



ONE YEAR OF
SATURDAY
POEMS



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Saturday 28 July 2018

POEM ONE

Poetry is what you find
in the dirt in the corner;

overhear on the bus, God
in the details, the only way

to get from here to there
Poetry (and now my voice is rising)

is not all love, love, love,
and I'm sorry the dog died.

Poetry (here I hear myself loudest)
is the human voice,

and are we not of interest to each other?

— Elizabeth Alexander



Saturday 4 August 2018

Perfection, Perfection

I have had it with perfection.
I have packed my bags,
I am out of here.
Gone.

As certain as rain
will make you wet,
perfection will do you
in.

It droppeth not as dew
upon the summer grass
to give liberty and green
joy.

Perfection straineth out
the quality of mercy,
withers rapture at its
birth.

Before the battle is half begun,
cold probity thinks
it can't be won, concedes the
war.

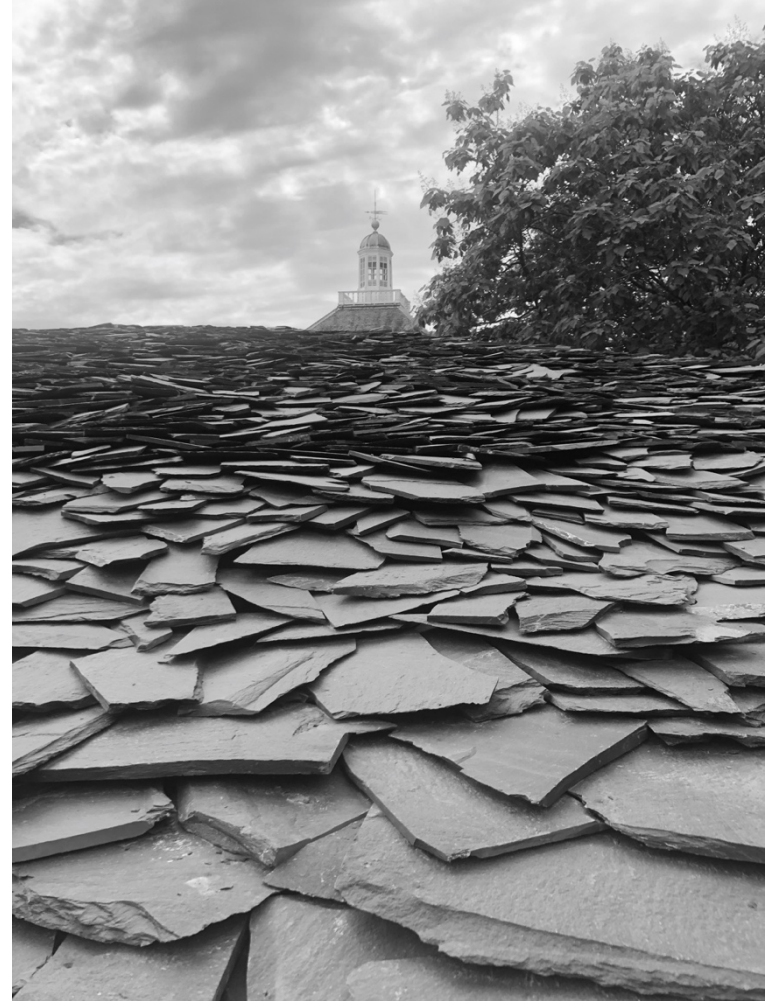
I've handed in my notice,
given back my keys,
signed my severance check, I
quit.

Hints I could have taken:
Even the perfect chiseled form of
Michelangelo's radiant David
squints.

The Venus of Milo
Has no arms,
The Liberty Bell is cracked.

— Father Kilian McDonnell (Monk of St. John's Abbey)

* * *



11 August 2018

Keeping Quiet

Now we will count to twelve
and we will all keep still
for once on the face of the earth,
let's not speak in any language;
let's stop for a second,
and not move our arms so much.

It would be an exotic moment
without rush, without engines;
we would all be together
in a sudden strangeness.

Fishermen in the cold sea
would not harm whales
and the man gathering salt
would not look at his hurt hands.

Those who prepare green wars,
wars with gas, wars with fire,
victories with no survivors,
would put on clean clothes
and walk about with their brothers
in the shade, doing nothing.

What I want should not be confused
with total inactivity.

Life is what it is about...

If we were not so single-minded
about keeping our lives moving,
and for once could do nothing,
perhaps a huge silence
might interrupt this sadness
of never understanding ourselves
and of threatening ourselves with
death.

Now I'll count up to twelve
and you keep quiet and I will go.

— Pablo Neruda

18 August 2018

Kindness

Before you know what kindness really is
you must lose things,
feel the future dissolve in a moment
like salt in a weakened broth.
What you held in your hand,
what you counted and carefully saved,
all this must go so you know
how desolate the landscape can be
between the regions of kindness.
How you ride and ride
thinking the bus will never stop,
the passengers eating maize and chicken
will stare out the window forever.

Before you learn the tender gravity of kindness,
you must travel where the Indian in a white poncho
lies dead by the side of the road.
You must see how this could be you,
how he too was someone
who journeyed through the night with plans
and the simple breath that kept him alive.

Before you know kindness as the deepest thing inside,
you must know sorrow as the other deepest thing.
You must wake up with sorrow.
You must speak to it till your voice
catches the thread of all sorrows
and you see the size of the cloth.

Then it is only kindness that makes sense anymore,
only kindness that ties your shoes
and sends you out into the day to mail letters and purchase bread,
only kindness that raises its head
from the crowd of the world to say
It is I you have been looking for,
and then goes with you everywhere
like a shadow or a friend.

— Naomi Shihab Nye

25 August 2018



Under One Small Star

My apologies to chance for calling it necessity.
My apologies to necessity if I'm mistaken, after all.
Please, don't be angry, happiness, that I take you as my due.
May my dead be patient with the way my memories fade.
My apologies to time for all the world I overlook each second.
My apologies to past loves for thinking that the latest is the first.
Forgive me, distant wars, for bringing flowers home.
Forgive me, open wounds, for pricking my finger.
I apologize for my record of minuets to those who cry from the depths.
I apologize to those who wait in railway stations for being asleep today at five a.m.
Pardon me, hounded hope, for laughing from time to time.
Pardon me, deserts, that I don't rush to you bearing a spoonful of water.
And you, falcon, unchanging year after year, always in the same cage,
your gaze always fixed on the same point in space,
forgive me, even if it turns out you were stuffed.
My apologies to the felled tree for the table's four legs.
My apologies to great questions for small answers.
Truth, please don't pay me much attention.
Dignity, please be magnanimous.
Bear with me, O mystery of existence, as I pluck the occasional thread
from your train.
Soul, don't take offense that I've only got you now and then.
My apologies to everything that I can't be everywhere at once.
My apologies to everyone that I can't be each woman and each man.
I know I won't be justified as long as I live,
since I myself stand in my own way.
Don't bear me ill will, speech, that I borrow weighty words,
then labor heavily so that they may seem light.

— Wislawa Szymborska

1 September 2018

Widening Circles

I live my life in widening circles
that reach out across the world.
I may not complete this last one
but I give myself to it.

I circle around God, around the primordial tower.
I've been circling for thousands of years
and I still don't know: am I a falcon,
a storm, or a great song?

— Rainer Maria Rilke

Book of Hours, I 2
(Translation Joanna Macy + Anita Barrows)



8 September 2018

The Wave

To me you are a wave;
never here, never there!
You are –still- nowhere!

Grabbing,
dragging, then fleeing away,
you swiftly spread- like a deadly plague,
on the run for the Other Soil, your destinations vague!

Watching you-
from far and wide,
in my seized eye,
you're a rebellious tide-
in an eternal glide.

Insistent, impatient, then a restless errant,
you must be calm in heart, fretful just in act!
And I now know, the sea of regret- is your native land.

Yes, you are an unruly tide!
So always on the ride,
in an eternal glide!

But one night,
I will wear a mask-
made of the thirst-
of the remotest shores,
and their desert islands.
And I'll capture you- in my absorbing sands,
forever far away- from your naval natal lands.

— Forough Farrokhzad

15 September 2018

Praise Song for the Day

Each day we go about our business,
walking past each other, catching each other's
eyes or not, about to speak or speaking.

All about us is noise. All about us is
noise and bramble, thorn and din, each
one of our ancestors on our tongues.

Someone is stitching up a hem, darning
a hole in a uniform, patching a tire,
repairing the things in need of repair.

Someone is trying to make music somewhere,
with a pair of wooden spoons on an oil drum,
with cello, boom box, harmonica, voice.

A woman and her son wait for the bus.
A farmer considers the changing sky.
A teacher says, *Take out your pencils. Begin.*

We encounter each other in words, words
spiny or smooth, whispered or declaimed,
words to consider, reconsider.

We cross dirt roads and highways that mark
the will of some one and then others, who said
I need to see what's on the other side.

I know there's something better down the road.
We need to find a place where we are safe.
We walk into that which we cannot yet see.

