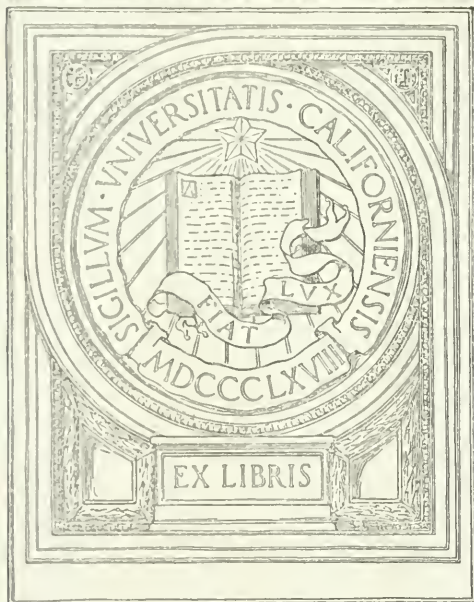




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THE  
HEPTALOGIA

LONDON : PRINTED BY  
SPOTTISWOODE AND CO., NEW-STREET SQUARE  
AND PARLIAMENT STREET



SPECIMENS OF MODERN POETS

# THE HEPTALOGIA

OR

THE SEVEN AGAINST SENSE

A CAP WITH SEVEN BELLS

- I. THE HIGHER PANTHEISM IN A NUTSHELL
- II. JOHN JONES
- III. THE POET AND THE WOODLOUSE
- IV. THE PERSON OF THE HOUSE (IDYL CCCLXVI)
- V. LAST WORDS OF A SEVENTH-RATE POET
- VI. SONNET FOR A PICTURE
- VII. NEPHELIDIA

London

CHATTO & WINDUS, PICCADILLY

1880

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THE HIGHER PANTHEISM  
IN A NUTSHELL



*THE HIGHER PANTHEISM*

*IN A NUTSHELL.*

ONE, who is not, we see : but one, whom we see not, is :  
Surely this is not that : but that is assuredly this.

What, and wherefore, and whence? for under is over  
and under :

If thunder could be without lightning, lightning could be  
without thunder.

Doubt is faith in the main : but faith, on the whole, is  
doubt :

We cannot believe by proof : but could we believe with-  
out ?

Why, and whither, and how? for barley and rye are not  
clover :

Neither are straight lines curves : yet over is under and  
over.

Two and two may be four : but four and four are not  
eight :

Fate and God may be twain : but God is the same thing  
as fate.

Ask a man what he thinks, and get from a man what he  
feels :

God, once caught in the fact, shews you a fair pair of  
heels.

Body and spirit are twins : God only knows which is  
which :

The soul squats down in the flesh, like a tinker drunk in  
a ditch.



One and two are not one : but one and nothing is two :  
Truth can hardly be false, if falsehood cannot be true.

Once the mastodon was : pterodactyls were common as  
cocks :

Then the mammoth was God : now is He a prize ox.

Parallels all things are : yet many of these are askew :  
You are certainly I : but certainly I am not you.

Springs the rock from the plain, shoots the stream from  
the rock :

Cocks exist for the hen : but hens exist for the cock.

God, whom we see not, is: and God, who is not, we see:  
Fiddle, we know, is diddle : and diddle, we take it, is  
dee.



JOHN JONES



*JOHN JONES.*

I.

AT THE PIANO.

I.

Love me and leave me ; what love bids retrieve me ? can

June's fist grasp May ?

Leave me and love me ; hopes eyed once above me

like spring's sprouts, decay ;

Fall as the snow falls, when summer leaves grow false—

cards packed for storm's play !

## II.

Nay, say Decay's self be but last May's elf, wing shifted,  
 eye sheathed—

Changeling in April's crib rocked, who lets 'scape rills  
 locked fast since frost breathed—

Skin cast (think !) adder-like, now bloom bursts bladder-  
 like,—bloom frost bequeathed ?

## III.

Ah, how can fear sit and hear as love hears it grief's  
 heart's cracked grate's screech ?

Chance lets the gate sway that opens on hate's way and  
 shews on shame's beach

Crouched like an imp sly change watch sweet love's  
 shrimps lie, a toothful in each.

IV.

Time feels his tooth slip on husks wet from Truth's lip,  
which drops them and grins—

Shells where no throb stirs of life left in lobsters since  
joy thrilled their fins—

Hues of the prawn's tail or comb that makes dawn stale,<sup>1</sup>  
so red for our sins!

V.

Years blind and deaf use the soul's joys as refuse, heart's  
peace as manure,

Reared whence, next June's rose shall bloom where our  
moons rose last year, just as pure :

Moons' ends match roses' ends: men by beasts' noses'  
ends mete sin's stink's cure.

<sup>1</sup> ' Whose youth and freshness  
Wrinkles Apollo's, and makes stale the morning.'—SHAKESPEARE.

## VI.

Leaves love last year smelt now feel dead love's tears  
melt—flies caught in time's mesh !

Salt are the dews in which new time breeds new sin, brews  
blood and stews flesh ;

Next year may see dead more germs than this weeded  
and reared them afresh.

