
Thut the weakes' place mus' stan' the strain;
'N' the way t' fix it, uz I maintain,
Is only jest
T' make that place uz strong uz the rest."

So the Deacon inquired of the village folk
Where he could find the strongest oak,
That could n't be split nor bent nor broke, –
That was for spokes and floor and sills;
He sent for lancewood to make the thills;
The crossbars were ash, from the straightest trees,
The panels of white-wood, that cuts like cheese,
But lasts like iron for things like these;
The hubs of logs from the "Settler's ellum," –
Last of its timber, – they could n't sell 'em,
Never an axe had seen their chips,
And the wedges flew from between their lips,
Their blunt ends frizzled like celery-tips;
Step and prop-iron, bolt and screw,
Spring, tire, axle, and linchpin too,
Steel of the finest, bright and blue;
Thoroughbrace bison-skin, thick and wide;
Boot, top, dasher, from tough old hide
Found in the pit when the tanner died.
That was the way he "put her through."
"There!" said the Deacon, "naow she'll dew!"

Do! I tell you, I rather guess
She was a wonder, and nothing less!
Colts grew horses, beards turned gray,
Deacon and deaconess dropped away,
Children and grandchildren – where were they?
But there stood the stout old one-hoss shay
As fresh as on Lisbon-earthquake-day!

EIGHTEEN HUNDRED; – it came and found
The Deacon’s masterpiece strong and sound.
Eighteen hundred increased by ten; –
“Hahnsun kerridge” they called it then.
Eighteen hundred and twenty came; –
Running as usual; much the same.
Thirty and forty at last arrive,
And then come fifty, and FIFTY-FIVE.

Little of all we value here
Wakes on the morn of its hundredth year
Without both feeling and looking queer.
In fact, there’s nothing that keeps its youth,
So far as I know, but a tree and truth.
(This is a moral that runs at large;
Take it. – You’re welcome. – No extra charge.)

FIRST OF NOVEMBER, – the Earthquake-day, –
There are traces of age in the one-hoss shay,
A general flavor of mild decay,
But nothing local, as one may say.
There could n’t be, – for the Deacon’s art
Had made it so like in every part
That there was n’t a chance for one to start.
For the wheels were just as strong as the thills,
And the floor was just as strong as the sills,
And the panels just as strong as the floor,
And the whipple-tree neither less nor more,
And the back crossbar as strong as the fore,
And spring and axle and hub encore.
And yet, *as a whole*, it is past a doubt
In another hour it will be *worn out!*

First of November, ’Fifty-five!
This morning the parson takes a drive.
Now, small boys, get out of the way!
Here comes the wonderful one-horse shay,

Drawn by a rat-tailed, ewe-necked bay.
“Huddup!” said the parson. – Off went they.
The parson was working his Sunday’s text, –
Had got to *fifthly*, and stopped perplexed
At what the – Moses – was coming next.
All at once the horse stood still,
Close by the meet’n-house on the hill.
First a shiver, and then a thrill,
Then something decidedly like a spill, –
And the parson was sitting upon a rock,
At half past nine by the meet’n-house clock, –
Just the hour of the Earthquake shock!
What do you think the parson found,
When he got up and stared around?
The poor old chaise in a heap or mound,
As if it had been to the mill and ground!
You see, of course, if you’re not a dunce,
How it went to pieces all at once, –
All at once, and nothing first, –
Just as bubbles do when they burst.

End of the wonderful one-hoss shay.
Logic is logic. That’s all I say.

The Leaden Echo and the Golden Echo

The Leaden Echo

How to keep - is there any any, is there none such, nowhere
 known some, bow or brooch or braid or brace, lace latch
 or catch or key to keep
Back beauty, keep it, beauty, beauty, beauty, . . . from vanishing
 away?
O is there no frowning of these wrinkles, ranked wrinkles deep
Down? no waving off of these most mournful messengers, still
 messengers, sad and stealing messengers of grey?
No there's none, there's none, O no there's none,
Nor can you long be, what you now are, called fair,
Do what you may do, what, do what you may,
And wisdom is early to despair:
Be beginning; since, no, nothing can be done
To keep at bay
Age and age's evils, hoar hair,
Ruck and wrinkle, drooping, dying, death's worst, winding sheets,
 tombs and worms and tumbling to decay;
So be beginning, be beginning to despair,
O there's none; no no no there's none:
Be beginning to despair, to despair,
Despair, despair, despair, despair.

The Golden Echo

Spare!
There is one, yes I have one (Hush there!);
Only not within seeing of the sun,
Not within the singeing of the strong sun,
Tall sun's tingeing, or treacherous the tainting of the earth's air,
Somewhere elsewhere there is ah well where! one,

One. Yes I can tell such a key, I do know such a place,
Where whatever's prized and passes of us, everything that's fresh
 and fast flying of us, seems to us sweet of us and swiftly away
 with, done away with, undone,
Undone, done with, soon done with, and yet dearly and dangerously
 sweet
Of us, the wimpled-water-dimpled, not-by-morning-matched face
The flower of beauty, fleece of beauty, too too apt to, ah! to fleet,
Never fleets more, fastened with the tenderest truth
To its own best being and its loveliness of youth: it is an
 ever-lastingness of, O it is an all youth!
Come then, your ways and airs and looks, locks, maiden gear,
 gallantry and gaiety and grace,
Winning ways, airs innocent, maiden manners, sweet looks,
 loose locks, long locks, lovelocks,
 gaygear, going gallant, girlgrace —
Resign them, sign them, seal them, send them, motion them
 with breath,
And with sighs soaring, soaring sighs deliver
Them; beauty-in-the-ghost, deliver it, early now, long before death
Give beauty back, beauty, beauty, beauty, back to God,
 beauty's self and beauty's giver.
See; not a hair is, not an eyelash, not the least lash lost; every hair
Is, hair of the head, numbered.
Nay, what we had lighthanded left in surly the mere mould
Will have waked and have waxed and have walked with the wind what
 while we slept,
This side, that side hurling a heavyheaded hundredfold
What while we, while we slumbered.
O then, weary then why should we tread? O why are we so haggard
 at the heart, so care-coiled, care-killed, so fagged, so fashed,
 so cogged, so cumbered,
When the thing we freely forfeit is kept with fonder a care,
Fonder a care kept than we could have kept it, kept
Far with fonder a care (and we, we should have lost it) finer, fonder
A care kept. - Where kept? Do but tell us where kept, where. -
Yonder. - What high as that! We follow, now we follow. - Yonder, yes
 yonder, yonder,
Yonder.

Spring and Fall

To a Young Child

Margaret, are you grieving
Over Goldengrove unleaving?
Leaves like the things of man, you
With your fresh thoughts care for, can you?
Ah! as the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you will weep and know why.
Now no matter, child, the name:
Sorrow's springs are the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It is the blight man was born for,
It is Margaret you mourn for.

Pied Beauty

Glory be to God for dappled things—

For skies of couple-colour as a brindled cow;

For rose-moles all in stipple upon trout that swim;

Fresh-firecoal chestnut-falls; finches' wings;

Landscape plotted and pieced—fold, fallow, and plough;

And all trades, their gear and tackle and trim.

All things counter, original, spare, strange;

Whatever is fickle, freckled (who knows how?)

With swift, slow; sweet, sour; adazzle, dim;

He fathers-forth whose beauty is past change:

Praise Him.

The Windhover

To Christ Our Lord

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, —the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: sheer plod makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

When I Was One-and-Twenty

When I was one-and-twenty
I heard a wise man say,
“Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free.”
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again,
“The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue.”
And I am two-and-twenty
And oh, 'tis true, 'tis true.

Terence, This is Stupid Stuff

“Terence, this is stupid stuff:
You eat your victuals fast enough;
There can't be much amiss, 'tis clear,
To see the rate you drink your beer.
But oh, good Lord, the verse you make,
It gives a chap the belly-ache.
The cow, the old cow, she is dead;
It sleeps well, the horned head:
We poor lads, 'tis our turn now
To hear such tunes as killed the cow.
Pretty friendship 'tis to rhyme
Your friends to death before their time
Moping melancholy mad:
Come, pipe a tune to dance to, lad.”

Why, if 'tis dancing you would be,
There's brisker pipes than poetry.
Say, for what were hop-yards meant,
Or why was Burton built on Trent?
Oh many a peer of England brews
Livelier liquor than the Muse,
And malt does more than Milton can
To justify God's ways to man.
Ale, man, ale's the stuff to drink
For fellows whom it hurts to think:
Look into the pewter pot
To see the world as the world's not.
And faith, 'tis pleasant till 'tis past:
The mischief is that 'twill not last.
Oh I have been to Ludlow fair
And left my necktie God knows where,
And carried half way home, or near,

Pints and quarts of Ludlow beer:
Then the world seemed none so bad,
And I myself a sterling lad;
And down in lovely muck I've lain,
Happy till I woke again.
Then I saw the morning sky:
Heigho, the tale was all a lie;
The world, it was the old world yet,
I was I, my things were wet,
And nothing now remained to do
But begin the game anew.

Therefore, since the world has still
Much good, but much less good than ill,
And while the sun and moon endure
Luck's a chance, but trouble's sure,
I'd face it as a wise man would,
And train for ill and not for good.
'Tis true, the stuff I bring for sale
Is not so brisk a brew as ale:
Out of a stem that scored the hand
I wrung it in a weary land.
But take it: if the smack is sour,
The better for the embittered hour;
It should do good to heart and head
When your soul is in my soul's stead;
And I will friend you, if I may,
In the dark and cloudy day.

There was a king reigned in the East:
There, when kings will sit to feast,
They get their fill before they think
With poisoned meat and poisoned drink.
He gathered all that springs to birth
From the many-venomed earth;
First a little, thence to more,
He sampled all her killing store;
And easy, smiling, seasoned sound,

Sate the king when healths went round.
They put arsenic in his meat
And stared aghast to watch him eat;
They poured strychnine in his cup
And shook to see him drink it up:
They shook, they stared as white's their shirt:
Them it was their poison hurt.
-I tell the tale that I heard told.
Mithridates, he died old.