Say it plain: that many have died for this day.
Sing the names of the dead who brought us here,
who laid the train tracks, raised the bridges,

picked the cotton and the lettuce, built
brick by brick the glittering edifices
they would then keep clean and work inside of.

Praise song for struggle, praise song for the day.
Praise song for every hand-lettered sign,
the figuring-it-out at kitchen tables.

Some live by *love thy neighbour as thyself,*
others by first do no harm or take no more
than you need. What if the mightiest word is love?

Love beyond marital, filial, national,
love that casts a widening pool of light,
love with no need to pre-empt grievance.

In today's sharp sparkle, this winter air,
any thing can be made, any sentence begun.
On the brink, on the brim, on the cusp,

praise song for walking forward in that light.

— Elizabeth Alexander

A Poem for Barack Obama's Presidential Inauguration

22 September 2018



Clouds

I'd have to be really quick
to describe clouds -
a split second's enough
for them to start being something else.

Their trademark:
they don't repeat a single
shape, shade, pose, arrangement.

Unburdened by memory of any kind,
they float easily over the facts.

What on earth could they bear witness to?
They scatter whenever something happens.

Compared to clouds,
life rests on solid ground,
practically permanent, almost eternal.

Next to clouds
even a stone seems like a brother,
someone you can trust,
while they're just distant, flighty cousins.

Let people exist if they want,
and then die, one after another:
clouds simply don't care
what they're up to
down there.

And so their haughty fleet
cruises smoothly over your whole life
and mine, still incomplete.

They aren't obliged to vanish when we're gone.
They don't have to be seen while sailing on.

— Wislawa Szymborska



6 October 2018

Incantation

Human reason is beautiful and invincible.
No bars, no barbed wire, no pulping of books,
No sentence of banishment can prevail against it.
It establishes the universal ideas in language,
And guides our hand so we write Truth and Justice
With capital letters, lie and oppression with small.
It puts what should be above things as they are,
Is an enemy of despair and a friend of hope.
It does not know Jew from Greek or slave from master,
Giving us the estate of the world to manage.
It saves austere and transparent phrases
From the filthy discord of tortured words.
It says that everything is new under the sun,
Opens the congealed fist of the past.
Beautiful and very young are Philo-Sophia
And poetry, her ally in the service of the good.
As late as yesterday Nature celebrated their birth,
The news was brought to the mountains by a unicorn and an echo.
Their friendship will be glorious, their time has no limit.
Their enemies have delivered themselves to destruction.

— Czeslaw Milosz (Berkeley, 1968)



13 October 2018

Caged Bird

The free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wings
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with fearful trill
of the things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn-bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

— Maya Angelou

20 October 2018

From
THE BOOK OF QUESTIONS –
by Pablo Neruda

XVI

Do salt and sugar work
to build a white tower?

Is it true that in an anthill
dreams are a duty?

Do you know what the earth
meditates upon in Autumn?

(Why not give a medal
to the first golden leaf?)

XLVII

In the middle of Autumn
do you hear yellow explosions?

By what reason or injustice
does the rain weep its joy?

Which birds lead the way
when the flock takes flight?

From what does the hummingbird hang
its dazzling symmetry?

LXXIII

Who works harder on earth
a human or the grain's sun?

Between the fir tree and the poppy
whom does the earth love more?

Between the orchids and the wheat
which does it favor?

Why a flower with such opulence
and wheat with its dirty gold?

Does autumn enter legally
or is it an underground season?



27 October 2018

Mindful

Every Day
I see or hear
something
that more or less

kills me
with delight,
that leaves me
like a needle

in the haystack
of light.
It is what I was born for—
to look, to listen,

to lose myself
inside this soft world—
to instruct myself
over and over

in joy,
and acclamation.
Nor am I talking
about the exceptional,

the fearful, the dreadful,
the very extravagant—
but of the ordinary,
the common, the very drab

the daily presentations.
Oh, good scholar,
I say to myself,
how can you help

but grow wise
with such teachings
as these—
the untrimmable light

of the world,
the ocean's shine,
the prayers that are made
out of grass?

— Mary Oliver

3 November 2018



SOJOURNS IN THE PARALLEL WORLD

We live our lives of human passions,
cruelties, dreams, concepts,
crimes and the exercise of virtue
in and beside a world devoid
of our preoccupations, free
from apprehension—though affected,
certainly, by our actions. A world
parallel to our own though overlapping.
We call it “Nature”; only reluctantly
admitting ourselves to be “Nature” too.
Whenever we lose track of our own obsessions,
our self-concerns, because we drift for a minute,
an hour even, of pure (almost pure)
response to that insouciant life:
cloud, bird, fox, the flow of light, the dancing
pilgrimage of water, vast stillness
of spellbound ephemera on a lit windowpane,
animal voices, mineral hum, wind
conversing with rain, ocean with rock, stuttering
of fire to coal—then something tethered
in us, hobbled like a donkey on its patch
of gnawed grass and thistles, breaks free.
No one discovers
just where we’ve been, when we’re caught up again
into our own sphere (where we must
return, indeed, to evolve our destinies)
—but we have changed, a little.

— Denise Levertov

10 November 2018

Please Call Me by My True Names

Don't say that I will depart tomorrow –
even today I am still arriving.

Look deeply: every second I am arriving
to be a bud on a Spring branch,
to be a tiny bird, with still-fragile wings,
learning to sing in my new nest,
to be a caterpillar in the heart of a flower,
to be a jewel hiding itself in a stone.

I still arrive, in order to laugh and to cry,
to fear and to hope
The rhythm of my heart is the birth and death
of all that is alive.

I am a mayfly metamorphosing
on the surface of the river.
And I am the bird
that swoops down to swallow the mayfly.

I am a frog swimming happily
in the clear water of a pond.
And I am the grass-snake
that silently feeds itself on the frog.

I am the child in Uganda, all skin and bones,
my legs as thin as bamboo sticks.
And I am the arms of the merchant,
selling deadly weapons to Uganda.

I am the twelve-year old girl,
refugee on a small boat,
who throws herself into the ocean
after being raped by a sea pirate.
And I am the pirate,
my heart not yet capable
of seeing and loving.

I am a member of the politburo
with plenty of power in my hands.
And I am the man who has to pay
his “debt of blood” to my people
dying slowly in a forced-labor camp.

My joy is like Spring, so warm
it makes flowers bloom all over the Earth.
My pain is like a river of tears,
so vast it fills the four oceans.

Please call me by my true names,
so I can hear all my cries and laughter at once,
so I can see that my joy and pain are one.

Please call me by my true names,
so I can wake up
and the door to my heart
could be left open,
the door of compassion.

— Thich Nhat Hanh

17 November 2018



For Presence

Awaken to the mystery of being here
and enter the quiet immensity of your own presence.

Have joy and peace in the temple of your senses.

Receive encouragement when new frontiers beckon.

Respond to the call of your gift and the courage to
follow its path.

Let the flame of anger free you of all falsity.

May warmth of heart keep your presence aflame.

May anxiety never linger about you.

May your outer dignity mirror an inner dignity of
soul.

Take time to celebrate the quiet miracles that seek
no attention.

Be consoled in the secret symmetry of your soul.

May you experience each day as a sacred gift woven
around the heart of wonder.

— John O'Donohue

24 November 2018

Thanks

Listen

with the night falling we are saying thank you
we are stopping on the bridges to bow from the railings
we are running out of the glass rooms
with our mouths full of food to look at the sky
and say thank you
we are standing by the water thanking it
standing by the windows looking out
in our directions

back from a series of hospitals back from a mugging
after funerals we are saying thank you
after the news of the dead
whether or not we knew them we are saying thank you

over telephones we are saying thank you
in doorways and in the backs of cars and in elevators
remembering wars and the police at the door
and the beatings on stairs we are saying thank you
in the banks we are saying thank you
in the faces of the officials and the rich
and of all who will never change
we go on saying thank you thank you

with the animals dying around us
taking our feelings we are saying thank you
with the forests falling faster than the minutes
of our lives we are saying thank you
with the words going out like cells of a brain
with the cities growing over us
we are saying thank you faster and faster
with nobody listening we are saying thank you
thank you we are saying and waving
dark though it is

— W. S. Merwin

1 December 2018



I Am Much too Alone in this World, yet not Alone

I am too alone in the world, and yet not alone enough
to make every hour holy.

I am too small in the world, and yet not tiny enough
just to stand before you like a thing,
dark and shrewd.

I want my will, and I want to be with my will
as it moves towards deed;
and in those quiet, somehow hesitating times,
when something is approaching,
I want to be with those who are wise
or else alone.

I want always to be a mirror that reflects your whole being,
and never to be too blind or too old
to hold your heavy, swaying image.

I want to unfold.

Nowhere do I want to remain folded,
because where I am bent and folded, there I am lie.

And I want my meaning
true for you. I want to describe myself
like a painting that I studied
closely for a long, long time,
like a word I finally understood,
like the pitcher of water I use every day,
like the face of my mother,
like a ship
that carried me
through the deadliest storm of all.