## VII.

Old times left perish, there's new time to cherish ; life  
just shifts its tune ;

As, when the day dies, earth, half afraid, eyes the growth  
of the moon ;

Love me and save me, take me or waive me ; death  
takes one so soon !



II.

BY THE CLIFF.

I.

Is it daytime (guess),

You that feed my soul

To excess

With that light in those eyes

And those curls drawn like a scroll

In that round grave guise ?

No or yes ?

*JOHN JONES.*

## II.

Oh, the end, I'd say !

Such a foolish thing

(Pure girls' play !)

As a mere mute heart,

Was it worth a kiss, a ring,

This ? for two must part—

Not to-day.

## III.

Look, the whole sand crawls,

Hums, a heaving hive,

Scrapes and scrawls—

Such a buzz and burst !

Here just one thing's not alive,

One that was at first—

But life palls.

IV.

Yes, my heart, I know,

Just my heart's stone dead—

Yes, just so.

Sick with heat, those worms

Drop down scorched and overfed—

No more need of germs !

Let them go.

v.

Yes, but you now, look,

You, the rouged stage female

With a crook,

Chalked Arcadian sham,

You that made my soul's sleep's dream ail—

Your soul fit to damn ?

Shut the book.

## III.

## ON THE SANDS.

## I.

THERE was nothing at all in the case (conceive)

But love ; being love, it was not (understand)

Such a thing as the years let fall (believe)

Like the rope's coil dropt from a fisherman's hand  
When the boat's hauled up—'by your leave !'

## II.

So—well ! How that crab writhes—leg after leg

Drawn, as a worm draws ring upon ring

Gradually, not gladly ! Nay, but, Meg,  
Is it more than the ransom (say) of a king  
(Take my meaning at least) that I beg ?

## III.

Not so ! You were ready to learn, I think,  
What the world said ! ‘He loves you too well  
(suppose)  
For such leanings ! These poets, their love’s mere ink—  
Like a flower, their flame flashes—a rosebud, blows—  
Then it all drops down at a wink !

## IV.

‘ Ah, the instance ! A curl of a blossomless vine  
The vinedresser passing it sickens to see  
And mutters “ Much hope (under God) of His wine

From the branch and the bark of a barren tree  
 Spring reared not, and winter lets pine—

## v.

“ His wine that should glorify (saith He) the cup  
 That a man beholding (not tasting) might say  
 ‘ Pour out life at a draught, drain it dry, drink it up,  
 Give this one thing, and huddle the rest away—  
 Save the bitch, and who cares for the pup?’

## vi.

“ Let it rot then !” which saying, he leaves it—we’ll  
 guess,  
 Feels (if the sap move at all) thus much—  
 Yearns, and would blossom, would quicken no less,  
 Bud at an eye’s glance, flower at a touch—  
 “ Die, perhaps, would you not, for her? —“ Yes

VII.

‘Note the hitch there ! That’s piteous—so much being

done,

(He’ll think some day, your lover) so little to do !

Such infinite days to wear out, once begun !

Since the hand its glove holds, and the footsole its shoe—

Overhead too there’s always the sun !’

VIII.

Oh, no doubt they had said so, your friends—been

profuse

Of good counsel, wise hints—‘where the trap lurks,

walk warily—

Squeeze the fruit to the core ere you count on the juice !

For the graft may fail, shift, wax, change colour, wane,

vary, lie—’

You were cautious, God knows—to what use ?

## IX.

This crab's wiser, it strikes me—no twist but implies  
life—

Not a curl but's so fit you could find none fitter—  
For the brute from its brutehood looks up thus and eyes  
life—

Stoop your soul down and listen, you'll hear it twitter,  
Laughing lightly,—my crab's life's the wise life !

## X.

Ah, now, look you—tail foremost, the beast sets sea-  
ward—

The sea draws it, sand sucks it—he's wise, my crab !  
From the napkin out jumps his one talent—good  
steward,

Just judge ! So a man shirks the smile or the stab,  
And sets his sail duly to leeward !



XI.

Trust me? Hardly! I bid you not lean (remark)

On my spirit, your spirit—my flesh, your flesh—

Hold my hand, and tread safe through the horrible  
dark—

Quench my soul as with sprinklings of snow, then  
refresh

With some blast of new bellows the spark!

XII.

By no means! This were easy (men tell me) to say—

‘Give her all, throw your chance up, fall back on her  
heart!’

(Say my friends) ‘she must change! after night follows  
day—’

No such fool! I am safe set in hell, for my part—

So let heaven do the worst now he may!

## XIII.

What they bid me? Well, this, nothing more—‘Tell  
her this—

“ You are mine, I yours, though the whole world fail—  
Though things are not, I know there is one thing which  
is—

Though the oars break, there’s hope for us yet—hoist  
the sail !

Oh, your heart ! what’s the heart ? but your kiss ! ”

## XIV.

‘Then she breaks, she drops down, she lies flat at your  
feet—

Take her then ! ’ Well, I knew it—what fools are men !  
Take the bee by her horns, will your honey prove sweet ?

Sweet is grass—will you pasture your cows in a fen ?  
Oh, if contraries could but once meet !