To The Dispassionate Top

I hear the slave has turned on you, whom you once held in thrall,
and you have wept against the scourge that once you caused to fall.
So now that you have felt the fire, do you understand?
And will you open to the one who writhes beneath your hand?
Or will you close the gate again, and feign you do not care,
and try to think away the time that you were ever there?
Oh try, you bold and callous master, try to gain control –
but I have seen your sorrow, man, and I have seen your soul;
the stripes yet sting upon your back, the welts have yet to fade,
as yet they echo in my flesh, the marks my master made,
and now you've bathed in tears and blood, that baptism I share,
that for a while we smashed the earthly fetters we each wear,
and tempered in the flame that pain and ecstasy have drawn –
but you shall rule again, while I will put my collar on.
Perhaps someday I'll bend the knee for you, and wear your chains,
and give to you my power as you give to me your pains,
but 'ware my tearful eyes, when they shall look into your own,
for you still wear the spirit's bonds that I have overthrown.

On First Looking Into Chapman's Homer

Much have I travell'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-brow'd Homer ruled as his demesne;
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific—and all his men
Look'd at each other with a wild surmise
Silent, upon a peak in Darien.

When I Have Fears

When I have fears that I may cease to be
 Before my pen has glean'd my teeming brain,
Before high-piled books, in charactery,
 Hold like rich garners the full ripen'd grain;
When I behold, upon the night's starr'd face,
 Huge cloudy symbols of a high romance,
And think that I may never live to trace
 Their shadows, with the magic hand of chance;
And when I feel, fair creature of an hour,
 That I shall never look upon thee more,
Never have relish in the faery power
 Of unreflecting love;—then on the shore
Of the wide world I stand alone, and think
Till love and fame to nothingness do sink.

If

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream – and not make dreams your master;
If you can think – and not make thoughts your aim, If
you can meet with Triumph and Disaster
And treat those two impostors just the same:
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings,
And never breathe a word about your loss:
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings – nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much:
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!

Gunga Din

You may talk o' gin and beer
When you're quartered safe out here,
And you're sent to penny-fights and Aldershot it,
But when it comes to slaughter,
You will do your work on water,
And you'll lick the bloomin' boots o' them that's got it.
Now in Injia's sunny clime,
Where I used to spend my time,
A-servin' of 'Er Majesty the Queen,
Of all them blackfaced crew,
The finest man I knew
Was our regimental *bhisti*, Gunga Din.

It was "Din! Din! Din!
You limpin' lump of brick-dust, Gunga Din!
Hi! *slippy hitherao*,
Water, get it! *Panee lao*,
You squidgy-nosed old idol, Gunga Din!"

The uniform 'e wore
Was nothin' much before,
And rather less than 'arf o' that be'ind,
For a piece o' twisty rag
And a goatskin water-bag
Was all the field-equipment 'e could find.
When the sweatin' troop-train lay
In a sidin' through the day,
When the 'eat would make your bloomin' eyebrows crawl,
We shouted "Harry By!"
Till our throats were bricky-dry,
Then we wopped him 'cause 'e couldn't serve us all.

It was "Din! Din! Din!
You 'eathen, where the mischief 'ave you been?
You put some *juldee* in it
Or I'll marrow you this minute
If you don't fill up my helmet, Gunga Din!"

'E would dot and carry one
Till the longest day was done,
And 'e didn't seem to know the use of fear;
If we charged or broke or cut,
You could bet your bloomin' nut
'E'd be waitin' fifty paces right flank rear.
'E would skip to our attack,
With 'is *mussick* on 'is back,
And watch us till the bugles made "Retire",
And for all 'is dirty hide,
'E was white, clear white, inside
When 'e went to tend the wounded under fire!
 It was "Din! Din! Din!"
 With the bullet kickin' dust spots on the green;
 When the cartridges ran out,
 You could hear the front lines shout,
 "Hi! Ammunition-mules an' Gunga Din!"

I shan't forget the night
When I dropped be'ind the fight
With a bullet where my belt-plate should have been.
I was chokin' mad with thirst,
And the man that spied me first
Was our good ol' grinnin', gruntin' Gunga Din.
'E lifted up my head,
And 'e plugged me where I bled,
And 'e gave me 'arf a pint o' water green;
It was crawlin' and it stunk,
But of all the drinks I've drunk,
I'm gratefulest to one from Gunga Din.
 It was "Din! Din! Din!"
 'Ere's a beggar with a bullet through his spleen—
 'E's chawin up the ground,
 And 'e's kickin' all around,
 For Gawd's sake get the water, Gunga Din!"

'E carried me away
To where a *dooli* lay,
And a bullet came and drilled the beggar clean.
'E put me safe inside,
And just before 'e died,
"I 'ope you liked your drink", sez Gunga Din.
So I'll see 'im later on,
In the place where 'e is gone,
Where it's always double drill and no canteen;
'E'll be squattin' on the coals,
Givin' drink to poor damned souls,
And I'll get a swig in hell from Gunga Din!
 Yes, Din! Din! Din!
 You Lazarushian-leather Gunga Din!
 Though I've belted you and flayed you,
 By the livin' Gawd that made you,
 You're a better man than I am, Gunga Din.

The Waltzer in the House

A sweet, a delicate white mouse,
A little blossom of a beast,
Is waltzing in the house
Among the crackers and the yeast.

O the swaying of his legs!
O the bobbing of his head!
The lady, beautiful and kind,
The blue-eyed mistress, lately wed,
Has almost laughed away her wits
To see the pretty mouse that sits
On his tiny pink behind
And swaying, bobbing, begs.

She feeds him tarts and curds,
Seed packaged for the birds,
And figs, and nuts, and cheese;
Polite as Pompadour to please
The dainty waltzer of her house,
The sweet, the delicate, the innocent white mouse.

As in a dream, as in a trance,
She loves his rhythmic elegance,
She laughs to see his bobbing dance.

High Windows

When I see a couple of kids
And guess he's fucking her and she's
Taking pills or wearing a diaphragm,
I know this is paradise

Everyone old has dreamed of all their lives -
Bonds and gestures pushed to one side
Like an outdated combine harvester,
And everyone young going down the long slide

To happiness, endlessly. I wonder if
Anyone looked at me, forty years back,
And thought, *That'll be the life;*
No God any more, or sweating in the dark

about hell and that, or having to hide
What you think of the priest. He
And his lot will all go down the long slide
Like free bloody birds. And immediately

Rather than words comes the thought of high windows:
The sun-comprehending glass,
And beyond it, the deep blue air, that shows
Nothing, and is nowhere, and is endless.

This Be the Verse

They fuck you up, your mum and dad.

They may not mean to, but they do.

They fill you with the faults they had

And add some extra, just for you.

But they were fucked up in their turn

By fools in old-style hats and coats,

Who half the time were sappy-stern

And half at one another's throats.

Man hands on misery to man.

It deepens like a coastal shelf.

Get out as early as you can,

And don't have any kids yourself.

The Congo

A Study of the Negro Race

I. Their Basic Savagery

Fat black bucks in a wine-barrel room,
Barrel-house kings, with feet unstable,
Sagged and reeled and pounded on the table,
Pounded on the table,
Beat an empty barrel with the handle of a broom,
Hard as they were able,
Boom, boom, BOOM,
With a silk umbrella and the handle of a broom,
Boomlay, boomlay, boomlay, BOOM.
THEN I had religion, THEN I had a vision.
I could not turn from their revel in derision.

THEN I SAW THE CONGO, CREEPING THROUGH THE BLACK,
CUTTING THROUGH THE FOREST WITH A GOLDEN TRACK.

Then along that riverbank
A thousand miles
Tattooed cannibals danced in files;
Then I heard the boom of the blood-lust song
And a thigh-bone beating on a tin-pan gong.
And "BLOOD" screamed the whistles and the fifes of the warriors,
"BLOOD" screamed the skull-faced, lean witch-doctors,
"Whirl ye the deadly voo-doo rattle,
Harry the uplands,
Steal all the cattle,
Rattle-rattle, rattle-rattle,
Bing.
Boomlay, boomlay, boomlay, BOOM,"
A roaring, epic, rag-time tune
From the mouth of the Congo
To the Mountains of the Moon.

Death is an Elephant,
Torch-eyed and horrible,
Foam-flanked and terrible.
BOOM, steal the pygmies,
BOOM, kill the Arabs,
BOOM, kill the white men,
HOO, HOO, HOO.
Listen to the yell of Leopold's ghost
Burning in Hell for his hand-maimed host.
Hear how the demons chuckle and yell
Cutting his hands off, down in Hell.
Listen to the creepy proclamation,
Blown through the lairs of the forest-nation,
Blown past the white-ants' hill of clay,
Blown past the marsh where the butterflies play: –
"Be careful what you do,
Or Mumbo-Jumbo, God of the Congo,
And all of the other
Gods of the Congo,
Mumbo-Jumbo will hoo-doo you,
Mumbo-Jumbo will hoo-doo you,
Mumbo-Jumbo will hoo-doo you."

II. Their Irrepressible High Spirits

Wild crap-shooters with a whoop and a call
Danced the juba in their gambling-hall
And laughed fit to kill, and shook the town,
And guyed the policemen and laughed them down
With a boomlay, boomlay, boomlay, BOOM.

THEN I SAW THE CONGO, CREEPING THROUGH THE BLACK,
CUTTING THROUGH THE FOREST WITH A GOLDEN TRACK.

A negro fairyland swung into view,
A minstrel river
Where dreams come true.