— Rainer Maria Rilke, (Book of Hours)

8 December 2018

Smiles

The world would rather *see* hope than just hear
its song. And that's why statesmen have to smile.
Their pearly whites mean they're still full of cheer.
The game's complex, the goal's far out of reach,
the outcome's still unclear – once in a while
we need a friendly, gleaming set of teeth.

Heads of state must display unfurrowed brows
on airport runways, in the conference room.
They must embody one big, toothy “Wow!”
while pressing flesh or pressing urgent issues.
Their faces' self-regenerating tissues
make our hearts hum and our lenses zoom.

Dentistry turned to diplomatic skill
promises us a Golden Age tomorrow.
The going's rough, and so we need the laugh
of bright incisors, molars of goodwill.
Our times are still not safe and sane enough
for faces to show ordinary sorrow.

Dreamers keep saying, “Human brotherhood
will make this place a smiling paradise.”
I'm not convinced. The statesman, in that case,
would not require facial exercise,
except from time to time: he's feeling good,
he's glad it's spring, and so he moves his face.
But human beings are, by nature, sad.
So be it, then. It isn't all that bad.

- Wislawa Szymborska



15 December 2018

Germany. A Winter's Tale – Chapter Two

Capute I

In the sad month of November it was,
The days became dimmer,
The wind tore the foliage from the trees,
There I travel to Germany.

And when I came to the limit,
I feel a stronger throbbing
in my chest, I even think the
eyes are beginning to drip.

And when I heard the German language,
I felt strange;
I did not mean otherwise, as if the heart
blew away quite pleasantly.

A little harp girl sang.
She sang with true emotion
and a false voice, but I was very
touched by her play.

She sang of love and love-
grief, consecration and rediscovery
Up there, in that better world,
Where all suffering vanishes.

She sang of the earthly
vale of tears, of joys that are soon destroyed,
On the other side, where the soul revels,
transfigured in eternal blessings.

She sang the old renunciate song,
The Egapopeia from the sky,
What lulls when it greint,
The people, the big lout.

I know the way, I know the text,
I also know the men's authors;
I know they secretly drank wine
And publicly preached water.

A new song, a better song,
O friends, I want to write to you!
We want to build the
Kingdom of Heaven here on earth.

We want to be happy on earth,
and do not want to die anymore;
The lazy belly should not be swallowed up,
What diligent hands acquired.

There is enough bread here
for all human children, including
roses and myrtles, beauty and lust,
and sugar peas no less.

Yes, sugar peas for everyone,
once the pods burst!
We leave the sky to
the angels and the sparrows.

And wings grow after death,
So we want to visit you
Up there, and we, we eat with you
The most delicious pies and cakes.

A new song, a better song!
It sounds like flutes and violins!
The Miserere is over,
the death bells are silent.

The virgin Europe is engaged
With the beautiful genius of freedom,
they are in each other's arms,
they revel in the first kiss.

And the priestly blessing is missing, the
marriage becomes valid no less -
long live groom and bride,
and their future children!

A wedding carmen is my song,
The better, the new!
In my soul go to
the stars of the highest consecration –

Enthusiastic stars, they blaze wild,
Flowing in flame streams -
I feel wonderfully strengthened,
I could break oak trees!

Ever since I stepped onto German soil,
magic sages have flowed through me -
The giant has touched the mother again,
and his strength has been renewed.

— Heinrich Heine



22 December 2018

The Winter of Listening

No one but me by the fire,
my hands burning
red in the palms while
the night wind carries
everything away outside.

All this petty worry
while the great cloak
of the sky grows dark
and intense
round every living thing.

What is precious
inside us does not
care to be known
by the mind
in ways that diminish
its presence.

What we strive for
in perfection
is not what turns us
into the lit angel
we desire,

what disturbs
and then nourishes
has everything
we need.

What we hate
in ourselves
is what we cannot know
in ourselves but
what is true to the pattern
does not need
to be explained.

Inside everyone
is a great shout of joy
waiting to be born.

Even with the summer
so far off
I feel it grown in me
now and ready
to arrive in the world.

All those years
listening to those
who had
nothing to say.

All those years
forgetting
how everything
has its own voice
to make
itself heard.

All those years
forgetting
how easily
you can belong
to everything
simply by listening.

And the slow
difficulty
of remembering
how everything
is born from
an opposite
and miraculous
otherness.
Silence and winter
has led me to that
otherness.

So let this winter
of listening
be enough
for the new life
I must call my own.

— David Whyte



29 December 2018

In Memoriam A. H. H.

OBIIT MDCCCXXXIII: 106

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

Ring out the grief that saps the mind
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes
But ring the fuller minstrel in.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

— Alfred, Lord Tennyson (1809-1892)

2019



5 January 2019

Four Quartets 1: Burnt Norton

I

Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation.
What might have been and what has been
Point to one end, which is always present.
Footfalls echo in the memory
Down the passage which we did not take
Towards the door we never opened
Into the rose-garden. My words echo
Thus, in your mind.
But to what purpose
Disturbing the dust on a bowl of rose-leaves
I do not know.
Other echoes
Inhabit the garden. Shall we follow?
Quick, said the bird, find them, find them,
Round the corner. Through the first gate,
Into our first world, shall we follow
The deception of the thrush? Into our first world.
There they were, dignified, invisible,
Moving without pressure, over the dead leaves,
In the autumn heat, through the vibrant air,
And the bird called, in response to
The unheard music hidden in the shrubbery,

And the unseen eyebeam crossed, for the roses
Had the look of flowers that are looked at.
There they were as our guests, accepted and accepting.
So we moved, and they, in a formal pattern,
Along the empty alley, into the box circle,
To look down into the drained pool.
Dry the pool, dry concrete, brown edged,
And the pool was filled with water out of sunlight,
And the lotos rose, quietly, quietly,
The surface glittered out of heart of light,
And they were behind us, reflected in the pool.
Then a cloud passed, and the pool was empty.

Go, said the bird, for the leaves were full of children,
Hidden excitedly, containing laughter.
Go, go, go, said the bird: human kind
Cannot bear very much reality.
Time past and time future
What might have been and what has been
Point to one end, which is always present.

II

Garlic and sapphires in the mud
Clot the bedded axle-tree.
The trilling wire in the blood
Sings below inveterate scars
Appeasing long forgotten wars.
The dance along the artery
The circulation of the lymph
Are figured in the drift of stars
Ascend to summer in the tree
We move above the moving tree
In light upon the figured leaf
And hear upon the sodden floor
Below, the boarhound and the boar

Pursue their pattern as before
But reconciled among the stars.

At the still point of the turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is,
But neither arrest nor movement. And do not call it fixity,
Where past and future are gathered. Neither movement from nor
towards,
Neither ascent nor decline. Except for the point, the still point,
There would be no dance, and there is only the dance.
I can only say, there we have been: but I cannot say where.
And I cannot say, how long, for that is to place it in time.
The inner freedom from the practical desire,
The release from action and suffering, release from the inner
And the outer compulsion, yet surrounded
By a grace of sense, a white light still and moving,
Erhebung without motion, concentration
Without elimination, both a new world
And the old made explicit, understood
In the completion of its partial ecstasy,
The resolution of its partial horror.
Yet the enchainment of past and future
Woven in the weakness of the changing body,
Protects mankind from heaven and damnation
Which flesh cannot endure.
Time past and time future
Allow but a little consciousness.
To be conscious is not to be in time
But only in time can the moment in the rose-garden,
The moment in the arbour where the rain beat,
The moment in the draughty church at smokefall
Be remembered; involved with past and future.
Only through time time is conquered.

III

Here is a place of disaffection
Time before and time after
In a dim light: neither daylight
Investing form with lucid stillness
Turning shadow into transient beauty
With slow rotation suggesting permanence
Nor darkness to purify the soul
Emptying the sensual with deprivation
Cleansing affection from the temporal.
Neither plenitude nor vacancy. Only a flicker
Over the strained time-ridden faces
Distracted from distraction by distraction
Filled with fancies and empty of meaning
Tumid apathy with no concentration
Men and bits of paper, whirled by the cold wind
That blows before and after time,
Wind in and out of unwholesome lungs
Time before and time after.
Eructation of unhealthy souls
Into the faded air, the torpid
Driven on the wind that sweeps the gloomy hills of London,
Hampstead and Clerkenwell, Camden and Putney,
Highgate, Primrose and Ludgate. Not here
Not here the darkness, in this twittering world.

Descend lower, descend only
Into the world of perpetual solitude,
World not world, but that which is not world,
Internal darkness, deprivation
And destitution of all property,
Desiccation of the world of sense,
Evacuation of the world of fancy,
Inoperancy of the world of spirit;
This is the one way, and the other
Is the same, not in movement

But abstention from movement; while the world moves
In appetency, on its metallated ways
Of time past and time future.

IV

Time and the bell have buried the day,
The black cloud carries the sun away.
Will the sunflower turn to us, will the clematis
Stray down, bend to us; tendrils and spray
Clutch and cling?

Chill

Fingers of yew be curled
Down on us? After the kingfisher's wing
Has answered light to light, and is silent, the light is still
At the still point of the turning world.