## xv.

Love you call it? Some twitch in the moon's face

(observe)

Wet blink of her eyelid, tear dropt about dewfall,

Cheek flushed or obscured—does it make the sky  
swerve?

Fetch the test, work the question to rags, bring to  
proof all—

Find what souls want and bodies deserve !

## xvi.

Ah, we know you ! Your soul works to infinite ends,

Frets, uses life up for death's sake, takes pains,

Flings down love's self—'but you, bear me witness, my  
friends !

Have I lost spring? count up (see) the winter's fresh  
gains !

Is the shrub spoilt? the pine's hair impends !'

## XVII.

What, you'd say—'Mark how God works ! Years crowd,  
time wears thin,  
Earth keeps good yet, the sun goes on, stars hold  
their own,  
And you'll change, climb past sight of the world, shift  
your skin,  
Never heeding how life moans—"more flesh now,  
less bone !"  
For that cheek's worn waste outline (death's grin)

## XVIII.

Pleads with time still—"what good if I lose this? but  
see—"  
(There's the crab gone !) "'I said, 'Though earth  
sinks,'"' (you perceive?

Ah, true, back there !) your soul now—““yet some  
vein might be

(Could one find it alive in the heart's core's pulse,  
cleave

Through the life-springs where 'you' melts in 'me )—

XIX.

““Some true vein of the absolute soul, which sur-  
vives

All that flesh runs to waste through'—and lo, this  
fails !

Here's death close on us ! One life ? a million of  
lives !

Why choose one sail to watch of these infinite  
sails ?

Time's a tennis-play ? thank you, no, fives !

## XX.

“Stop life’s ball then !” Such folly ! melt earth down  
for that,

Till the pure ore eludes you and leaves you raw  
scoriæ ?

Pish, the vein’s wrong !’ But you, friends—come, what  
were you at

When God spat you out suddenly ? what was the  
story He

Cut short thus, the growth He laid flat ?

## XXI.

Wait ! the crab’s twice alive, mark ! Oh, worthy, your  
soul,

Of strange ends, great results, novel labours ! Take  
note,

I reject this for one ! (ay, now, straight to the hole !

Safe in sand there—your skirts smooth out all as they  
float !)

I, shirk drinking through flaws in the bowl ?

## XXII.

Or suppose now that rock's cleft—grim, scored to the  
quick,

As a man's face kept fighting all life through gets  
scored,

Mossed and marked with grey purulent leprosies,  
sick,

Flat and foul as man's life here (be swift with your  
sword—

Cut the soul out, stuck fast where thorns prick !)

## XXIII.

— Say it let the rock's heart out, its meaning, the thing  
 All was made for, devised, ruled out gradually,  
 planned—

Ah, that sea-shell, perhaps—since it lies, such a ring  
 Of pure colour, a cup full of sunbeams, to stand  
 (Say, in Lent) at the priest's hand—(no king !)

## XXIV.

Blame the cleft then? Praise rather! So—just a  
 chance gone!

Had you said—'Save the seed and secure souls in  
 flower'—

Ah, how time laughs, years palpitate, pro grapples con,  
 Till one day you shrug shoulders—'Well, gone, the  
 good hour!

Till one night—'Is God off now? or on?



IV.

UP THE SPOUT.

I.

Hi ! Just you drop that ! Stop, I say !

Shirk work, think slink off, twist friend's wrist ?

Where that spined sand's lined band's the bay—

Lined blind with true sea's blue, as due—

Promising—not to pay ?

II.

For the sea's debt leaves wet the sand ;

Burst worst fate's weights in one burst gun ?

A man's own yacht, blown—What? off land?

Tack back, or veer round here, then—queer!

Reef points, though—understand?

III.

I'm blest if I do. Sigh? be blowed!

Love's doves make break life's ropes, eh? Tropes!

Faith's brig, baulked, sides caulked, rides at road;

Hope's gropes befogged, storm-dogged and bogged—

Clogged, water-logged, her load!

IV.

Stowed, by Jove, right and tight, away!

No show now how best plough sea's brow,

Wrinkling—breeze quick, tease thick, ere day,

Clear sheer wave's sheen of green, I mean,  
With twinkling wrinkles—eh ?

Sea sprinkles winkles, tinkles light

Shells' bells—boy's joys that hap to snap !

It's just sea's fun, breeze done, to spite

God's rods that scourge her surge, I'd urge—

Not proper, is it—quite ?

VI.

See, fore and aft, life's craft undone !

Crank plank, split spritsail—mark, sea's lark !

That grey cold sea's old sprees, begun

When men lay dark i' the ark, no spark,

All water—just God's fun !

## VII.

Not bright, at best, his jest to these

Seemed—screamed, shrieked, wreaked on kin for sin !

When for mirth's yell earth's knell seemed please

Some dumb new grim great whim in him

Made Jews take chalk for cheese.

## VIII.

Could God's rods bruise God's Jews ? Their jowls

Bobbed, sobbed, gaped, aped the plaice in face :

None heard, 'tis odds, his—God's—folk's howls.