The ebony palace soared on high
Through the blossoming trees to the evening sky.
The inlaid porches and casements shone
With gold and ivory and elephant-bone.
And the black crowd laughed till their sides were sore
At the baboon butler in the agate door,
And the well-known tunes of the parrot band
That trilled on the bushes of that magic land.

A troupe of skull-faced witch-men came
Through the agate doorway in suits of flame,
Yea, long-tailed coats with a gold-leaf crust
And hats that were covered with diamond-dust.
And the crowd in the court gave a whoop and a call
And danced the juba from wall to wall.
But the witch-men suddenly stilled the throng
With a stern cold glare, and a stern old song: –
"Mumbo-Jumbo will hoo-doo you." . . .
Just then from the doorway, as fat as shot,es,
Came the cake-walk princes in their long red coats,
Canes with a brilliant lacquer shine,
And tall silk hats that were red as wine.
And they pranced with their butterfly partners there,
Coal-black maidens with pearls in their hair,
Knee-skirts trimmed with the jassamine sweet,
And bells on their ankles and little black feet.
And the couples railed at the chant and the frown
Of the witch-men lean, and laughed them down.
(O rare was the revel, and well worth while
That made those glowering witch-men smile.)

The cake-walk royalty then began
To walk for a cake that was tall as a man
To the tune of "Boomlay, boomlay, BOOM,"
While the witch-men laughed, with a sinister air,
And sang with the scalawags prancing there: –
"Walk with care, walk with care,
Or Mumbo-Jumbo, God of the Congo,

And all of the other
Gods of the Congo,
Mumbo-Jumbo will hoo-doo you.
Beware, beware, walk with care,
Boomlay, boomlay, boomlay, boom.
Boomlay, boomlay, boomlay, boom,
Boomlay, boomlay, boomlay, boom,
Boomlay, boomlay, boomlay,
BOOM.”
Oh rare was the revel, and well worth while
That made those glowering witch-men smile.

III. The Hope of their Religion

A good old negro in the slums of the town
Preached at a sister for her velvet gown.
Howled at a brother for his low-down ways,
His prowling, guzzling, sneak-thief days.
Beat on the Bible till he wore it out
Starting the jubilee revival shout.
And some had visions, as they stood on chairs,
And sang of Jacob, and the golden stairs,
And they all repented, a thousand strong
From their stupor and savagery and sin and wrong
And slammed with their hymn books till they shook the room
With “glory, glory, glory,”
And “Boom, boom, BOOM.”

THEN I SAW THE CONGO, CREEPING THROUGH THE BLACK
CUTTING THROUGH THE JUNGLE WITH A GOLDEN TRACK.

And the gray sky opened like a new-rent veil
And showed the apostles with their coats of mail.
In bright white steel they were seated round
And their fire-eyes watched where the Congo wound.
And the twelve Apostles, from their thrones on high
Thrilled all the forest with their heavenly cry: –

“Mumbo-Jumbo will die in the jungle;
Never again will he hoo-doo you,
Never again will he hoo-doo you.”

Then along that river, a thousand miles
The vine-snared trees fell down in files.
Pioneer angels cleared the way
For a Congo paradise, for babes at play,
For sacred capitals, for temples clean.
Gone were the skull-faced witch-men lean.
There, where the wild ghost-gods had wailed
A million boats of the angels sailed
With oars of silver, and prows of blue
And silken pennants that the sun shone through.
'Twas a land transfigured, 'twas a new creation.
Oh, a singing wind swept the negro nation
And on through the backwoods clearing flew: –
“Mumbo-Jumbo is dead in the jungle.
Never again will he hoo-doo you.
Never again will he hoo-doo you.”

Redeemed were the forests, the beasts and the men,
And only the vulture dared again
By the far, lone mountains of the moon
To cry, in the silence, the Congo tune: –
“Mumbo-Jumbo will hoo-doo you,
Mumbo-Jumbo will hoo-doo you.
Mumbo . . . Jumbo . . . will . . . hoo-doo . . . you.”

When the Mississippi Flowed in Indiana

Beneath Time's roaring cannon
Many walls fall down.
But though the guns break every stone,
Level every town:—
Within our Grandma's old front hall
Some wonders flourish yet:—
The Pavement of Verona,
Where stands young Juliet,
The roof of Blue-beard's palace,
And Kubla Khan's wild ground,
The cave of young Aladdin,
Where the jewel-flowers were found,
And the garden of old Sparta
Where little Helen played,
The grotto of Miranda
That Prospero arrayed.
And the cave, by the Mississippi,
Where Becky Thatcher strayed.

On that Indiana stairway
Gleams Cinderella's shoe.
Upon that mighty mountain
Walks Snow-white in the dew.
Upon that grassy hillside
Trips shining Nicolette:—
That stairway of remembrance
Time's cannon will not get—
That chattering slope of glory
Our little cousins made,
That hill by the Mississippi
Where Becky Thatcher strayed.

Spring beauties on that cliffside,
Love in the air,
While the soul's deep Mississippi
Sweeps on, forever fair.
And he who enters in the cave,
Nothing shall make afraid,
The cave by the Mississippi
Where Tom and Becky strayed.

Nancy Hanks, Mother of Abraham Lincoln

Out of the eater came forth meat; and out of the strong came forth sweetness.

—Judges 14:14

A sweet girl graduate, lean as a fawn,
The very whimsy of time,
Read her class poem Commencement Day—
A trembling filigree rhyme.

The pansy that blooms on the window sill,
Blooms in exactly the proper place;
And she nodded just like a pansy there,
And her poem was all about bowers and showers,
Sugary streamlet and mossy rill,
All about daisies on dale and hill—
And she was the mother of Buffalo Bill.

Another girl, a cloud-drift sort,
Dreamlit, moonlit, marble-white,
Light-footed saint on the pilgrim shore,
The best since New England fairies began,
Was the mother of Barnum, the circus man.

A girl from Missouri, snippy and vain,
As frothy a miss as any you know,
A wren, a toy, a pink silk bow,
The belle of the choir, she drove insane
Missouri deacons and all the sleek,
Her utter tomfoolery made men weak,
Till they could not stand and they could not speak.
Oh, queen of fifteen and sixteen,
Missouri sweetened beneath her reign—
And she was the mother of bad Mark Twain.

Not always are lions born of lions,
Roosevelt sprang from a palace of lace;
On the other hand is the dizzy truth:
Not always is beauty born of beauty,
Some treasures wait in a hidden place.
All over the world were thousands of belles
In far-off eighteen hundred and nine,
Girls of fifteen, girls of twenty,
Their mammas dressed them up a-plenty—
Each garter was bright, each stocking fine,
But for all their innocent devices,
Their cheeks of fruit and their eyes of wine,
And each voluptuous design,
And all soft glories that we trace
In Europe's palaces of lace,
A girl who slept in dust and sorrow,
Nancy Hanks, in a lost log cabin,
Nancy Hanks had the loveliest face!

Ars Poetica

A poem should be palpable and mute
As a globed fruit,

Dumb
As old medallions to the thumb,

Silent as the sleeve-worn stone
Of casement ledges where the moss has grown—

A poem should be wordless
As the flight of birds.

*

A poem should be motionless in time
As the moon climbs,

Leaving, as the moon releases
Twig by twig the night-entangled trees,

Leaving, as the moon behind the winter leaves.
Memory by memory the mind—

A poem should be motionless in time
As the moon climbs.

*

A poem should be equal to:
Not true.

For all the history of grief

An empty doorway and a maple leaf.

For love

The leaning grasses and two lights above the sea—

A poem should not mean

But be.

The Passionate Shepherd to His Love

Come live with me and be my love,
And we will all the pleasures prove
That valleys, groves, hills, and fields,
Woods, or steepy mountain yields.
And we will sit upon rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses
And a thousand fragrant poises,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the finest wool
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Come live with me, and be my love.

The shepherds' swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my love.

A Jellyfish

Visible, invisible,
a fluctuating charm
an amber-tinctured amethyst
inhabits it, your arm
approaches and it opens
and it closes; you had meant
to catch it and it quivers;
you abandon your intent.

Alive Together

Speaking of marvels, I am alive together with you, when I might have been alive
with anyone under the sun,
when I might have been Abelard's woman or the whore of a Renaissance pope,
or a peasant wife with not enough food or not enough love,
with my children dead of the plague.
I might have slept in an alcove next to the man with golden nose,
who poked it into the business of the stars,
or sewn a starry flag for a general with wooden teeth.

I might have been the exemplary Pocahontas, or a woman without a name
weeping in Master's bed for my husband, exchanged for a mule,
my daughter lost in a drunken bet.

I might have been stretched on a totem pole to appease a vindictive god,
or left, a useless girl-child, to die on a cliff.

I might have been Mary Shelley, in love with a wrongheaded angel,
or Mary's friend. I might have been you.

The poem is endless, the odds against us endless,
our chances of being alive together statistically non-existent.
Still, we have made it,
alive in a time when rationalists in square hats
and hatless Jehovahs Witnesses agree it is almost over,
alive with our lively children, who —but for our endless ifs—
might have missed out on being alive together with marvels
and follies and longings and wishes and error and humor and mercy and journeys
and voices and faces and colors and summers and mornings and knowledge and tears and chance.

The Journey

One day you finally knew
what you had to do, and began,
though the voices around you
kept shouting
their bad advice—
though the whole house
began to tremble
and you felt the old tug
at your ankles.
“Mend my life!”
each voice cried.
But you didn’t stop.
You knew what you had to do,
though the wind pried
with its stiff fingers
at the very foundations,
though their melancholy
was terrible.
It was already late
enough, and a wild night,
and the road full of fallen
branches and stones.
But little by little,
as you left their voices behind,
the stars began to burn
through the sheets of clouds,
and there was a new voice
which you slowly
recognized as your own,
that kept you company
as you strode deeper and deeper
into the world,
determined to do
the only thing you could do—
determined to save
the only life you could save.