V

Words move, music moves
Only in time; but that which is only living
Can only die. Words, after speech, reach
Into the silence. Only by the form, the pattern,
Can words or music reach
The stillness, as a Chinese jar still
Moves perpetually in its stillness.
Not the stillness of the violin, while the note lasts,
Not that only, but the co-existence,
Or say that the end precedes the beginning,
And the end and the beginning were always there
Before the beginning and after the end.
And all is always now. Words strain,
Crack and sometimes break, under the burden,
Under the tension, slip, slide, perish,

Decay with imprecision, will not stay in place,
Will not stay still. Shrieking voices
Scolding, mocking, or merely chattering,
Always assail them. The Word in the desert
Is most attacked by voices of temptation,
The crying shadow in the funeral dance,
The loud lament of the disconsolate chimera.

The detail of the pattern is movement,
As in the figure of the ten stairs.
Desire itself is movement
Not in itself desirable;
Love is itself unmoving,
Only the cause and end of movement,
Timeless, and undesiring
Except in the aspect of time
Caught in the form of limitation
Between un-being and being.
Sudden in a shaft of sunlight

Even while the dust moves
There rises the hidden laughter
Of children in the foliage
Quick now, here, now, always—
Ridiculous the waste sad time
Stretching before and after.

— T. S. Eliot

12 January 2019



Four Quartets 2: East Coker

I

In my beginning is my end. In succession
Houses rise and fall, crumble, are extended,
Are removed, destroyed, restored, or in their place
Is an open field, or a factory, or a by-pass.
Old stone to new building, old timber to new fires,
Old fires to ashes, and ashes to the earth
Which is already flesh, fur and faeces,
Bone of man and beast, cornstalk and leaf.
Houses live and die: there is a time for building
And a time for living and for generation
And a time for the wind to break the loosened pane
And to shake the wainscot where the field-mouse trots
And to shake the tattered arras woven with a silent motto.

In my beginning is my end. Now the light falls
Across the open field, leaving the deep lane
Shuttered with branches, dark in the afternoon,
Where you lean against a bank while a van passes,
And the deep lane insists on the direction
Into the village, in the electric heat
Hypnotised. In a warm haze the sultry light
Is absorbed, not refracted, by grey stone.
The dahlias sleep in the empty silence.
Wait for the early owl.

In that open field
If you do not come too close, if you do not come too close,
On a summer midnight, you can hear the music
Of the weak pipe and the little drum
And see them dancing around the bonfire
The association of man and woman
In daunsinge, signifying matrimonie—
A dignified and commodious sacrament.
Two and two, necessarye coniunction,
Holding eche other by the hand or the arm
Whiche betokeneth concorde. Round and round the fire
Leaping through the flames, or joined in circles,
Rustically solemn or in rustic laughter
Lifting heavy feet in clumsy shoes,
Earth feet, loam feet, lifted in country mirth
Mirth of those long since under earth
Nourishing the corn. Keeping time,
Keeping the rhythm in their dancing
As in their living in the living seasons
The time of the seasons and the constellations
The time of milking and the time of harvest
The time of the coupling of man and woman
And that of beasts. Feet rising and falling.
Eating and drinking. Dung and death.

Dawn points, and another day
Prepares for heat and silence. Out at sea the dawn wind
Wrinkles and slides. I am here
Or there, or elsewhere. In my beginning.

II

What is the late November doing
With the disturbance of the spring
And creatures of the summer heat,
And snowdrops writhing under feet

And hollyhocks that aim too high
Red into grey and tumble down
Late roses filled with early snow?
Thunder rolled by the rolling stars
Simulates triumphal cars
Deployed in constellated wars
Scorpion fights against the Sun
Until the Sun and Moon go down
Comets weep and Leonids fly
Hunt the heavens and the plains
Whirled in a vortex that shall bring
The world to that destructive fire
Which burns before the ice-cap reigns.

That was a way of putting it—not very satisfactory:
A periphrastic study in a worn-out poetical fashion,
Leaving one still with the intolerable wrestle
With words and meanings. The poetry does not matter.
It was not (to start again) what one had expected.
What was to be the value of the long looked forward to,
Long hoped for calm, the autumnal serenity
And the wisdom of age? Had they deceived us
Or deceived themselves, the quiet-voiced elders,
Bequeathing us merely a receipt for deceit?
The serenity only a deliberate hebetude,
The wisdom only the knowledge of dead secrets
Useless in the darkness into which they peered
Or from which they turned their eyes. There is, it seems to us,
At best, only a limited value
In the knowledge derived from experience.
The knowledge imposes a pattern, and falsifies,
For the pattern is new in every moment
And every moment is a new and shocking
Valuation of all we have been. We are only undeceived
Of that which, deceiving, could no longer harm.
In the middle, not only in the middle of the way
But all the way, in a dark wood, in a bramble,

On the edge of a grimpen, where is no secure foothold,
And menaced by monsters, fancy lights,
Risking enchantment. Do not let me hear
Of the wisdom of old men, but rather of their folly,
Their fear of fear and frenzy, their fear of possession,
Of belonging to another, or to others, or to God.
The only wisdom we can hope to acquire
Is the wisdom of humility: humility is endless.

The houses are all gone under the sea.

The dancers are all gone under the hill.

III

O dark dark dark. They all go into the dark,
The vacant interstellar spaces, the vacant into the vacant,
The captains, merchant bankers, eminent men of letters,
The generous patrons of art, the statesmen and the rulers,
Distinguished civil servants, chairmen of many committees,
Industrial lords and petty contractors, all go into the dark,
And dark the Sun and Moon, and the Almanach de Gotha
And the Stock Exchange Gazette, the Directory of Directors,
And cold the sense and lost the motive of action.
And we all go with them, into the silent funeral,
Nobody's funeral, for there is no one to bury.
I said to my soul, be still, and let the dark come upon you
Which shall be the darkness of God. As, in a theatre,
The lights are extinguished, for the scene to be changed
With a hollow rumble of wings, with a movement of darkness on
darkness,
And we know that the hills and the trees, the distant panorama
And the bold imposing façade are all being rolled away—
Or as, when an underground train, in the tube, stops too long between
stations
And the conversation rises and slowly fades into silence

And you see behind every face the mental emptiness deepen
Leaving only the growing terror of nothing to think about;
Or when, under ether, the mind is conscious but conscious of nothing—
I said to my soul, be still, and wait without hope
For hope would be hope for the wrong thing; wait without love,
For love would be love of the wrong thing; there is yet faith
But the faith and the love and the hope are all in the waiting.
Wait without thought, for you are not ready for thought:
So the darkness shall be the light, and the stillness the dancing.
Whisper of running streams, and winter lightning.
The wild thyme unseen and the wild strawberry,
The laughter in the garden, echoed ecstasy
Not lost, but requiring, pointing to the agony
Of death and birth.

You say I am repeating
Something I have said before. I shall say it again.
Shall I say it again? In order to arrive there,
To arrive where you are, to get from where you are not,
You must go by a way wherein there is no ecstasy.
In order to arrive at what you do not know
You must go by a way which is the way of ignorance.
In order to possess what you do not possess
You must go by the way of dispossession.
In order to arrive at what you are not
You must go through the way in which you are not.
And what you do not know is the only thing you know
And what you own is what you do not own
And where you are is where you are not.

IV

The wounded surgeon plies the steel
That questions the distempered part;
Beneath the bleeding hands we feel
The sharp compassion of the healer's art
Resolving the enigma of the fever chart.

Our only health is the disease
If we obey the dying nurse
Whose constant care is not to please
But to remind of our, and Adam's curse,
And that, to be restored, our sickness must grow worse.

The whole earth is our hospital
Endowed by the ruined millionaire,
Wherein, if we do well, we shall
Die of the absolute paternal care
That will not leave us, but prevents us everywhere.

The chill ascends from feet to knees,
The fever sings in mental wires.
If to be warmed, then I must freeze
And quake in frigid purgatorial fires
Of which the flame is roses, and the smoke is briars.

The dripping blood our only drink,
The bloody flesh our only food:
In spite of which we like to think
That we are sound, substantial flesh and blood—
Again, in spite of that, we call this Friday good.

V

So here I am, in the middle way, having had twenty years—
Twenty years largely wasted, the years of l'entre deux guerres
Trying to use words, and every attempt
Is a wholly new start, and a different kind of failure
Because one has only learnt to get the better of words
For the thing one no longer has to say, or the way in which
One is no longer disposed to say it. And so each venture
Is a new beginning, a raid on the inarticulate
With shabby equipment always deteriorating
In the general mess of imprecision of feeling,
Undisciplined squads of emotion. And what there is to conquer
By strength and submission, has already been discovered
Once or twice, or several times, by men whom one cannot hope
To emulate—but there is no competition—
There is only the fight to recover what has been lost
And found and lost again and again: and now, under conditions
That seem unpropitious. But perhaps neither gain nor loss.
For us, there is only the trying. The rest is not our business.