Now, how must I apply, to try

This hookiest-beaked of owls ?

## IX.

Well, I suppose God knows—I don't.

Time's crimes mark dark men's types, in stripes

Broad as fen's lands men's hands were wont

Leave grieve unploughed, though proud and loud

With birds' words—No ! he won't !

## x.

One never should think good impossible.

Eh? say I'd hide this Jew's oil's cruse—

His shop might hold bright gold, engrossible

By spy—spring's air takes there no care

To wave the heath-flower's glossy bell !

## xi.

But gold bells chime in time there, coined—

Gold ! Old Sphinx winks there—'Read my screed !'

Doctrine Jews learn, use, burn for, joined

(Through new craft's stealth) with health and wealth—

At once all three purloined !

## XII.

I rose with dawn, to pawn, no doubt,  
    (Miss this chance, glance untried aside ?)  
John's shirt, my—no ! Ay, so—the lout !  
    Let yet the door gape, store on floor  
And not a soul about ?

## XIII.

Such men lay traps, perhaps—and I'm  
    Weak—meek—mild—child of woe, you know !  
But theft, I doubt, my lout calls crime.  
    Shrink ? Think ! Love's dawn in pawn—you spawn  
Of Jewry ! Just in time !

V.

O FF THE PIER.

I.

ONE last glance at these sands and stones !

Time goes past men, and lives to his liking,  
Steals, and ruins, and sometimes atones.

Why should he be king, though, and why not I king ?  
There now, that wind, like a swarm of sick drones !

II.

Is it heaven or mere earth (come !) that moves so and  
moans ?

Oh, I knew, when you loved me, my soul was in  
flowerage—

Now the frost comes ; from prime, though, I watched  
through to nones,

Read love's litanies over—his age was not our  
age !

No more flutes in this world for me now, dear !  
trombones.

### III.

All that youth once denied and made mouths at, ag  
owns.

Facts put fangs out and bite us ; life stings and grows  
viperous ;

And time's fugues are a hubbub of meaningless tones.

Once we followed the piper ; now why not the piper  
us ?

Love, grown grey, plays mere solos ; we want anti-  
phones.



IV.

And we sharpen our wits up with passions for hones,  
Melt down loadstars for magnets, use women for  
whetstones,  
Learn to bear with dead calms by remembering  
cyclones,  
Snap strings short with sharp thumbnails, till silence  
begets tones,  
Burn our souls out, shift spirits, turn skins and change  
zones ;

v.

Then the heart, when all's done with, wakes, whimpers,  
intones  
Some lost fragment of tune it thought sweet ere it  
grew sick ;  
(Is it life that disclaims this, or death that disowns ?)

Mere dead metal, scrawled bars—ah, one touch, you  
make music !

Love's worth saving, youth doubts, but experience  
depones.

## VI.

Think, what use, when youth's saddle galls bay's back  
or roan's,

To seek chords on love's keys to strike, other than  
his chords ?

There's an error joy winks at and grief half condones,

Or life's counterpoint grates the C major of discords—  
'Tis man's choice 'twixt sluts rose-crowned and queens  
age dethrones.

## VII.

I for instance might groan as a bag-pipe groans,

Give the flesh of my heart for sharp sorrows to  
flagellate,

Grief might grind my cheeks down, age make sticks of  
my bones,

(Though a queen drowned in tears must be worth  
more than Madge elate)<sup>1</sup>

Rose might turn burdock, and pine-apples cones ;

## VIII.

My skin might change to a pitiful crone's,

My lips to a lizard's, my hair to weed,

My features, in fact, to a series of loans ;

Thus much is conceded ; now, you, concede

You would hardly salute me by choice, John Jones ?

<sup>1</sup> First edition :—

And my face bear his brand—mine, that once bore Love's badge  
elate !



THE POET AND THE WOODLOUSE



*THE POET AND THE WOODLOUSE.*

SAID a poet to a woodlouse—‘Thou art certainly my  
brother ;

I discern in thee the markings of the fingers of the  
Whole ;

And I recognize, in spite of all the terrene smut and  
smother,

In the colours shaded off thee, the suggestions of a  
soul.

‘Yea,’ the poet said, ‘I smell thee by some passive  
divination,

I am satisfied with insight of the measure of thine  
house ;

What had happened I conjecture, in a blank and  
rhythmic passion,

Had the æons thought of making thee a man, and me  
a louse.

‘The broad lives of upper planets, their absorption and  
digestion,

Food and famine, health and sickness, I can scrutinize  
and test ;

Through a shiver of the senses comes a resonance of  
question,

And by proof of balanced answer I decide that I am  
best.



‘Man, the fleshly marvel, alway feels a certain kind of  
awe stick

To the skirts of contemplation, cramped with nympho-  
leptic weight :

Feels his faint sense charred and branded by the touch  
of solar caustic,

On the forehead of his spirit feels the footprint of a  
Fate.’

‘Notwithstanding which, O poet,’ spake the woodlouse,  
very blandly,

‘I am likewise the created,—I the equipoise of  
thee ;

I the particle, the atom, I behold on either hand  
lie

The inane of measured ages that were embryos  
of me.