The Magical Mouse

I am the magical mouse
I don't eat cheese
I eat sunsets
And the tops of trees
I don't wear fur
I wear funnels
Of lost ships and the weather
That's under dead leaves

I am the magical mouse
I don't fear cats
Or wood owls
I do as I please
Always
I don't eat crusts
I am the magical mouse
I eat
Little birds - and maidens

That taste like dust.

Love and Age

I played with you 'mid cowslips blowing,
When I was six and you were four;
When garlands weaving, flower-balls throwing,
Were pleasures soon to please no more.
Through groves and meads, o'er grass and heather,
With little playmates, to and fro,
We wandered hand in hand together;
But that was sixty years ago.

You grew a lovely roseate maiden,
And still our early love was strong;
Still with no care our days were laden,
They glided joyously along;
And I did love you, very dearly,
How dearly words want power to show;
I thought your heart was touched as nearly;
But that was fifty years ago.

Then other lovers came around you,
Your beauty grew from year to year,
And many a splendid circle found you
The centre of its glittering sphere.
I saw you then, first vows forsaking,
On rank and wealth your hand bestow;
Oh, then I thought my heart was breaking, –
But that was forty years ago.

And I lived on, to wed another:
No cause she gave me to repine;
And when I heard you were a mother,
I did not wish the children mine.
My own young flock, in fair progression,
Made up a pleasant Christmas row:
My joy in them was past expression; –
But that was thirty years ago.

You grew a matron plump and comely,
You dwelt in fashion's brightest blaze;
My earthly lot was far more homely;
But I too had my festal days.
No merrier eyes have ever glistened
Around the hearth-stone's wintry glow,
Than when my youngest child was christened: –
But that was twenty years ago.

Time passed. My eldest girl was married,
And I am now a grandsire grey;
One pet of four years old I've carried
Among the wild-flowered meads to play.
In our old fields of childish pleasure,
Where now, as then, the cowslips blow,
She fills her basket's ample measure, –
And that is not ten years ago.

But though first love's impassioned blindness
Has passed away in colder light,
I still have thought of you with kindness,
And shall do, till our last good-night.
The ever-rolling silent hours
Will bring a time we shall not know,
When our young days of gathering flowers
Will be an hundred years ago.

The Raven

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door—
“ ‘Tis some visitor,” I muttered, “tapping at my chamber door—
 Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
 Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating,
“ ‘Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door;—
 This it is and nothing more.”

Presently my soul grew stronger; hesitating then no longer,
“Sir,” said I, “or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you“—here I opened wide the door;—
 Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, “Lenore?”
This I whispered, and an echo murmured back the word, “Lenore!”—
 Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
“Surely,” said I, “surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore—
Let my heart be still a moment and this mystery explore;—
‘Tis the wind and nothing more!”

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore;
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door—
Perched upon a bust of Pallas just above my chamber door—
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
“Though thy crest be shorn and shaven, thou,” I said, “art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore—
Tell me what thy lordly name is on the Night’s Plutonian shore!”
Quoth the Raven “Nevermore.”

Much I marvelled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blest with seeing bird above his chamber door—
Bird or beast upon the sculptured bust above his chamber door,
With such name as “Nevermore.”

But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing further then he uttered—not a feather then he fluttered—
Till I scarcely more than muttered “Other friends have flown before—
On the morrow he will leave me, as my hopes have flown before.”
Then the bird said “Nevermore.”

Startled at the stillness broken by reply so aptly spoken,
“Doubtless,” said I, “what it utters is its only stock and store
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore—
Till the dirges of his Hope that melancholy burden bore
Of ‘Never—nevermore.’ ”

But the Raven still beguiling my sad fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore—
What this grim, ungainly, ghastly, gaunt and ominous bird of yore
Meant in croaking “Nevermore.”

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom’s core;
This and more I sat divining, with my head at ease reclining
On the cushion’s velvet lining that the lamp-light gloated o’er,
But whose velvet violet lining with the lamp-light gloating o’er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer
Swung by Seraphim whose foot-falls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath lent thee—by these angels he hath sent thee
Respite—respite and nepenthe, from thy memories of Lenore;
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!”
Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I implore—
Is there—is there balm in Gilead?—tell me—tell me, I implore!”
Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore.”

Quoth the Raven “Nevermore.”

“Be that word our sign in parting, bird or fiend!” I shrieked, upstarting—
“Get thee back into the tempest and the Night’s Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!”

Quoth the Raven “Nevermore.”

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon’s that is dreaming,
And the lamp-light o’er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

Ballad of the Goodly Fere

Simon Zelotes speaking after the Crucifixion.

Ha' we lost the goodliest fere o' all
For the priests and the gallows tree?
Aye lover he was of brawny men,
O' ships and the open sea.

When they came wi' a host to take Our Man
His smile was good to see,
"First let these go!" quo' our Goodly Fere,
"Or I'll see ye damned," says he.

Aye he sent us out through the crossed high spears
And the scorn of his laugh rang free,
"Why took ye not me when I walked about
Alone in the town?" says he.

Oh we drank his "Hale" in the good red wine
When we last made company,
No capon priest was the Goodly Fere
But a man o' men was he.

I ha' seen him drive a hundred men
Wi' a bundle o' cords swung free,
That they took the high and holy house
For their pawn and treasury.

They'll no' get him a' in a book I think
Though they write it cunningly;
No mouse of the scrolls was the Goodly Fere
But aye loved the open sea.

If they think they ha' snared our Goodly Fere
They are fools to the last degree.
"I'll go to the feast," quo' our Goodly Fere,
"Though I go to the gallows tree."

“Ye ha’ seen me heal the lame and blind,
And wake the dead,” says he,
“Ye shall see one thing to master all:
'Tis how a brave man dies on the tree.”

A son of God was the Goodly Fere
That bade us his brothers be.
I ha’ seen him cow a thousand men.
I have seen him upon the tree.

He cried no cry when they drave the nails
And the blood gushed hot and free,
The hounds of the crimson sky gave tongue
But never a cry cried he.

I ha’ seen him cow a thousand men
On the hills o’ Galilee,
They whined as he walked out calm between,
Wi’ his eyes like the grey o’ the sea,

Like the sea that brooks no voyaging
With the winds unleashed and free,
Like the sea that he cowed at Genseret
Wi’ twey words spoke’ suddently.

A master of men was the Goodly Fere,
A mate of the wind and sea,
If they think they ha’ slain our Goodly Fere
They are fools eternally.

I ha’ seen him eat o’ the honey-comb
Sin’ they nailed him to the tree.

Miniver Cheevy

Miniver Cheevy, child of scorn,
 Grew lean while he assailed the seasons;
He wept that he was ever born,
 And he had reasons.

Miniver loved the days of old
 When swords were bright and steeds were prancing;
The vision of a warrior bold
 Would set him dancing.

Miniver sighed for what was not,
 And dreamed, and rested from his labors;
He dreamed of Thebes and Camelot,
 And Priam's neighbors.

Miniver mourned the ripe renown
 That made so many a name so fragrant;
He mourned Romance, now on the town,
 And Art, a vagrant.

Miniver loved the Medici,
 Albeit he had never seen one;
He would have sinned incessantly
 Could he have been one.

Miniver cursed the commonplace
 And eyed a khaki suit with loathing;
He missed the medieval grace
 Of iron clothing.

Miniver scorned the gold he sought,
 But sore annoyed was he without it;
Miniver thought, and thought, and thought,
 And thought about it.

Minver Cheevy, born too late,
 Scratched his head and kept on thinking;
Miniver coughed, and called it fate,
 And kept on drinking.

Chicago

Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler;
Stormy, husky, brawling,
City of the Big Shoulders;

They tell me you are wicked and I believe them, for I have seen your
painted women under the gas lamps luring the farm boys.
And they tell me you are crooked and I answer: Yes, it is true I have
seen the gunman kill and go free to kill again.
And they tell me you are brutal and my reply is: On the faces of women
and children I have seen the marks of wanton hunger.
And having answered so I turn once more to those who sneer at this my
city, and I give them back the sneer and say to them:
Come and show me another city with lifted head singing so proud to be
alive and coarse and strong and cunning.
Flinging magnetic curses amid the toil of piling job on job, here is a tall
bold slugger set vivid against the little soft cities;
Fierce as a dog with tongue lapping for action, cunning as a savage pitted
against the wilderness,
Bareheaded,
Shoveling,
Wrecking,
Planning,
Bulding, breaking, rebuilding,
Under the smoke, dust all over his mouth, laughing with white teeth,
Under the terrible burden of destiny laughing as a young man laughs,
Laughing even as an ignorant fighter laughs who has never lost a battle,
Bragging and laughing that under his wrist is the pulse, and under his
ribs the heart of the people,
Laughing!
Laughing the stormy, husky, brawling laughter of Youth, half-naked,
sweating, proud to be Hog Butcher, Tool Maker, Stacker of Wheat,
Player with Railroads and Freight Handler to the Nation.

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lively and more temperate.
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance or nature's changing course untrimmed;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wand'rest in his shade,
When in eternal lines to time thou grow'st.
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

A Woman is A Branchy Tree

A woman is a branchy tree
And man a singing wind;
And from her branches carelessly
He takes what he can find:

Then wind and man go far away,
While winter comes with loneliness;
With cold, and rain, and slow decay,
On woman and on tree till they

Droop to the earth again, and be
A withered woman, a withered tree;
While wind and man woo in the glade
Another tree, another maid.

The Emperor of Ice Cream

Call the roller of big cigars,
The muscular one, and bid him whip
In kitchen cups concupiscent curds.
Let the wench dawdle in such dress
As they are used to wear, and let the boys
Bring flowers in last month's newspapers.
Let be be finale of seem.
The only emperor is the emperor of ice-cream.

Take from the dresser of deal,
Lacking the three glass knobs, that sheet
On which she embroidered fantails once
And spread it so as to cover her face.
If her horny feet protrude, they come
To show how cold she is, and dumb.
Let the lamp affix its beam.
The only emperor is the emperor of ice-cream.