Home is where one starts from. As we grow older
The world becomes stranger, the pattern more complicated
Of dead and living. Not the intense moment
Isolated, with no before and after,
But a lifetime burning in every moment
And not the lifetime of one man only
But of old stones that cannot be deciphered.
There is a time for the evening under starlight,
A time for the evening under lamplight
(The evening with the photograph album).
Love is most nearly itself
When here and now cease to matter.
Old men ought to be explorers
Here or there does not matter
We must be still and still moving
Into another intensity

For a further union, a deeper communion
Through the dark cold and the empty desolation,
The wave cry, the wind cry, the vast waters
Of the petrel and the porpoise. In my end is my beginning.

— T. S. Eliot



19 January 2019



Four Quartets 3: The Dry Salvages

I

I do not know much about gods; but I think that the river
Is a strong brown god—sullen, untamed and intractable,
Patient to some degree, at first recognised as a frontier;
Useful, untrustworthy, as a conveyor of commerce;
Then only a problem confronting the builder of bridges.
The problem once solved, the brown god is almost forgotten
By the dwellers in cities—ever, however, implacable.
Keeping his seasons and rages, destroyer, reminder
Of what men choose to forget. Unhonoured, unpropitiated
By worshippers of the machine, but waiting, watching and waiting.
His rhythm was present in the nursery bedroom,
In the rank ailanthus of the April dooryard,
In the smell of grapes on the autumn table,
And the evening circle in the winter gaslight.

The river is within us, the sea is all about us;
The sea is the land's edge also, the granite
Into which it reaches, the beaches where it tosses
Its hints of earlier and other creation:
The starfish, the horseshoe crab, the whale's backbone;
The pools where it offers to our curiosity
The more delicate algae and the sea anemone.
It tosses up our losses, the torn seine,
The shattered lobsterpot, the broken oar
And the gear of foreign dead men. The sea has many voices,
Many gods and many voices.
The salt is on the briar rose,
The fog is in the fir trees.
The sea howl

And the sea yelp, are different voices
Often together heard: the whine in the rigging,
The menace and caress of wave that breaks on water,
The distant rote in the granite teeth,
And the wailing warning from the approaching headland
Are all sea voices, and the heaving groaner
Rounded homewards, and the seagull:
And under the oppression of the silent fog
The tolling bell
Measures time not our time, rung by the unhurried
Ground swell, a time
Older than the time of chronometers, older

Than time counted by anxious worried women
Lying awake, calculating the future,
Trying to unweave, unwind, unravel
And piece together the past and the future,
Between midnight and dawn, when the past is all deception,
The future futureless, before the morning watch
When time stops and time is never ending;
And the ground swell, that is and was from the beginning,
Clangs
The bell.

II

Where is there an end of it, the soundless wailing,
The silent withering of autumn flowers
Dropping their petals and remaining motionless;
Where is there an end to the drifting wreckage,
The prayer of the bone on the beach, the unprayerable
Prayer at the calamitous annunciation?

There is no end, but addition: the trailing
Consequence of further days and hours,
While emotion takes to itself the emotionless

Years of living among the breakage
Of what was believed in as the most reliable—
And therefore the fittest for renunciation.

There is the final addition, the failing
Pride or resentment at failing powers,
The unattached devotion which might pass for devotionless,
In a drifting boat with a slow leakage,
The silent listening to the undeniable
Clamour of the bell of the last annunciation.

Where is the end of them, the fishermen sailing
Into the wind's tail, where the fog cowers?
We cannot think of a time that is oceanless
Or of an ocean not littered with wastage
Or of a future that is not liable
Like the past, to have no destination.

We have to think of them as forever bailing,
Setting and hauling, while the North East lowers
Over shallow banks unchanging and erosionless
Or drawing their money, drying sails at dockage;
Not as making a trip that will be unpayable
For a haul that will not bear examination.

There is no end of it, the voiceless wailing,
No end to the withering of withered flowers,
To the movement of pain that is painless and motionless,
To the drift of the sea and the drifting wreckage,
The bone's prayer to Death its God. Only the hardly, barely prayable
Prayer of the one Annunciation.

It seems, as one becomes older,
That the past has another pattern, and ceases to be a mere sequence—
Or even development: the latter a partial fallacy
Encouraged by superficial notions of evolution,
Which becomes, in the popular mind, a means of disowning the past.

The moments of happiness—not the sense of well-being,
Fruition, fulfilment, security or affection,
Or even a very good dinner, but the sudden illumination—
We had the experience but missed the meaning,
And approach to the meaning restores the experience
In a different form, beyond any meaning
We can assign to happiness. I have said before
That the past experience revived in the meaning
Is not the experience of one life only
But of many generations—not forgetting
Something that is probably quite ineffable:
The backward look behind the assurance
Of recorded history, the backward half-look
Over the shoulder, towards the primitive terror.
Now, we come to discover that the moments of agony
(Whether, or not, due to misunderstanding,
Having hoped for the wrong things or dreaded the wrong things,
Is not in question) are likewise permanent
With such permanence as time has. We appreciate this better
In the agony of others, nearly experienced,
Involving ourselves, than in our own.
For our own past is covered by the currents of action,
But the torment of others remains an experience
Unqualified, unworn by subsequent attrition.
People change, and smile: but the agony abides.
Time the destroyer is time the preserver,
Like the river with its cargo of dead negroes, cows and chicken coops,
The bitter apple, and the bite in the apple.
And the ragged rock in the restless waters,
Waves wash over it, fogs conceal it;
On a halcyon day it is merely a monument,
In navigable weather it is always a seamount
To lay a course by: but in the sombre season
Or the sudden fury, is what it always was.

III

I sometimes wonder if that is what Krishna meant—
Among other things—or one way of putting the same thing:
That the future is a faded song, a Royal Rose or a lavender spray
Of wistful regret for those who are not yet here to regret,
Pressed between yellow leaves of a book that has never been opened.
And the way up is the way down, the way forward is the way back.
You cannot face it steadily, but this thing is sure,
That time is no healer: the patient is no longer here.
When the train starts, and the passengers are settled
To fruit, periodicals and business letters
(And those who saw them off have left the platform)
Their faces relax from grief into relief,
To the sleepy rhythm of a hundred hours.
Fare forward, travellers! not escaping from the past
Into different lives, or into any future;
You are not the same people who left that station
Or who will arrive at any terminus,
While the narrowing rails slide together behind you;
And on the deck of the drumming liner
Watching the furrow that widens behind you,
You shall not think 'the past is finished'
Or 'the future is before us'.
At nightfall, in the rigging and the aerial,
Is a voice descanting (though not to the ear,
The murmuring shell of time, and not in any language)
'Fare forward, you who think that you are voyaging;
You are not those who saw the harbour
Receding, or those who will disembark.
Here between the hither and the farther shore
While time is withdrawn, consider the future
And the past with an equal mind.
At the moment which is not of action or inaction
You can receive this: "on whatever sphere of being
The mind of a man may be intent
At the time of death"—that is the one action

(And the time of death is every moment)
Which shall fructify in the lives of others:
And do not think of the fruit of action.
Fare forward.

O voyagers, O seamen,
You who came to port, and you whose bodies
Will suffer the trial and judgement of the sea,
Or whatever event, this is your real destination.¹
So Krishna, as when he admonished Arjuna
On the field of battle.
Not fare well,
But fare forward, voyagers.

IV

Lady, whose shrine stands on the promontory,
Pray for all those who are in ships, those
Whose business has to do with fish, and
Those concerned with every lawful traffic
And those who conduct them.

Repeat a prayer also on behalf of
Women who have seen their sons or husbands
Setting forth, and not returning:
Figlia del tuo figlio,
Queen of Heaven.

Also pray for those who were in ships, and
Ended their voyage on the sand, in the sea's lips
Or in the dark throat which will not reject them
Or wherever cannot reach them the sound of the sea bell's
Perpetual angelus.

V

To communicate with Mars, converse with spirits,
To report the behaviour of the sea monster,
Describe the horoscope, haruspicate or scry,
Observe disease in signatures, evoke
Biography from the wrinkles of the palm
And tragedy from fingers; release omens
By sortilege, or tea leaves, riddle the inevitable
With playing cards, fiddle with pentagrams
Or barbituric acids, or dissect
The recurrent image into pre-conscious terrors—
To explore the womb, or tomb, or dreams; all these are usual
Pastimes and drugs, and features of the press:
And always will be, some of them especially
When there is distress of nations and perplexity
Whether on the shores of Asia, or in the Edgware Road.
Men's curiosity searches past and future
And clings to that dimension. But to apprehend
The point of intersection of the timeless
With time, is an occupation for the saint—
No occupation either, but something given
And taken, in a lifetime's death in love,
Ardour and selflessness and self-surrender.
For most of us, there is only the unattended
Moment, the moment in and out of time,
The distraction fit, lost in a shaft of sunlight,
The wild thyme unseen, or the winter lightning
Or the waterfall, or music heard so deeply
That it is not heard at all, but you are the music
While the music lasts. These are only hints and guesses,

Hints followed by guesses; and the rest
Is prayer, observance, discipline, thought and action.
The hint half guessed, the gift half understood, is Incarnation.
Here the impossible union
Of spheres of existence is actual,
Here the past and future
Are conquered, and reconciled,
Where action were otherwise movement
Of that which is only moved
And has in it no source of movement—
Driven by dæmonic, chthonic
Powers. And right action is freedom
From past and future also.
For most of us, this is the aim
Never here to be realised;
Who are only undefeated
Because we have gone on trying;
We, content at the last
If our temporal reversion nourish
(Not too far from the yew-tree)
The life of significant soil.