'I am fed with intimations, I am clothed with consequences,

And the air I breathe is coloured with apocalyptic blush :

Ripest-budded odours blossom out of dim chaotic stench,

And the Soul plants spirit-lilies in sick leagues of human slush.

'I am thrilled half cosmically through by cryptophantic surgings,

Till the rhythmic hills roar silent through a spongy kind of blee :

And earth's soul yawns disembowelled of her pancreatic organs,

Like a madreporic if mesmerized, in rapt catalepsy.

‘ And I sacrifice, a Levite—and I palpitate, a poet ;—

Can I close dead ears against the rush and resonance  
of things ?

Symbols in me breathe and flicker up the heights of the  
heroic ;

Earth’s worst spawn, you said, and cursed me ? look !  
approve me ! I have wings.

‘ Ah, men’s poets ! men’s conventions crust you round  
and swathe you mist-like,

And the world’s wheels grind your spirits down the  
dust ye overtrod :

We stand sinlessly stark-naked in effulgence of the  
Christlight,

And our polecat chokes not cherubs ; and our skunk  
smells sweet to God.

‘ For He grasps the pale Created by some thousand vital  
handles,  
Till a Godshine, bluely winnowed through the sieve of  
thunderstorms,  
Shimmers up the non-existent round the churning feet  
of angels ;  
And the atoms of that glory may be seraphs, being  
worms.

‘ Friends, your nature underlies us and your pulses  
overplay us ;  
Ye, with social sores unbandaged, can ye sing right  
and steer wrong ?  
For the transient cosmic, rooted in imperishable chaos,  
Must be kneaded into drastics as material for a  
song.

'Eyes once purged from homebred vapours through  
humanitarian passion

See that monochrome a despot through a democratic  
prism ;

Hands that rip the soul up, reeking from divine eviscera-  
tion,

Not with priestlike oil anoint him, but a stronger-  
smelling chrism.

'Pass, O poet, retransfigured ! God, the psychometric  
rhapsode,

Fills with fiery rhythms the silence, stings the dark  
with stars that blink ;

All eternities hang round him like an old man's clothes  
collapsèd,

While he makes his mundane music—AND HE WILL  
NOT STOP, I THINK.'



THE PERSON OF THE HOUSE





*THE PERSON OF THE HOUSE.*

IDYL CCCLXVI.

THE ACCOMPANIMENTS.

1. THE MONTHLY NURSE.
2. THE CAUDLE.
3. THE [SENTENCES.

THE KID.

1. THE MONTHLY NURSE.

THE sickly airs had died of damp ;

Through huddling leaves the holy chime

Flagged ; I, expecting Mrs. Gamp,

Thought—‘Will the woman come in time ?’

Upstairs I knew the matron bed  
Held her whose name confirms all joy  
To me ; and tremblingly I said  
‘ Ah ! will it be a girl or boy ? ’  
And, soothed, my fluttering doubts began  
To sift the pleasantness of things ;  
Developing the unshapen man,  
An eagle baffled of his wings ;  
Considering, next, how fair the state  
And large the license that sublimes  
A nineteenth-century female fate—  
Sweet cause that thralls my liberal rhymes !  
And Chastities and colder Shames,  
Decorums mute and marvellous,  
And fair Behaviour that reclaims  
All fancies grown erroneous,  
Moved round me musing, till my choice

Faltered. A female in a wig  
Stood by me, and a drouthy voice  
Announced her—Mrs. Betsy Prig.

2. THE CAUDLE.

Sweet Love that sways the reeling years,  
The crown and chief of certitudes,  
For whose calm eyes and modest ears  
Time writes the rule and text of prudes—  
That, surpliced, stoops a nuptial head  
Nor chooses to live blindly free,  
But, with all pulses quieted,  
Plays tunes of domesticity—  
That Love I sing of and have sung  
And mean to sing till Death yawn sheer,  
He rules the music of my tongue,  
Stills it or quickens there or here.

I say but this : as we went up

    I heard the Monthly give a sniff

And ‘*if* the big dog makes the pup—’

    She murmured—then repeated ‘*if!*’

The caudle on a slab was placed ;

    She snuffed it, snorting loud and long ;

I fled—I would not stop to taste—

    And dreamed all night of things gone wrong.

### 3. THE SENTENCES.

#### I.

Abortive Love is half a sin ;

    But Love’s abortions dearer far

Than wheels without an axle-pin

    Or life without a married star.

II.

My rules are hard to understand  
For him whom sensual rules depress ;  
A bandbox in a midwife's hand  
May hold a costlier bridal dress.

III.

' I like her not ; in fact I loathe ;  
Bugs hath she brought from London beds.'  
Friend ! wouldst thou rather bear their growth  
Or have a baby with two heads ?

## IDYL CCCLXVI.

## THE KID.

My spirit, in the doorway's pause,  
Fluttered with fancies in my breast ;  
Obsequious to all decent laws,  
I felt exceedingly distressed.  
I knew it rude to enter there  
With Mrs. V. in such a state ;  
And, 'neath a magisterial air,  
Felt actually indelicate.  
I knew the nurse began to grin ;  
I turned to greet my Love. Said she—  
' Confound your modesty, come in !  
—What shall we call the darling, V. ? '

(There are so many charming names !