The Lady's Dressing Room

Five hours, (and who can do it less in?)
By haughty Celia spent in dressing;
The goddess from her chamber issues,
Arrayed in lace, brocades, and tissues.
Strephon, who found the room was void
And Betty otherwise employed,
Stole in and took a strict survey
Of all the litter as it lay;
Whereof, to make the matter clear,
An inventory follows here.
And first a dirty smock appeared,
Beneath the arm-pits well besmeared.
Strephon, the rogue, displayed it wide
And turned it round on every side.
On such a point few words are best,
And Strephon bids us guess the rest;
And swears how damnably the men lie
In calling Celia sweet and cleanly.
Now listen while he next produces
The various combs for various uses,
Filled up with dirt so closely fixt,
No brush could force a way betwixt.
A paste of composition rare,
Sweat, dandruff, powder, lead and hair;
A forehead cloth with oil upon't
To smooth the wrinkles on her front.
Here alum flower to stop the steams
Exhaled from sour unsavory streams;
There night-gloves made of Tripsy's hide,
Bequeath'd by Tripsy when she died,
With puppy water, beauty's help,
Distilled from Tripsy's darling whelp;
Here gallypots and vials placed,
Some filled with washes, some with paste,

Some with pomatum, paints and slops,
And ointments good for scabby chops.
Hard by a filthy basin stands,
Fouled with the scouring of her hands;
The basin takes whatever comes,
The scrapings of her teeth and gums,
A nasty compound of all hues,
For here she spits, and here she spews.
But oh! it turned poor Strephon's bowels,
When he beheld and smelt the towels,
Begummed, besmattered, and beslimed
With dirt, and sweat, and ear-wax grimed.
No object Strephon's eye escapes:
Here petticoats in frowzy heaps;
Nor be the handkerchiefs forgot
All varnished o'er with snuff and snot.
The stockings, why should I expose,
Stained with the marks of stinking toes;
Or greasy coifs and pinders reeking,
Which Celia slept at least a week in?
A pair of tweezers next he found
To pluck her brows in arches round,
Or hairs that sink the forehead low,
Or on her chin like bristles grow.
The virtues we must not let pass,
Of Celia's magnifying glass.
When frightened Strephon cast his eye on't
It shewed the visage of a giant.
A glass that can to sight disclose
The smallest worm in Celia's nose,
And faithfully direct her nail
To squeeze it out from head to tail;
(For catch it nicely by the head,
It must come out alive or dead.)
Why Strephon will you tell the rest?
And must you needs describe the chest?
That careless wench! no creature warn her
To move it out from yonder corner;

But leave it standing full in sight
For you to exercise your spite.
In vain, the workman shewed his wit
With rings and hinges counterfeit
To make it seem in this disguise
A cabinet to vulgar eyes;
For Strephon ventured to look in,
Resolved to go through thick and thin;
He lifts the lid, there needs no more:
He smelt it all the time before.
As from within Pandora's box,
When Epimetheus oped the locks,
A sudden universal crew
Of humane evils upwards flew,
He still was comforted to find
That Hope at last remained behind;
So Strephon lifting up the lid
To view what in the chest was hid,
The vapours flew from out the vent.
But Strephon cautious never meant
The bottom of the pan to grope
And foul his hands in search of Hope.
O never may such vile machine
Be once in Celia's chamber seen!
O may she better learn to keep
"Those secrets of the hoary deep"!
As mutton cutlets, prime of meat,
Which, though with art you salt and beat
As laws of cookery require
And toast them at the clearest fire,
If from adown the hopeful chops
The fat upon the cinder drops,
To stinking smoke it turns the flame
Poisoning the flesh from whence it came;
And up exhales a greasy stench
For which you curse the careless wench;
So things which must not be exprest,
When plumpt into the reeking chest,

Send up an excremental smell
To taint the parts from whence they fell,
The petticoats and gown perfume,
Which waft a stink round every room.
Thus finishing his grand survey,
Disgusted Strephon stole away
Repeating in his amorous fits,
Oh! Celia, Celia, Celia shits!
But vengeance, Goddess never sleeping,
Soon punished Strephon for his peeping:
His foul Imagination links
Each dame he see with all her stinks;
And, if unsavory odors fly,
Conceives a lady standing by.
All women his description fits,
And both ideas jump like wits
By vicious fancy coupled fast,
And still appearing in contrast.
I pity wretched Strephon blind
To all the charms of female kind.
Should I the Queen of Love refuse
Because she rose from stinking ooze?
To him that looks behind the scene
Satira's but some pocky queen.
When Celia in her glory shows,
If Strephon would but stop his nose
(Who now so impiously blasphemes
Her ointments, daubs, and paints and creams,
Her washes, slops, and every clout
With which he makes so foul a rout),
He soon would learn to think like me
And bless his ravished sight to see
Such order from confusion sprung,
Such gaudy tulips raised from dung.

Altarwise by Owl-Light

I

Altarwise by owl-light in the half-way house
The gentleman lay graveward with his furies;
Abaddon in the hangnail cracked from Adam,
And, from his fork, a dog among the fairies,
The atlas-eater with a jaw for news,
Bit out the mandrake with to-morrows scream.
Then, penny-eyed, that gentlemen of wounds,
Old cock from nowheres and the heaven's egg,
With bones unbuttoned to the half-way winds,
Hatched from the windy salvage on one leg,
Scraped at my cradle in a walking word
That night of time under the Christward shelter:
I am the long world's gentleman, he said,
And share my bed with Capricorn and Cancer.

II

Death is all metaphors, shape in one history;
The child that sucketh long is shooting up,
The planet-ducted pelican of circles
Weans on an artery the genders strip;
Child of the short spark in a shapeless country
Soon sets alight a long stick from the cradle;
The horizontal cross-bones of Abaddon,
You by the cavern over th black stairs,
Rung bone and blade, the verticals of Adam,
And, manned by midnight, Jacob to the stars.
Hairs of your head, then said the hollow agent,
Are but the roots of nettles and feathers
Over the groundwrks thrusting through a pavement
And hemlock-headed in the wood of weathers.

III

First there was the lamb on knocking knees
And three dead seasons on a climbing grave
That Adam's wether in the flock of horns,
Butt of the tree-tailed worm that mounted Eve,
Horned down with skullfoot and the skull of toes
On thunderous pavements in the garden of time;
Rip of the vaults, I took my marrow-ladle
Out of the wrinkled undertaker's van, And,
Rip Van Winkle from a timeless cradle,
Dipped me breast-deep in the descending bone;
The black ram, shuffling of the year, old winter,
Alone alive among his mutton fold,
We rung our weathering changes on the ladder,
Said the antipodes, and twice spring chimed.

IV

What is the metre of the dictionary?
The size of genesis? the short spark's gender?
Shade without shape? the shape of the Pharaohs echo?
(My shape of age nagging the wounded whisper.)
Which sixth of wind blew out the burning gentry?
(Questions are hunchbacks to the poker marrow.)
What of a bamboo man among your acres?
Corset the boneyards for a crooked boy?
Button your bodice on a hump of splinters,
My camel's eyes will needle through the shroud.
Loves reflection of the mushroom features,
Still snapped by night in the bread-sided field,
Once close-up smiling in the wall of pictures,
Arc-lamped thrown back upon the cutting flood.

V

And from the windy East came two-gunned Gabriel,
From Jesus sleeve trumped up the king of spots,
The sheath-decked jacks, queen with a shuffled heart;
Said the fake gentleman in suit of spades,
Black-tongued and tipsy from salvations bottle.
Rose my Byzantine Adam in the night.
For loss of blood I fell on Ishmaels plain,
Under the milky mushrooms slew my hunger,
A climbing sea from Asia had me down
And Jonahs Moby snatched me by the hair,
Cross-stroked salt Adam to the frozen angel
Pin-legged on pole-hills with a black medusa
By waste seas where the white bear quoted Virgil
And sirens singing from our ladys sea-straw.

VI

Cartoon of slashes on the tide-traced crater,
He in a book of water tallow-eyed
By lavas light split through the oyster vowels
And burned sea silence on a wick of words.
Pluck, cock, my sea eye, said medusas scripture,
Lop, love, my fork tongue, said the pin-hilled nettle;
Old cock from nowheres lopped the minstrel tongue
Till tallow I blew from the waxes tower
The fats of midnight when the salt was singing;
Adam, times joker, on a witch of cardboard
Spelt out the seven seas, an evil index,
The bagpipe-breasted ladies in the deadweed
Blew out the blood gauze through the wound of manwax.

VII

Now stamp the Lords Prayer on a grain of rice,
A Bible-leaved of all the written woods
Strip to this tree: a rocking alphabet,
Genesis in the root, the scarecrow word,
And one lights language in the book of trees.
Doom on deniers at the wind-turned statement.
Times tune my ladies with the teats of music,
The scaled sea-sawers, fix in a naked sponge
Who sucks the bell-voiced Adam out of magic,
Time, milk, and magic, from the world beginning.
Time is the tune my ladies lend their heartbreak,
From bald pavilions and the house of bread
Time tracks the sound of shape on man and cloud,
On rose and icicle the ringing handprint.

VIII

This was the crucifixion on the mountain,
Times nerve in vinegar, the gallow grave
As tarred with blood as the bright thorns I wept;
The worlds my wound, Gods Mary in her grief,
Bent like three trees and bird-papped through her shift,
With pins for teardrops is the long wounds woman.
This was the sky, Jack Christ, each minstrel angle
Drove in the heaven-driven of the nails
Till the three-coloured rainbow from my nipples
From pole to pole leapt round the snail-waked world.
I by the tree of thieves, all glories sawbones,
Unsex the skeleton this mountain minute,
And by this blowclock witness of the sun
Suffer the heavens children through my heartbeat.