— T. S. Eliot



26 January 2019

Four Quartets 4: Little Gidding

I

Midwinter spring is its own season
Sempiternal though sodden towards sundown,
Suspended in time, between pole and tropic.
When the short day is brightest, with frost and fire,
The brief sun flames the ice, on pond and ditches,
In windless cold that is the heart's heat,
Reflecting in a watery mirror
A glare that is blindness in the early afternoon.
And glow more intense than blaze of branch, or brazier,
Stirs the dumb spirit: no wind, but pentecostal fire
In the dark time of the year. Between melting and freezing
The soul's sap quivers. There is no earth smell
Or smell of living thing. This is the spring time
But not in time's covenant. Now the hedgerow
Is blanched for an hour with transitory blossom
Of snow, a bloom more sudden
Than that of summer, neither budding nor fading,
Not in the scheme of generation.
Where is the summer, the unimaginable
Zero summer?

If you came this way,
Taking the route you would be likely to take
From the place you would be likely to come from,
If you came this way in may time, you would find the hedges
White again, in May, with voluptuary sweetness.
It would be the same at the end of the journey,
If you came at night like a broken king,
If you came by day not knowing what you came for,

It would be the same, when you leave the rough road
And turn behind the pig-sty to the dull facade
And the tombstone. And what you thought you came for
Is only a shell, a husk of meaning
From which the purpose breaks only when it is fulfilled
If at all. Either you had no purpose
Or the purpose is beyond the end you figured
And is altered in fulfilment. There are other places
Which also are the world's end, some at the sea jaws,
Or over a dark lake, in a desert or a city—
But this is the nearest, in place and time,
Now and in England.

If you came this way,
Taking any route, starting from anywhere,
At any time or at any season,
It would always be the same: you would have to put off
Sense and notion. You are not here to verify,
Instruct yourself, or inform curiosity
Or carry report. You are here to kneel
Where prayer has been valid. And prayer is more
Than an order of words, the conscious occupation
Of the praying mind, or the sound of the voice praying.
And what the dead had no speech for, when living,
They can tell you, being dead: the communication
Of the dead is tongued with fire beyond the language of the living.
Here, the intersection of the timeless moment
Is England and nowhere. Never and always.

II

Ash on and old man's sleeve
Is all the ash the burnt roses leave.
Dust in the air suspended
Marks the place where a story ended.
Dust inbreathed was a house—
The walls, the wainscot and the mouse,
The death of hope and despair,
This is the death of air.

There are flood and drouth
Over the eyes and in the mouth,
Dead water and dead sand
Contending for the upper hand.
The parched eviscerate soil
Gapes at the vanity of toil,
Laughs without mirth.
This is the death of earth.

Water and fire succeed
The town, the pasture and the weed.
Water and fire deride
The sacrifice that we denied.
Water and fire shall rot
The marred foundations we forgot,
Of sanctuary and choir.
This is the death of water and fire.

In the uncertain hour before the morning
Near the ending of interminable night
At the recurrent end of the unending
After the dark dove with the flickering tongue
Had passed below the horizon of his homing

While the dead leaves still rattled on like tin
Over the asphalt where no other sound was
Between three districts whence the smoke arose
I met one walking, loitering and hurried
As if blown towards me like the metal leaves
Before the urban dawn wind unresisting.
And as I fixed upon the down-turned face
That pointed scrutiny with which we challenge
The first-met stranger in the waning dusk
I caught the sudden look of some dead master
Whom I had known, forgotten, half recalled
Both one and many; in the brown baked features
The eyes of a familiar compound ghost
Both intimate and unidentifiable.
So I assumed a double part, and cried
And heard another's voice cry: 'What! are you here?'
Although we were not. I was still the same,
Knowing myself yet being someone other—
And he a face still forming; yet the words sufficed
To compel the recognition they preceded.
And so, compliant to the common wind,
Too strange to each other for misunderstanding,
In concord at this intersection time
Of meeting nowhere, no before and after,
We trod the pavement in a dead patrol.
I said: 'The wonder that I feel is easy,
Yet ease is cause of wonder. Therefore speak:
I may not comprehend, may not remember.'
And he: 'I am not eager to rehearse
My thoughts and theory which you have forgotten.
These things have served their purpose: let them be.
So with your own, and pray they be forgiven
By others, as I pray you to forgive
Both bad and good. Last season's fruit is eaten
And the fullfed beast shall kick the empty pail.
For last year's words belong to last year's language
And next year's words await another voice.

But, as the passage now presents no hindrance
To the spirit unappeased and peregrine
Between two worlds become much like each other,
So I find words I never thought to speak
In streets I never thought I should revisit
When I left my body on a distant shore.
Since our concern was speech, and speech impelled us
To purify the dialect of the tribe
And urge the mind to aftersight and foresight,
Let me disclose the gifts reserved for age
To set a crown upon your lifetime's effort.
First, the cold friction of expiring sense
Without enchantment, offering no promise
But bitter tastelessness of shadow fruit

As body and soul begin to fall asunder.
Second, the conscious impotence of rage
At human folly, and the laceration
Of laughter at what ceases to amuse.
And last, the rending pain of re-enactment
Of all that you have done, and been; the shame
Of motives late revealed, and the awareness
Of things ill done and done to others' harm
Which once you took for exercise of virtue.
Then fools' approval stings, and honour stains.
From wrong to wrong the exasperated spirit
Proceeds, unless restored by that refining fire
Where you must move in measure, like a dancer.'
The day was breaking. In the disfigured street
He left me, with a kind of valediction,
And faded on the blowing of the horn.

III

There are three conditions which often look alike
Yet differ completely, flourish in the same hedgerow:
Attachment to self and to things and to persons, detachment
From self and from things and from persons; and, growing between
them, indifference
Which resembles the others as death resembles life,
Being between two lives—unflowering, between
The live and the dead nettle. This is the use of memory:
For liberation—not less of love but expanding
Of love beyond desire, and so liberation
From the future as well as the past. Thus, love of a country
Begins as attachment to our own field of action
And comes to find that action of little importance
Though never indifferent. History may be servitude,
History may be freedom. See, now they vanish,
The faces and places, with the self which, as it could, loved them,
To become renewed, transfigured, in another pattern.

Sin is Behovely, but
All shall be well, and
All manner of thing shall be well.
If I think, again, of this place,
And of people, not wholly commendable,
Of no immediate kin or kindness,
But of some peculiar genius,
All touched by a common genius,
United in the strife which divided them;
If I think of a king at nightfall,
Of three men, and more, on the scaffold
And a few who died forgotten
In other places, here and abroad,
And of one who died blind and quiet

Why should we celebrate
These dead men more than the dying?
It is not to ring the bell backward
Nor is it an incantation
To summon the spectre of a Rose.
We cannot revive old factions
We cannot restore old policies
Or follow an antique drum.
These men, and those who opposed them
And those whom they opposed
Accept the constitution of silence
And are folded in a single party.
Whatever we inherit from the fortunate
We have taken from the defeated
What they had to leave us—a symbol:
A symbol perfected in death.
And all shall be well and
All manner of thing shall be well
By the purification of the motive
In the ground of our beseeching.

IV

The dove descending breaks the air
With flame of incandescent terror
Of which the tongues declare
The one discharge from sin and error.
The only hope, or else despair
Lies in the choice of pyre of pyre—
To be redeemed from fire by fire.

Who then devised the torment? Love.
Love is the unfamiliar Name
Behind the hands that wove
The intolerable shirt of flame
Which human power cannot remove.

We only live, only suspire
Consumed by either fire or fire.

V

What we call the beginning is often the end
And to make an end is to make a beginning.
The end is where we start from. And every phrase
And sentence that is right (where every word is at home,
Taking its place to support the others,
The word neither diffident nor ostentatious,
An easy commerce of the old and the new,
The common word exact without vulgarity,

The formal word precise but not pedantic,
The complete consort dancing together)
Every phrase and every sentence is an end and a beginning,
Every poem an epitaph. And any action
Is a step to the block, to the fire, down the sea's throat
Or to an illegible stone: and that is where we start.
We die with the dying:
See, they depart, and we go with them.
We are born with the dead:
See, they return, and bring us with them.
The moment of the rose and the moment of the yew-tree
Are of equal duration. A people without history
Is not redeemed from time, for history is a pattern
Of timeless moments. So, while the light fails
On a winter's afternoon, in a secluded chapel
History is now and England.

With the drawing of this Love and the voice of this
Calling

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
Through the unknown, unremembered gate
When the last of earth left to discover
Is that which was the beginning;
At the source of the longest river
The voice of the hidden waterfall
And the children in the apple-tree
Not known, because not looked for
But heard, half-heard, in the stillness
Between two waves of the sea.
Quick now, here, now, always—
A condition of complete simplicity
(Costing not less than everything)
And all shall be well and
All manner of thing shall be well
When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one.