Girls'—Peg, Moll, Doll, Fan, Kate, Blanche, Bab :

Boys'—Mahershahal-hashbaz, James,

Kit, Nick, Dick, Mark, Aminadab.)

Lo, as the acorn to the oak,

As well-heads to the river's height,

As to the chicken the moist yolk,

As to high noon the day's first white—

Such is the baby to the man.

There, straddling one red arm and leg,

Lay my last work, in length a span,

Half hatched, and conscious of the egg.

A creditable child, I hoped ;

And half a score of joys to be

Through sunny lengths of prospect sloped

Smooth to the bland futurity.

O, fate surpassing other dooms,

O, hope above all wrecks of time !

O, light that fills all vanquished glooms,

O, silent song o'ermastering rhyme !

I covered either little foot,

I drew the strings about its waist ;

Pink as the unshell'd inner fruit,

But barely decent, hardly chaste,

Its nudity had startled me ;

But when the petticoats were on,

'I know,' I said ; 'its name shall be

Paul Cyril Athanasius John.'

'Why,' said my wife, 'the child's a girl.'

My brain swooned, sick with failing sense ;

With all perception in a whirl,

How could I tell the difference ?

'Nay,' smiled the nurse, 'the child's a boy.'

And all my soul was soothed to hear



That so it was : then startled Joy

Mocked Sorrow with a doubtful tear.

And I was glad as one who sees

For sensual optics things unmeet :

As purity makes passion freeze,

So faith warns science off her beat.

Blessed are they that have not seen,

And yet, not seeing, have believed :

To walk by faith, as preached the Dean,

And not by sight, have I achieved.

Let love, that does not look, believe ;

Let knowledge, that believes not, look :

Truth pins her trust on falsehood's sleeve,

While reason blunders by the book.

Then Mrs. Prig addressed me thus ;

‘Sir, if you’ll be advised by me,

You’ll leave the blessed babe to us ;

It’s my belief he wants his tea.’



LAST WORDS  
OF A SEVENTH-RATE POET



*LAST WORDS*  
*OF A*  
*SEVENTH-RATE POET.*

BILL, I feel far from quite right—if not further : already  
the pill

Seems, if I may say so, to bubble inside me. A poet's  
heart, Bill,

Is a sort of a thing that is made of the tenderest young  
bloom on a fruit.

You may pass me the mixture at once, if you please—  
and I'll thank you to boct

For that poem—and then for the julep. This really is  
damnable stuff!

(Not the poem, of course.) Do you snivel, old friend?  
well, it's nasty enough,

But I think I can stand it—I think so—ay, Bill, and I  
could were it worse.

But I'll tell you a thing that I can't and I won't. 'Tis  
the old, old curse—

The gall of the gold-fruited Eden, the lure of the angels  
that fell.

'Tis the core of the fruit snake-spotted in the hush of  
the shadows of hell,

Where a lost man sits with his head drawn down, and a  
weight on his eyes.

You know what I mean, Bill—the tender and delicate  
mother of lies,

Woman, the devil's first cousin—no doubt by the female  
side.

The breath of her mouth still moves in my hair, and I  
know that she lied,

And I feel her, Bill, sir, inside me—she operates there  
like a drug.

Were it better to live like a beetle, to wear the cast  
clothes of a slug,

Be the louse in the locks of the hangman, the mote in  
the eye of the bat,

Than to live and believe in a woman, who must one  
day grow aged and fat?

You must see it's preposterous, Bill, sir. And yet, how  
the thought of it clings!

I have lived out my time—I have prigged lots of verse—  
I have kissed (ah, that stings!)

Lips that swore I had cribbed every line that I wrote on  
them—cribbed—honour bright !

Then I loathed her ; but now I forgive her ; perhaps  
after all she was right.

Yet I swear it was shameful—unwomanly, Bill, sir—to  
say that I fibbed.

Why, the poems were mine, for I bought them in print.  
Cribbed? of course they were cribbed.

Yet I wouldn't say, cribbed from the French—Lady  
Bathsheba thought it was vulgar—

But picked up on the banks of the Don, from the lips of  
a highly intelligent Bulgar.

I'm aware, Bill, that's out of all metre—I can't help it—  
I'm none of your sort

Who set metres, by Jove, above morals—not exactly.  
They don't go to Court—



As I mentioned one night to that cowslip-faced pet,

Lady Rahab Redrabbit

(Whom the Marquis calls Drabby for short). Well, I

say, if you want a thing, grab it—

That's what I did, at least, when I took that *danseuse* to

a swell *cabaret*,

Where expense was no consideration. A poet, you see,

now and then must be gay.

(I declined to give more, I remember, than fifty centeems

to the waiter ;

For I asked him if that was enough ; and the jackanapes

answered—*Peut-être*.

Ah, it isn't in you to draw up a *menu* such as ours was,

though humble :

When I told Lady Shoreditch, she thought it a regular

*grand tout ensemble*.)