IX

From the oracular archives and the parchment,
Prophets and fibre kings in oil and letter,
The lamped calligrapher, the queen in splints,
Buckle to lint and cloth their natron footsteps,
Draw on the glove of prints, dead Cairos henna
Pour like a halo on the caps and serpents.
This was the resurrection in the desert,
Death from a bandage, rants the mask of scholars
Gold on such features, and the linen spirit
Weds my long gentleman to dusts and furies;
With priest and pharaoh bed my gentle wound,
World in the sand, on the triangle landscape,
With stones of odyssey for ash and garland
And rivers of the dead around my neck.

X

Let the tail's sailor from a Christian voyage
Atlaswise hold half-way off the dummy bay
Time's ship-racked gospel on the globe I balance:
So shall winged harbours through the rockbirds' eyes
Spot the blown word, and on the seas I image
December's thorn screwed in a brow of holly.
Let the first Peter from a rainbow's quayrail
Ask the tall fish swept from the bible east,
What rhubarb man peeled in her foam-blue channel
Has sown a flying garden round that sea-ghost?
Green as beginning, let the garden diving
Soar, with its two bark towers, to that Day
When the worm builds with the gold straws of venom
My nest of mercies in the rude, red tree.

Boys of Summer

I

I see the boys of summer in their ruin
Lay the gold tithings barren,
Setting no store by harvest, freeze the soils;
There in their heat the winter floods
Of frozen loves they fetch their girls,
And drown the cargoed apples in their tides.

These boys of light are curdlers in their folly,
Sour the boiling honey;
The jacks of frost they finger in the hives;
There in the sun the frigid threads
Of doubt and dark they feed their nerves;
The signal moon is zero in their voids.

I see the summer children in their mothers
Split up the brawned womb's weathers,
Divide the night and day with fairy thumbs;
There in the deep with quartered shades
Of sun and moon they paint their dams
As sunlight paints the shelling of their heads.

I see that from these boys shall men of nothing
Stature by seedy shifting,
Or lame the air with leaping from its heats;
There from their hearts the dogdayed pulse
Of love and light bursts in their throats.
O see the pulse of summer in the ice.

II

But seasons must be challenged or they totter
Into a chiming quarter
Where, punctual as death, we ring the stars;
There, in his night, the black-tongued bells
The sleepy man of winter pulls,
Nor blows back moon-and-midnight as she blows.

We are the dark deniers, let us summon
Death from a summer woman,
A muscling life from lovers in their cramp
From the fair dead who flush the sea
The bright-eyed worm on Davy's lamp
And from the planted womb the man of straw.

We summer boys in this four-winded spinning,
Green of the seaweeds' iron
Hold up the noisy sea and drop her birds,
Pick the world's ball of wave and froth
To choke the deserts with her tides,
And comb the county gardens for a wreath.

In spring we cross our foreheads with the holly,
Heigh ho the blood and berry,
And nail the merry squires to the trees;
Here love's damp muscle dries and dies
Here break a kiss in no love's quarry,
O see the poles of promise in the boys.

III

I see you boys of summer in your ruin.
Man in his maggots barren.
And boys are full and foreign to the pouch.
I am the man your father was.
We are the sons of flint and pitch.
O see the poles are kissing as they cross.

In Country Sleep

I

Never and never, my girl riding far and near
In the land of the hearthstone tales, and spelled asleep,
Fear or believe that the wolf in a sheepwhite hood
Loping and bleating roughly and blithely shall leap,
My dear, my dear,
Out of a lair in the flocked leaves in the dew dipped year
To eat your heart in the house in the rosy wood.

Sleep, good, for ever, slow and deep, spelled rare and wise,
My girl ranging the night in the rose and shire
Of the hobnail tales: no gooseherd or swine will turn
Into a homestall king or hamlet of fire
And prince of ice
To court the honeyed heart from your side before sunrise
In a spinney of ringed boys and ganders, spike and burn,

Nor the innocent lie in the rooting dingle wooed
And staved, and riven among plumes my rider weep.
From the broomed witch's spume you are shielded by fern
And flower of country sleep and the greenwood keep.
Lie fast and soothed,
Safe be and smooth from the bellows of the rushy brood.
Never, my girl, until tolled to sleep by the stern

Bell believe or fear that the rustic shade or spell
Shall harrow and snow the blood while you ride wide and near,
For who unmanningly haunts the mountain ravened eaves
Or skulks in the dell moon but moonshine echoing clear
From the starred well?
A hill touches an angel. Out of a saint's cell
The nightbird lauds through nunneries and domes of leaves

Her robin breasted tree, three Marys in the rays.
Sanctum sanctorum the animal eye of the wood
In the rain telling its beads, and the gravest ghost
The owl at its knelling. Fox and holt kneel before blood.
Now the tales praise
The star rise at pasture and nightlong the fables graze
On the lord's-table of the bowing grass. Fear most

For ever of all not the wolf in his baaing hood
Nor the tusked prince, in the ruttish farm, at the rind
And mire of love, but the Thief as meek as the dew.
The country is holy: O bide in that country kind,
Know the green good,
Under the prayer wheeling moon in the rosy wood
Be shielded by chant and flower and gay may you

Lie in grace. Sleep spelled at rest in the lowly house
In the squirrel nimble grove, under linen and thatch
And star: held and blessed, though you scour the high four
Winds, from the dousing shade and the roarer at the latch,
Cool in your vows.
Yet out of the beaked, web dark and the pouncing boughs
Be you sure the Thief will seek a way sly and sure

And sly as snow and meek as dew blown to the thorn,
This night and each vast night until the stern bell talks
In the tower and tolls to sleep over the stalls
Of the hearthstone tales my own, lost love; and the soul walks
The waters shorn.
This night and each night since the falling star you were born,
Ever and ever he finds a way, as the snow falls,

As the rain falls, hail on the fleece, as the vale mist rides
Through the haygold stalls, as the dew falls on the wind-
Milled dust of the apple tree and the pounded islands
Of the morning leaves, as the star falls, as the winged
Apple seed glides,
And falls, and flowers in the yawning wound at our sides,
As the world falls, silent as the cyclone of silence.

Fern Hill

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
 The night above the dingle starry,
 Time let me hail and climb
 Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
 Trail with daisies and barley
 Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
 In the sun that is young once only,
 Time let me play and be
 Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
 And the sabbath rang slowly
 In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
 And playing, lovely and watery
 And fire green as grass.
 And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars
 Flying with the ricks, and the horses
 Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
 Shining, it was Adam and maiden,
 The sky gathered again
 And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
 Out of the whinnying green stable
 On to the fields of praise.

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
 In the sun born over and over,
 I ran my heedless ways,
 My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
 Before the children green and golden
 Follow him out of grace,

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
 In the moon that is always rising,
 Nor that riding to sleep
 I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
 Time held me green and dying
 Though I sang in my chains like the sea.

The Force That Through the Green Fuse Drives the Flower

The force that through the green fuse drives the flower
Drives my green age; that blasts the roots of trees
Is my destroyer.
And I am dumb to tell the crooked rose
My youth is bent by the same wintry fever.

The force that drives the water through the rocks
Drives my red blood; that dries the mouthing streams
Turns mine to wax.
And I am dumb to mouth unto my veins
How at the mountain spring the same mouth sucks.

The hand that whirls the water in the pool
Stirs the quicksand; that ropes the blowing wind
Hauls my shroud sail.
And I am dumb to tell the hanging man
How of my clay is made the hangman's lime.

The lips of time leech to the fountain head;
Love drips and gathers, but the fallen blood
Shall calm her sores.
And I am dumb to tell a weather's wind
How time has ticked a heaven round the stars.

And I am dumb to tell the lover's tomb
How at my sheet goes the same crooked worm.

If My Head Hurt a Hair's Foot

'If my head hurt a hair's foot
Pack back the downed bone. If the unpricked ball of my breath
Bump on a spout let the bubbles jump out.
Sooner drop with the worm of the ropes round my throat
Than bully ill love in the clouted scene.

'All game phrases fit your ring of a cockfight;
I'll comb the snared woods with a glove on a lamp,
Peck, sprint, dance on fountains and duck time
Before I rush in a crouch the ghost with a hammer, air,
Strike light, and bloody a loud room.

'If my bunched, monkey coming is cruel
Rage me back to the making house. My hand unravel
When you sew the deep door. The bed is a cross place.
Bend, if my journey ache, direction like an arc or make
A limp and riderless shape to leap nine thinning months.'

'No. Not for Christ's dazzling bed
Or a nacreous sleep among soft particles and charms
My dear would I change my tears or your iron head.
Thrust, my daughter or son, to escape, there is none, none, none,
Nor when all ponderous heaven's host of waters breaks.

'Now to awake husked of gestures and my joy like a cave
To the anguish and carrion, to the infant forever unfree,
O my lost love bounced from a good home;
The grain that hurries this way from the rim of the grave
Has a voice and a house, and there and here you must couch and cry.

'Rest beyond choice in the dust-appointed grain,
At the breast stored with seas. No return
Through the waves of the fat streets nor the skeleton's thin ways.
The grave and my calm body are shut to your coming as stone,
And the endless beginning of prodigies suffers open.'

Lament

When I was a windy boy and a bit
And the black spit of the chapel fold,
(Sighed the old ram rod, dying of women),
I tiptoed shy in the gooseberry wood,
The rude owl cried like a tell-tale tit,
I skipped in a blush as the big girls rolled
Nine-pin down on donkey's common,
And on seesaw sunday nights I wooed
Whoever I would with my wicked eyes,
The whole of the moon I could love and leave
All the green leaved little weddings' wives
In the coal black bush and let them grieve.