— T. S. Eliot



2 February 2019

Wild Geese

You do not have to be good.
You do not have to walk on your knees
for a hundred miles through the desert repenting.
You only have to let the soft animal of your body
love what it loves.
Tell me about despair, yours, and I will tell you mine.
Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.
Meanwhile the wild geese, high in the clean blue air,
are heading home again.
Whoever you are, no matter how lonely,
the world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting -
over and over announcing your place
in the family of things.

— Mary Oliver



9 February 2019

Isn't That Something?

I
like when
the music happens like this:

Something in His eye grabs hold of a
tambourine in
me,

then I turn and lift a violin in someone else,
and they turn, and this turning
continues;

it has
reached you now. Isn't that
something?

Rumi
(1207-73)



16 February 2019

Keeping Things Whole

In a field
I am the absence
of field.
This is
always the case.
Wherever I am
I am what is missing.

When I walk
I part the air
and always
the air moves in
to fill the spaces
where my body's been.

We all have reasons
for moving.
I move
to keep things whole.

— Mark Strand

23 February 2019

A Brave and Startling Truth

We, this people, on a small and lonely planet
Traveling through casual space
Past aloof stars, across the way of indifferent suns
To a destination where all signs tell us
It is possible and imperative that we learn
A brave and startling truth

And when we come to it
To the day of peacemaking
When we release our fingers
From fists of hostility
And allow the pure air to cool our palms

When we come to it
When the curtain falls on the minstrel show of hate
And faces sooted with scorn are scrubbed clean
When battlefields and coliseum
No longer rake our unique and particular sons and daughters
Up with the bruised and bloody grass
To lie in identical plots in foreign soil

When the rapacious storming of the churches
The screaming racket in the temples have ceased
When the pennants are waving gaily
When the banners of the world tremble
Stoutly in the good, clean breeze

When we come to it
When we let the rifles fall from our shoulders
And children dress their dolls in flags of truce
When land mines of death have been removed
And the aged can walk into evenings of peace
When religious ritual is not perfumed
By the incense of burning flesh
And childhood dreams are not kicked awake
By nightmares of abuse

When we come to it
Then we will confess that not the Pyramids
With their stones set in mysterious perfection
Nor the Gardens of Babylon
Hanging as eternal beauty
In our collective memory
Not the Grand Canyon
Kindled into delicious colour
By Western sunsets

Nor the Danube, flowing its blue soul into Europe
Not the sacred peak of Mount Fuji
Stretching to the Rising Sun
Neither Father Amazon nor Mother Mississippi who, without favour,
Nurture all creatures in the depths and on the shores
These are not the only wonders of the world

When we come to it
We, this people, on this minuscule and kithless globe
Who reach daily for the bomb, the blade and the dagger
Yet who petition in the dark for tokens of peace
We, this people on this mote of matter
In whose mouths abide cankerous words
Which challenge our very existence
Yet out of those same mouths
Come songs of such exquisite sweetness

That the heart falters in its labour
And the body is quieted into awe

We, this people, on this small and drifting planet
Whose hands can strike with such abandon
That in a twinkling, life is sapped from the living
Yet those same hands can touch with such healing, irresistible tenderness
That the haughty neck is happy to bow
And the proud back is glad to bend
Out of such chaos, of such contradiction
We learn that we are neither devils nor divines

When we come to it
We, this people, on this wayward, floating body
Created on this earth, of this earth
Have the power to fashion for this earth
A climate where every man and every woman
Can live freely without sanctimonious piety
Without crippling fear

When we come to it
We must confess that we are the possible
We are the miraculous, the true wonder of this world
That is when, and only when
We come to it.

— Maya Angelou



2 March 2019

The More Loving One

Looking up at the stars, I know quite well
That, for all they care, I can go to hell,
But on earth indifference is the least
We have to dread from man or beast.

How should we like it were stars to burn
With a passion for us we could not return?
If equal affection cannot be,
Let the more loving one be me.

Admirer as I think I am
Of stars that do not give a damn,
I cannot, now I see them, say
I missed one terribly all day.

Were all stars to disappear or die,
I should learn to look at an empty sky
And feel its total dark sublime,
Though this might take me a little time.

— W.H. Auden (1907-1973)

9 March 2019

We never know how high we are

We never know how high we are
Till we are called to rise;
And then, if we are true to plan,
Our statures touch the skies—

The Heroism we recite
Would be a daily thing,
Did not ourselves the Cubits warp
For fear to be a King—

— Emily Dickinson (1830 - 1886)

16 March 2019

The Half-Finished Heaven

Despondency breaks off its course.
Anguish breaks off its course.
The vulture breaks off its flight.

The eager light streams out,
even the ghosts take a draught.

And our paintings see daylight,
our red beasts of the ice-age studios.

Everything begins to look around.
We walk in the sun in hundreds.

Each man is a half-open door
leading to a room for everyone.

The endless ground under us.

The water is shining among the trees.

The lake is a window into the earth.

— Tomas Tranströmer (1931-2015)

23 March 2019



This is a Poem that Heals Fish

A poem
is when you have the sky in your mouth.
It is hot like fresh bread,
when you eat it,
a little is always left over.

A poem
is when you hear
the heartbeat of a stone,
when words beat their wings.
It is a song sung in a cage.

A poem
is words turned upside down
and suddenly!
the world is new.

— Jean-Pierre Siméon

30 March 2019

dive for dreams

dive for dreams
or a slogan may topple you
(trees are their roots
and wind is wind)

trust your heart
if the seas catch fire
(and live by love
though the stars walk backward)

honour the past
but welcome the future
(and dance your death
away at this wedding)

never mind a world
with its villains or heroes
(for god likes girls
and tomorrow and the earth)

— e.e. cummings (1894-1962)



6 April 2019

PROTEST

To sin by silence, when we should protest,
Makes cowards out of men. The human race
Has climbed on protest. Had no voice been raised
Against injustice, ignorance, and lust,
The inquisition yet would serve the law,
And guillotines decide our least disputes.
The few who dare, must speak and speak again
To right the wrongs of many. Speech, thank God,
No vested power in this great day and land
Can gag or throttle. Press and voice may cry
Loud disapproval of existing ills;
May criticise oppression and condemn
The lawlessness of wealth-protecting laws
That let the children and childbearers toil
To purchase ease for idle millionaires.

Therefore I do protest against the boast
Of independence in this mighty land.
Call no chain strong, which holds one rusted link.
Call no land free, that holds one fettered slave.
Until the manacled slim wrists of babes
Are loosed to toss in childish sport and glee,
Until the mother bears no burden, save
The precious one beneath her heart, until
God's soil is rescued from the clutch of greed
And given back to labor, let no man
Call this the land of freedom.

— Ella Wheeler Wilcox (1850-1919)

13 April 2019

Language

To speak the same language is to share the same blood, to be related

To live with strangers is the life of captivity

Many are Hindus and Turks who share the same language

Many are Turks who may be alien to one another

The language of companionship is a unique one

To reach someone through the heart is other than reaching them through words.

Besides words, allusions and arguments

The heart knows a hundred thousand ways to speak

— Rumi



20 April 2019

LOVE

Love means to learn to look at yourself
The way one looks at distant things
For you are only one thing among many.
And whoever sees that way heals his heart,
Without knowing it, from various ills.
A bird and a tree say to him: Friend.

Then he wants to use himself and things
So that they stand in the glow of ripeness.
It doesn't matter whether he knows what he serves:
Who serves best doesn't always understand.

— Czesław Miłosz

27 April 2019

LIFE WHILE-YOU-WAIT

Life While-You-Wait.
Performance without rehearsal.
Body without alterations.
Head without premeditation.

I know nothing of the role I play.
I only know it's mine. I can't exchange it.

I have to guess on the spot
just what this play's all about.

Ill-prepared for the privilege of living,
I can barely keep up with the pace that the action demands.
I improvise, although I loathe improvisation.
I trip at every step over my own ignorance.
I can't conceal my hayseed manners.
My instincts are for happy histrionics.
Stage fright makes excuses for me, which humiliate me more.
Extenuating circumstances strike me as cruel.

Words and impulses you can't take back,
stars you'll never get counted,
your character like a raincoat you button on the run —
the pitiful results of all this unexpectedness.

If only I could just rehearse one Wednesday in advance,
or repeat a single Thursday that has passed!
But here comes Friday with a script I haven't seen.
Is it fair, I ask
(my voice a little hoarse,
since I couldn't even clear my throat offstage).

You'd be wrong to think that it's just a slapdash quiz
taken in makeshift accommodations. Oh no.
I'm standing on the set and I see how strong it is.
The props are surprisingly precise.
The machine rotating the stage has been around even longer.
The farthest galaxies have been turned on.
Oh no, there's no question, this must be the premiere.
And whatever I do
will become forever what I've done.