She danced the heart out of my body—I can see in the  
glare of the lights,

I can see her again as I saw her that evening, in spangles  
and tights.

When I spoke to her first, her eye flashed so, I heard—  
as I fancied—the spark whiz

From her eyelid—I said so next day to that jealous old  
fool of a Marquis.

She reminded me, Bill, of a lovely volcano, whose entrails  
are ava—

Or (you know my *penchant* for original types) of the upas  
in Java.

In the curve of her sensitive nose was a singular species  
of dimple,

Where the flush was the mark of an angel's creased kiss  
—if it wasn't a pimple.

Now I'm none of your bashful John Bulls who don't  
know a pilau from a puggaree

Nor a chili, by George, from a chopstick. So, sir, I  
marched into her snugery,

And proposed a light supper by way of a finish. I  
treated her, Bill,

To six *entrées* of ortolans, sprats, maraschino, and oysters.

It made her quite ill.

Of which moment of sickness I took some advantage.

I held her like this,

And availed myself, sir, of her sneezing, to shut up her  
lips with a kiss.

The waiters, I saw, were quite struck ; and I felt, I may  
say, *entre nous*

Like Don Juan, Lauzun, Alaviva, Lord Byron, and  
old Richelieu.

(You'll observe, Bill, that rhyme's quite Parisian ; a  
Londoner, sir, would have cited old Q.)

These are moments that thrill the whole spirit with  
spasms that excite and exalt.

I stood more than the peer of the great Casanova—you  
know—de Seingalt.

She was worth, sir, I say it without hesitation, two brace  
of her sisters.

Ah, why should all honey turn rhubarb—all cherries  
grow onions—all kisses leave blisters ?

Oh, and why should I ask myself questions ? I've heard  
such before—once or twice.

Ah, I can't understand it—but, O, I imagine it strikes  
me as nice.

There's a deity shapes us our ends, sir, rough-hew them,  
my boy, how we will—

As I stated myself in a poem I published last year, you know, Bill—

Where I mentioned that that was the question—to be, or, by Jove, not to be.

Ah, it's something—you'll think so hereafter—to wait on a poet like me.

Had I written no more than those verses on that Countess I used to call Pussy—

Yes, Minette or Manon—and—you'll hardly believe it—she said they were all out of Musset.

Now I don't say they weren't—but what then? and I don't say they were—I'll bet pounds against pennies on

The subject—I wish I may never die Laureate, if some of them weren't out of Tennyson.

And I think—I don't like to be certain, with Death, so to speak, by me, frowning—

But I think there were some—say a dozen, perhaps, or  
a score—out of Browning.

As for poets who go on a contrary tack to what I go  
and you go—

You remember my lyrics *translated*—like ‘sweet bully  
Bottom’—from Hugo?

Though I will say it’s curious that simply on just that  
account there should be

Men so bold as to say that not one of my poems was  
written by me.

It would stir the political bile or the physical spleen of  
a drab or a Tory

To hear critics assign to his hand the Confessional, Bill,  
and the Laboratory.

Yes, it’s singular—nay, I can’t think of a parallel (ain’t  
it a high lark?

As that Countess would say)—there are few men believe  
it was I wrote the Ode to a Skylark.

And it often has given myself and Lord Albert no end  
of diversion

To hear fellows maintain to my face it was Wordsworth  
who wrote the Excursion.

When they know that whole reams of the verses recur in  
my authorized works

Here and there, up and down ! Why, such readers are  
infidels—heretics—Turks.

And the pitiful critics who think in their paltry presump-  
tion to pay me a

Pretty compliment, pairing me off, sir, with Keats—as if  
*he* could write *Lamia* !

While I never produced a more characteristic and  
exquisite book,

One that gave me more real satisfaction, than did, on  
the whole, Lalla Rookh.

Was it there that I called on all debtors, being pestered  
myself by a creditor, (he

Isn't paid yet) to rise, by the proud appellation of bonds-  
men—hereditary?

Yes—I think so. And yet, on my word, I can't think  
why I think it was so.

It more probably was in the poem I made a few seasons  
ago

On that Duchess—her name now? ah, thus one outlives  
a whole cycle of joys!

Fair supplants black as brown succeeds golden. The  
poem made rather a noise.

And indeed I have seen worse verses; but as for the  
woman, my friend—



Though his neck had been never so stiff, she'd have  
made a philosopher bend.

As the broken heart of a sunset that bleeds pure purple  
and gold

In the shudder and swoon of the sickness of colour, the  
agonies old

That engirdle the brows of the day when he sinks with  
a spasm into rest

And the splash of his kingly blood is dashed on the  
skirts of the west,

Even such was my own, when I felt how much sharper  
than any snake's tooth

Was the passion that made me mistake Lady Eve for  
her niece Lady Ruth.

The whole world, colourless, lapsed. Earth fled from  
my feet like a dream,

And the whirl of the walls of Space was about me, and  
moved as a stream

Flowing and ebbing and flowing all night to a weary  
tune

(‘Such as that of my verses’? Get out!) in the face of  
a sick-souled moon.