When I was a gusty man and a half
And the black beast of the beetles' pews
(Sighed the old ram rod, dying of bitches),
Not a boy and a bit in the wick-
Dipping moon and drunk as a new dropped calf,
I whistled all night in the twisted flues,
Midwives grew in the midnight ditches,
And the sizzling sheets of the town cried, Quick!-
Whenever I dove in a breast high shoal,
Wherever I ramped in the clover quilts,
Whatsoever I did in the coal-
Black night, I left my quivering prints.

When I was a man you could call a man
And the black cross of the holy house,
(Sighed the old ram rod, dying of welcome),
Brandy and ripe in my bright, bass prime,
No springtailed tom in the red hot town
With every simmering woman his mouse
But a hillocky bull in the swelter

Of summer come in his great good time
To the sultry, biding herds, I said,
Oh, time enough when the blood runs cold,
And I lie down but to sleep in bed,
For my sulking, skulking, coal black soul!

When I was half the man I was
And serve me right as the preachers warn,
(Sighed the old ram rod, dying of downfall),
No flailing calf or cat in a flame
Or hickory bull in milky grass
But a black sheep with a crumpled horn,
At last the soul from its foul mousehole
Slunk pouting out when the limp time came;
And I gave my soul a blind, slashed eye,
Gristle and rind, and a roarers' life,
And I shoved it into the coal black sky
To find a woman's soul for a wife.

Now I am a man no more no more
And a black reward for a roaring life,
(Sighed the old ram rod, dying of strangers),
Tidy and cursed in my dove cooed room
I lie down thin and hear the good bells jaw-
For, oh, my soul found a sunday wife
In the coal black sky and she bore angels!
Harpies around me out of her womb!
Chastity prays for me, piety sings,
Innocence sweetens my last black breath,
Modesty hides my thighs in her wings,
And all the deadly virtues plague my death!

Poem in October

It was my thirtieth year to heaven
Woke to my hearing from harbour and neighbour wood
And the mussel pooled and the heron
Priested shore
The morning beckon
With water praying and call of seagull and rook
And the knock of sailing boats on the webbed wall
Myself to set foot
That second
In the still sleeping town and set forth.

My birthday began with the water-
Birds and the birds of the winged trees flying my name
Above the farms and the white horses
And I rose
In a rainy autumn
And walked abroad in shower of all my days
High tide and the heron dived when I took the road
Over the border
And the gates
Of the town closed as the town awoke.

A springful of larks in a rolling
Cloud and the roadside bushes brimming with whistling
Blackbirds and the sun of October
Summery
On the hill's shoulder,
Here were fond climates and sweet singers suddenly
Come in the morning where I wandered and listened
To the rain wringing
Wind blow cold
In the wood faraway under me.

Pale rain over the dwindling harbour
And over the sea wet church the size of a snail
With its horns through mist and the castle
Brown as owls
But all the gardens
Of spring and summer were blooming in the tall tales
Beyond the border and under the lark full cloud.
There could I marvel
My birthday
Away but the weather turned around.

It turned away from the blithe country
And down the other air and the blue altered sky
Streamed again a wonder of summer
With apples
Pears and red currants
And I saw in the turning so clearly a child's
Forgotten mornings when he walked with his mother
Through the parables
Of sunlight
And the legends of the green chapels

And the twice told fields of infancy
That his tears burned my cheeks and his heart moved in mine.
These were the woods the river and the sea
Where a boy
In the listening
Summertime of the dead whispered the truth of his joy
To the trees and the stones and the fish in the tide.
And the mystery
Sang alive
Still in the water and singing birds.

And there could I marvel my birthday
Away but the weather turned around. And the true
Joy of the long dead child sang burning
In the sun.
It was my thirtieth
Year to heaven stood there then in the summer noon
Though the town below lay leaved with October blood.
O may my heart's truth
Still be sung
On this high hill in a year's turning.

The Harlot's House

We caught the tread of dancing feet,
We loitered down the moonlit street,
And stopped beneath the harlot's house.

Inside, above the din and fray,
We heard the loud musicians play
The "Treues Liebes Herz" of Strauss.

Like strange mechanical grotesques,
Making fantastic arabesques,
The shadows raced across the blind.

We watched the ghostly dancers spin
To sound of horn and violin,
Like black leaves wheeling in the wind.

Like wire-pulled automatons,
Slim silhouetted skeletons
Went sidling through the slow quadrille.

They took each other by the hand,
And danced a stately saraband;
Their laughter echoed thin and shrill.

Sometimes a clockwork puppet pressed
A phantom lover to her breast,
Sometimes they seemed to try to sing.

Sometimes a horrible marionette
Came out, and smoked its cigarette
Upon the steps like a live thing.

Then, turning to my love, I said,
"The dead are dancing with the dead,
The dust is whirling with the dust."

But she—she heard the violin,
And left my side, and entered in:
Love passed into the house of lust.

Then suddenly the tune went false,
The dancers wearied of the waltz,
The shadows ceased to wheel and whirl.

And down the long and silent street,
The dawn, with silver-sandalled feet,
Crept like a frightened girl.

Florida

Steinberg,
the most garish philosophies prosper
In this place. Every other widow is
A cardsharper, Zionist diet-mystic.
The ones in between follow the stock
Market the way we rooted for
The Polo Ground Giants.

Young naked bodies are everywhere.
Tribes of them bow down before
The sun like new-age Mayans.
The corned beef though is good
And there is condoed culture:
Mozart in Miami, chess games
That placate eternity.
Lending libraries as eager to
Dispense murder mysteries as history.
This is no place to die—
And that is why we are all here.
Our resentments against our old lives
Dwindle mercifully. I no longer
Wake up wishing to choke that
Swindling two-timer, Sternblatt.
This is what America calls “contemplative”
Where you find the courage perhaps
To realize you never grasped what it was
You so diligently and lengthily did.
Red sails in the sunset, Steinberg,
And dividend checks in the mail.

Satiety

I weary of the heat of hell,
The perfumed palace of thy love;
I need the cliff, the bubbling well,
The wind-swept grass, the blue above.

I weary of the panting dawn
That finds my arms encircling thee;
I seek the silent mountain lawn,
The waking murmur of the sea.

I weary of the tangled hair,
The kiss, the passionate clasp, the sigh;
I pass into the keen sweet air,
The vague immensity of the sky.

Sonnet Macabre

I love you for the grief that lurks within
Your languid spirit, and because you wear
Corruption with a vague and childish air,
And with your beauty know the depths of sin;

Because shame cuts and holds you like a gin,
And virtue dies in you slain by despair,
Since evil has you tangled in its snare
And triumphs in the soul good cannot win.

I love you since you know remorse and tears,
And in your troubled loveliness appears
The spot of ancient crimes that writhe and hiss:

I love you for your hands that calm and bless,
The perfume of your sad and slow caress,
The avid poison of your subtle kiss.

Aedh wishes for the Cloths of Heaven

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

Among School Children

I

I walk through the long schoolroom questioning;
A kind old nun in a white hood replies;
The children learn to cipher and to sing,
To study reading-books and histories,
To cut and sew, be neat in everything
In the best modern way - the children's eyes
In momentary wonder stare upon
A sixty-year-old smiling public man.

II

I dream of a Ledaean body, bent
Above a sinking fire, a tale that she
Told of a harsh reproof, or trivial event
That changed some childish day to tragedy -
Told, and it seemed that our two natures blent
Into a sphere from youthful sympathy,
Or else, to alter Plato's parable,
Into the yolk and white of the one shell.

III

And thinking of that fit of grief or rage
I look upon one child or t'other there
And wonder if she stood so at that age -
For even daughters of the swan can share
Something of every paddler's heritage -
And had that colour upon cheek or hair,
And thereupon my heart is driven wild:
She stands before me as a living child.

IV

Her present image floats into the mind -
Did Quattrocento finger fashion it
Hollow of cheek as though it drank the wind
And took a mess of shadows for its meat?
And I though never of Ledaean kind
Had pretty plumage once - enough of that,
Better to smile on all that smile, and show
There is a comfortable kind of old scarecrow.

V

What youthful mother, a shape upon her lap
Honey of generation had betrayed,
And that must sleep, shriek, struggle to escape
As recollection or the drug decide,
Would think her Son, did she but see that shape
With sixty or more winters on its head,
A compensation for the pang of his birth,
Or the uncertainty of his setting forth?

VI

Plato thought nature but a spume that plays
Upon a ghostly paradigm of things;
Solider Aristotle played the taws
Upon the bottom of a king of kings;
World-famous golden-thighed Pythagoras
Fingered upon a fiddle-stick or strings
What a star sang and careless Muses heard:
Old clothes upon old sticks to scare a bird.

VII

Both nuns and mothers worship images,
But thos the candles light are not as those
That animate a mother's reveries,

But keep a marble or a bronze repose.
And yet they too break hearts - O presences
That passion, piety or affection knows,
And that all heavenly glory symbolise -
O self-born mockers of man's enterprise;

VIII

Labour is blossoming or dancing where
The body is not bruised to pleasure soul.
Nor beauty born out of its own despair,
Nor blear-eyed wisdom out of midnight oil.
O chestnut-tree, great-rooted blossomer,
Are you the leaf, the blossom or the bole?
O body swayed to music, O brightening glance,
How can we know the dancer from the dance?

The Choice

The intellect of man is forced to choose
Perfection of the life, or of the work,
And if it take the second must refuse
A heavenly mansion, raging in the dark.

When all that story's finished, what's the news?
In luck or out the toil has left its mark:
That old perplexity an empty purse,
Or the day's vanity, the night's remorse.

Crazy Jane Talks With the Bishop

I met the Bishop on the road
And much said he and I.
'Those breasts are flat and fallen now,
Those veins must soon be dry;
Live in a heavenly mansion,
Not in some foul sty.'

'Fair and foul are near of kin,
And fair needs foul,' I cried.
'My friends are gone, but that's a truth
Nor grave nor bed denied,
Learned in bodily lowliness
And in the heart's pride.

'A woman can be proud and stiff
When on love intent;
But Love has pitched his mansion in
The place of excrement;
For nothing can be sole or whole
That has not been rent.'