— Wislawa Szymborska

4 May 2019



FROM
THE BOOK OF QUESTIONS

III

Tell me, is the rose naked
or is that her only dress?

Why do trees conceal
the splendour of their roots?

Who hears the regrets
of the thieving automobile?

Is there anything in the world sadder
than a train standing in the rain?

— Pablo Neruda

11 May 2019

Palm

Interior of the hand. Sole that has come to walk
only on feelings. That faces upward
and in its mirror
receives heavenly roads, which travel
along themselves.
That has learned to walk upon water
when it scoops,
that walks upon wells,
transfiguring every path.
That steps into other hands,
changes those that are like it
into a landscape:
wanders and arrives within them,
fills them with arrival.

— Rainer Maria Rilke

18 May 2019

POSSIBILITIES

I prefer movies.
I prefer cats.
I prefer the oaks along the Warta.
I prefer Dickens to Dostoyevsky.
I prefer myself liking people
to myself loving mankind.
I prefer keeping a needle and thread on hand, just in case.
I prefer the color green.
I prefer not to maintain
that reason is to blame for everything.
I prefer exceptions.
I prefer to leave early.
I prefer talking to doctors about something else.
I prefer the old fine-lined illustrations.
I prefer the absurdity of writing poems
to the absurdity of not writing poems.
I prefer, where love's concerned, nonspecific anniversaries
that can be celebrated every day.
I prefer moralists
who promise me nothing.
I prefer cunning kindness to the over-trustful kind.
I prefer the earth in civvies.
I prefer conquered to conquering countries.
I prefer having some reservations.

I prefer the hell of chaos to the hell of order.
I prefer Grimms' fairy tales to the newspapers' front pages.
I prefer leaves without flowers to flowers without leaves.
I prefer dogs with uncropped tails.
I prefer light eyes, since mine are dark.

I prefer desk drawers.
I prefer many things that I haven't mentioned here
to many things I've also left unsaid.
I prefer zeroes on the loose
to those lined up behind a cipher.
I prefer the time of insects to the time of stars.
I prefer to knock on wood.
I prefer not to ask how much longer and when.
I prefer keeping in mind even the possibility
that existence has its own reason for being.

— Wislawa Szymborska



1 June 2019

Tow-Path

Every step we take
could have been a step
in another direction.
This time we choose
to go to the canal.
By the time we reach it
the day decides to stop
following us around.

While we are picking
our way down, watching our feet,
the park packs up, the city
moves a few miles away.
Children's voices are balloons
released to open sky.
Behind us footsteps fade,
streets turn into water.

Leaf by leaf, the day
grows smaller. Whoever we are now,
this has been bequeathed to us.
Every other claimant has stepped aside.
Our steps the only steps.
The last finger of light points out
landmarks we do not recognise.

Still, between the cobbled banks,
cradled by bare branches.
we know we will be safe.
Now, even the unknown path
will tow us home.

— Imtiaz Dharker

8 June 2019

Everything Is Waiting for You

After Derek Mahon

Your great mistake is to act the drama
as if you were alone. As if life
were a progressive and cunning crime
with no witness to the tiny hidden
transgressions. To feel abandoned is to deny
the intimacy of your surroundings. Surely,
even you, at times, have felt the grand array;
the swelling presence, and the chorus, crowding
out your solo voice. You must note
the way the soap dish enables you,
or the window latch grants you freedom.
Alertness is the hidden discipline of familiarity.
The stairs are your mentor of things
to come, the doors have always been there
to frighten you and invite you,
and the tiny speaker in the phone
is your dream-ladder to divinity.

Put down the weight of your aloneness and ease into the
conversation. The kettle is singing
even as it pours you a drink, the cooking pots
have left their arrogant aloofness and
seen the good in you at last. All the birds
and creatures of the world are unutterably
themselves. Everything is waiting for you.

— David Whyte



15 June 2019



And I Was Alive

And I was alive in the blizzard of the blossoming pear,
Myself I stood in the storm of the bird—cherry tree.
It was all leaf life and star shower, unerring, self—shattering power,
And it was all aimed at me.

What is this dire delight flowering fleeing always earth?
What is being? What is truth?

Blossoms rupture and rapture the air,
All hover and hammer,
Time intensified and time intolerable, sweetness ravelling rot.
It is now. It is not.

— Osip Mandelstam (*May 4, 1937*)

22 June 2019

Eagle Poem

To pray you open your whole self
To sky, to earth, to sun, to moon
To one whole voice that is you.
And know there is more
That you can't see, can't hear;
Can't know except in moments
Steadily growing, and in languages
That aren't always sound but other
Circles of motion.
Like eagle that Sunday morning
Over Salt River. Circled in blue sky
In wind, swept our hearts clean
With sacred wings.
We see you, see ourselves and know
That we must take the utmost care
And kindness in all things.
Breathe in, knowing we are made of
All this, and breathe, knowing
We are truly blessed because we
Were born, and die soon within a
True circle of motion,

Like eagle rounding out the morning
Inside us.
We pray that it will be done
In beauty.
In beauty.

— Joy Harjo

29 June 2019

LOVE AFTER LOVE

The time will come
when, with elation,
you will greet yourself arriving
at your own door, in your own mirror,
and each will smile at the other's welcome,
and say, sit here. Eat.
You will love again the stranger who was yourself.
Give wine. Give bread. Give back your heart
to itself, to the stranger who has loved you

all your life, whom you ignored
for another, who knows you by heart.
Take down the love letters from the bookshelf,

the photographs, the desperate notes,
peel your own image from the mirror.
Sit. Feast on your life.

— Derek Walcott (1930-2017)



6 July 2019

ON THE FIFTH DAY

On the fifth day
the scientists who studied the rivers
were forbidden to speak
or to study the rivers.

The scientists who studied the air
were told not to speak of the air,
and the ones who worked for the farmers
were silenced,
and the ones who worked for the bees.

Someone, from deep in the Badlands,
began posting facts.

The facts were told not to speak
and were taken away.
The facts, surprised to be taken, were silent.

Now it was only the rivers
that spoke of the rivers,
and only the wind that spoke of its bees,

while the unpausing factual buds of the fruit trees
continued to move toward their fruit.

The silence spoke loudly of silence,
and the rivers kept speaking,
of rivers, of boulders and air.

In gravity, earless and tongueless,
the untested rivers kept speaking.

Bus drivers, shelf stockers,
code writers, machinists, accountants,
lab techs, cellists kept speaking.

They spoke, the fifth day,
of silence.

— Jane Hirshfield



13 July 2019

SONG OF MYSELF

Section 26

Now I will do nothing but listen,
To accrue what I hear into this song, to let sounds contribute toward it.

I hear bravuras of birds, bustle of growing wheat, gossip of flames,
clack of sticks cooking my meals,
I hear the sound I love, the sound of the human voice,
I hear all sounds running together, combined, fused or following,
Sounds of the city and sounds out of the city, sounds of the day and
night,
Talkative young ones to those that like them, the loud laugh of
work-people at their meals,
The angry base of disjointed friendship, the faint tones of the sick,
The judge with hands tight to the desk, his pallid lips pronouncing
a death-sentence,
The heave'e'yo of stevedores unlading ships by the wharves, the
refrain of the anchor-lifters,
The ring of alarm-bells, the cry of fire, the whirr of swift-streaking
engines and hose-carts with premonitory tinkles and color'd lights,
The steam-whistle, the solid roll of the train of approaching cars,
The slow march play'd at the head of the association marching two and
two,
(They go to guard some corpse, the flag-tops are draped with black
muslin.)

I hear the violoncello, ('tis the young man's heart's complaint,)
I hear the key'd cornet, it glides quickly in through my ears,
It shakes mad-sweet pangs through my belly and breast.

I hear the chorus, it is a grand opera,
Ah this indeed is music — this suits me.

A tenor large and fresh as the creation fills me,
The orbic flex of his mouth is pouring and filling me full.

I hear the train'd soprano (what work with hers is this?)
The orchestra whirls me wider than Uranus flies,
It wrenches such ardors from me I did not know I possess'd them,
It sails me, I dab with bare feet, they are lick'd by the indolent waves,
I am cut by bitter and angry hail, I lose my breath,
Steep'd amid honey'd morphine, my windpipe throttled in fakes of death,
At length let up again to feel the puzzle of puzzles,
And that we call Being.

— Walt Whitman
(from *Leaves of Grass*, 1865)

20 July 2019



“I Am Not I”

I am not I.
I am this one
walking beside me whom I do not see,
whom at times I manage to visit,
and whom at other times I forget;
the one who remains silent while I talk,
the one who forgives, sweet, when I hate,
the one who takes a walk when I am indoors,
the one who will remain standing when I die.

— Juan Ramon Jimenez

27 July 2019

In-between the sun and moon

In-between the sun and moon,
I sit and watch
and make some room
for letting light and twilight mingle,
shaping hope
and making single glances last eternity,
a little more,
extending love beyond the doors of welcoming,
while wedding all the parted people,
even sons to violent mothers,
and searching all the others finding light
where twilight lingers,
in-between the sun and moon.

— Pádraig Ó Tuama



Stay amazed!