For Anne Gregory

‘Never shall a young man,
Thrown into despair
By those great honey-coloured
Ramparts at your ear,
Love you for yourself alone
And not your yellow hair.’

‘But I can get a hair-dye
And set such colour there,
Brown, or black, or carrot,
That young men in despair
May love me for myself alone
And not my yellow hair.’

‘I heard an old religious man
But yesternight declare
That he had found a text to prove
That only God, my dear,
Could love you for yourself alone
And not your yellow hair.’

An Irish Airman Foresees His Death

I know that I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate,
Those that I guard I do not love;
My county is Kiltartan Cross,
My countrymen Kiltartan's poor,
No likely end could bring them loss
Or leave them happier than before.
Nor law, nor duty bade me fight,
Nor public men, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The years to come seemed waste of breath,
A waste of breath the years behind
In balance with this life, this death.

In Memory of Major Robert Gregory

I

Now that we're almost settled in our house
I'll name the friends that cannot sup with us
Beside a fire of turf in th' ancient tower,
And having talked to some late hour
Climb up the narrow winding stairs to bed:
Discoverers of forgotten truth
Or mere companions of my youth,
All, all are in my thoughts to-night being dead.

II

Always we'd have the new friend meet the old
And we are hurt if either friend seem cold,
And there is salt to lengthen out the smart
In the affections of our heart,
And quarrels are blown up upon that head;
But not a friend that I would bring
This night can set us quarrelling,
For all that come into my mind are dead.

III

Lionel Johnson comes the first to mind,
That loved his learning better than mankind.
Though courteous to the worst; much falling he
Brooded upon sanctity
Till all his Greek and Latin learning seemed
A long blast upon the horn that brought
A little nearer to his thought
A measureless consummation that he dreamed.

IV

And that enquiring man John Synge comes next,
That dying chose the living world for text
And never could have rested in the tomb
But that, long travelling, he had come
Towards nightfall upon certain set apart
In a most desolate stony place,
Towards nightfall upon a race
Passionate and simple like his heart.

V

And then I think of old George Pollexfen,
In muscular youth well known to Mayo men
For horsemanship at meets or at racecourses,
That could have shown how pure-bred horses
And solid men, for all their passion, live
But as the outrageous stars incline
By opposition, square and trine;
Having grown sluggish and contemplative.

VI

They were my close companions many a year.
A portion of my mind and life, as it were,
And now their breathless faces seem to look
Out of some old picture-book;
I am accustomed to their lack of breath,
But not that my dear friend's dear son,
Our Sidney and our perfect man,
Could share in that discourtesy of death.

VII

For all things the delighted eye now sees
Were loved by him: the old storm-broken trees
That cast their shadows upon road and bridge;
The tower set on the stream's edge;
The ford where drinking cattle make a stir
Nightly, and startled by that sound
The water-hen must change her ground;
He might have been your heartiest welcomer.

VIII

When with the Galway foxhounds he would ride
From Castle Taylor to the Roxborough side
Or Esserkelly plain, few kept his pace;
At Mooneen he had leaped a place
So perilous that half the astonished meet
Had shut their eyes; and where was it
He rode a race without a bit?
And yet his mind outran the horses' feet.

IX

We dreamed that a great painter had been born
To cold Clare rock and Galway rock and thorn,
To that stern colour and that delicate line
That are our secret discipline
Wherein the gazing heart doubles her might.
Soldier, scholar, horseman, he,
And yet he had the intensity
To have published all to be a world's delight.

X

What other could so well have counselled us
In all lovely intricacies of a house
As he that practised or that understood
All work in metal or in wood,
In moulded plaster or in carven stone?
Soldier, scholar, horseman, he,
And all he did done perfectly
As though he had but that one trade alone.

XI

Some burn damp faggots, others may consume
The entire combustible world in one small room
As though dried straw, and if we turn about
The bare chimney is gone black out
Because the work had finished in that flare.
Soldier, scholar, horseman, he,
As 'twere all life's epitome.
What made us dream that he could comb grey hair?

XII

I had thought, seeing how bitter is that wind
That shakes the shutter, to have brought to mind
All those that manhood tried, or childhood loved
Or boyish intellect approved,
With some appropriate commentary on each;
Until imagination brought
A fitter welcome; but a thought
Of that late death took all my heart for speech.

Politics

How can I, that girl standing there,
My attention fix
On Roman or on Russian
Or on Spanish politics?
Yet here's a travelled man that knows
What he talks about,
And there's a politician
That has read and thought,
And maybe what they say is true
Of war and war's alarms,
But O that I were young again
And held her in my arms!

The Scholars

Bald heads forgetful of their sins,
Old, learned, respectable bald heads
Edit and annotate the lines
That young men, tossing on their beds,
Rhymed out in love's despair
To flatter beauty's ignorant ear.

All shuffle there; all cough in ink;
All wear the carpet with their shoes;
All think what other people think;
All know the man their neighbour knows.
Lord, what would they say
Did their Catullus walk that way?

The Second Coming

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of *Spiritus Mundi*
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

Solomon to Sheba

Sang Solomon to Sheba,
And kissed her dusky face,
'All day long from mid-day
We have talked in the one place,
All day long from shadowless noon
We have gone round and round
In the narrow theme of love
Like an old horse in a pound.'

To Solomon sang Sheba,
Planted on his knees,
'If you had broached a matter
That might the learned please,
You had before the sun had thrown
Our shadows on the ground
Discovered that my thoughts, not it,
Are but a narrow pound.'

Said Solomon to Sheba,
And kissed her Arab eyes,
'There's not a man or woman
Born under the skies
Dare match in learning with us two,
And all day long we have found
There's not a thing but love can make
The world a narrow pound.'

To a Young Beauty

Dear fellow-artist, why so free
With every sort of company,
With every Jack and Jill?
Choose your companions from the best;
Who draws a bucket with the rest
Soon topples down the hill.

You may, that mirror for a school,
Be passionate, not bountiful
As common beauties may,
Who were not born to keep in trim
With old Ezekiel's cherubim
But those of Beauvarlet.

I know what wages beauty gives,
How hard a life her servant lives,
Yet praise the winters gone:
There is not a fool can call me friend,
And I may dine at journey's end
With Landor and with Donne.

To A Young Girl

My dear, my dear, I know
More than another
What makes your heart beat so;
Not even your own mother
Can know it as I know,
Who broke my heart for her
When the wild thought,
That she denies
And has forgot,
Set all her blood astir
And glittered in her eyes.

Under Ben Bulbin

I

Swear by what the Sages spoke
Round the Mareotic Lake
That the Witch of Atlas knew,
Spoke and set the cocks a-crow.

Swear by those horsemen, by those women
Complexion and form prove superhuman,
That pale, long-visaged company
That air an immortality
Completeness of their passions won;
Now they ride the wintry dawn
Where Ben Bulbin sets the scene.

Here's the gist of what they mean.

II

Many times man lives and dies
Between his two eternities,
That of race and that of soul,
And ancient Ireland knew it all.
Whether man die in his bed
Or the rifle knocks him dead,
A brief parting from those dear
Is the worst man has to fear.
Though grave-diggers' toil is long,
Sharp their spades, their muscles strong.
They but thrust their buried men
Back in the human mind again.

III

You that Mitchel's prayer have heard,
'Send war in our time, O Lord!'
Know that when all words are said
And a man is fighting mad,
Something drops from eyes long blind,
He completes his partial mind,
For an instant stands at ease,
Laughs aloud, his heart at peace.
Even the wisest man grows tense
With some sort of violence
Before he can accomplish fate,
Know his work or choose his mate.

IV

Poet and sculptor, do the work,
Nor let the modish painter shirk
What his great forefathers did.
Bring the soul of man to God,
Make him fill the cradles right.

Measurement began our might:
Forms a stark Egyptian thought,
Forms that gentler phidias wrought.

Michael Angelo left a proof
On the Sistine Chapel roof,
Where but half-awakened Adam
Can disturb globe-trotting Madam
Till her bowels are in heat,
Proof that there's a purpose set
Before the secret working mind:
Profane perfection of mankind.

Quattrocento put in paint
On backgrounds for a God or Saint
Gardens where a soul's at ease;
Where everything that meets the eye,
Flowers and grass and cloudless sky,
Resemble forms that are or seem
When sleepers wake and yet still dream.
And when it's vanished still declare,
With only bed and bedstead there,
That heavens had opened.

Gyres run on;

When that greater dream had gone
Calvert and Wilson, Blake and Claude,
Prepared a rest for the people of God,
Palmer's phrase, but after that
Confusion fell upon our thought.

V

Irish poets, earn your trade,
Sing whatever is well made,
Scorn the sort now growing up
All out of shape from toe to top,
Their unremembering hearts and heads
Base-born products of base beds.
Sing the peasantry, and then
Hard-riding country gentlemen,
The holiness of monks, and after
Porter-drinkers' randy laughter;
Sing the lords and ladies gay
That were beaten into the clay
Through seven heroic centuries;
Cast your mind on other days
That we in coming days may be
Still the indomitable Irishry.

VI

Under bare Ben Bulben's head
In Drumcliff churchyard Yeats is laid.
An ancestor was rector there
Long years ago, a church stands near,
By the road an ancient cross.
No marble, no conventional phrase;
On limestone quarried near the spot
By his command these words are cut:

*Cast a cold eye
On life, on death.
Horseman, pass by!*

The Song of Wandering Aengus

I went out to the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in a stream
And caught a little silver trout.

When I had laid it on the floor
I went to blow the fire a-flame,
But something rustled on the floor,
And someone called me by my name:

It had become a glimmering girl
With apple blossom in her hair
Who called me by my name and ran
And faded through the brightening air.

Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled grass,
And pluck till time and times are done,
The silver apples of the moon,
The golden apples of the sun.

When You are Old

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