The keen stars kindled and faded and fled, and the wind  
in my ears

Was the wail of a poet for failure—you needn’t come  
snivelling tears

And spoiling the mixture, confound you, with dropping  
your tears into that !

I know I’m pathetic—I must be—and you soft-hearted  
and fat,

And I’m grateful of course for your kindness—there,  
don’t come hugging me, now—

But because a fellow's pathetic, you needn't low like a  
cow.

I should like—on my soul, I should like—to remember  
—but somehow I can't—

If the lady whose love has reduced me to this was the  
niece or the aunt.

But whichever it was, I feel sure, when I published my  
lays of last year

(You remember their title—The Tramp—only seven-  
and-sixpence—not dear),

I sent her a copy (perhaps her tears fell on the title-page  
—yes—

I should like to imagine she wept)—and the Bride of  
Bulgaria (MS.)

I forwarded with it. The lyrics, no doubt, she found  
bitter—and sweet ;

But the Bride she rejected, you know, with expressions

I will not repeat.

Well—she did no more than all publishers did. Though

my prospects were marred,

I can pity and pardon them. Blindness, mere blind-

ness ! And yet it was hard.

For a poet, Bill, is a blossom—a bird—a billow—a breeze—

A kind of creature that moves among men as a wind

among trees.

I with the heat of my heart still burning against all bars

As the fire of the dawn, so to speak, in the blanched

blank brows of the stars—

I with my tremulous lips made pale by musical

breath—

I with the shade in my eyes that was left by the kisses

of death—

(For Death came near me in youth, and touched my  
face with his face,

And put in my lips the songs that belong to a desolate  
place—

Desolate truly, my heart and my life, till her kiss filled  
them up !)

I with my soul like wine poured out with my flesh for  
the cup—

It was hard for me—it was hard—Bill, Bill, you great  
owl, was it not ?

For the day creeps in like a Fate : and I think my grand  
passion is rot :

And I dreamily seem to perceive, by the light of a life's  
dream done,

The lotion at six, and the mixture at ten, and the draught  
before one.

Yes—I feel rather better. Man's life is a mull, at the  
best ;

And the patent perturbator pills are like bullets of lead  
in my chest.

When a man's whole spirit is like the lost Pleiad, a  
blown-out star,

Is there comfort in Holloway, Bill? is there hope of  
salvation in Parr?

True, most things work to their end—and an end that  
the shroud overlaps.

Under lace, under silk, under gold, sir, the skirt of *the*  
winding-sheet flaps—

Which explains, if you think of it, Bill, why I can't,  
though my soul thereon broodeth,

Quite make out if I loved Lady Tamar as much as  
loved Lady Judith.

Yet her dress was of violet velvet, her hair was hyacinth-  
hued,  
And her ankles—no matter. A face where the music  
of every mood  
Was touched by the tremulous fingers of passionate  
feeling, and made  
Strange melodies, scornful, but sweeter than strings  
whereon sorrow has played  
To enrapture the hearing of mirth when his garland of  
blossom and green  
Turns to lead on the anguished forehead—‘you don’t  
understand what I mean’?  
Well, of course I knew you were stupid—you always  
were stupid at school—  
Now don’t say you weren’t—but I’m hanged if I thought  
you were quite such a fool !

You don't see the point of all this? I was talking of  
sickness and death—

In that poem I made years ago, I said this—' Love, the  
flower-time whose breath

Smells sweet through a summer of kisses and perfumes  
an autumn of tears

Is sadder at root than a winter—its hopes heavy-hearted  
like fears.

Though I love your Grace more than I love little Letty,  
the maid of the mill,

Yet the heat of your lips when I kiss them' (you see we  
were intimate, Bill)

' And the beat of the delicate blood in your eyelids of  
azure and white

Leave the taste of the grave in my mouth and the  
shadow of death on my sight.



Fill the cup—twine the chaplet—come into the garden—  
get out of the house—

Drink to *me* with your eyes—there's a banquet behind,  
where worms only carouse !

As I said to sweet Katie, who lived by the brook on the  
land Philip farmed—

Worms shall graze where my kisses found pasture !'  
The Duchess, I may say, was charmed.

It was read to the Duke, and he cried like a child. If  
you'll give me a pill,

I'll go on till past midnight. That poem was said to be  
—Somebody's, Bill.

But you see you can always be sure of my hand as the  
mother that bore me

By the fact that I never write verse which has never  
been written before me.

Other poets—I blush for them, Bill—may adore and  
repudiate in turn a

Libitina, perhaps, or Pandemos ; my Venus, you know,  
is Laverna.

Nay, that epic of mine which begins from foundations  
the Bible is built on—

‘Of man’s *first* disobedience’—I’ve heard it attributed,  
dammy, to Milton.

Well, it’s lucky for them that it’s not worth my while, as  
I may say, to break spears

With the hirelings, forsooth, of the press who assert that  
Othello was Shakespeare’s.

When he that can run, sir, may read—if he borrows the  
book, or goes on tick—

In my poems the bit that describes how the Hellespont  
joins the Propontic.

There are men, I believe, who will tell you that Gray  
wrote the whole of The Bard—

Or that I didn't write half the Elegy, Bill, in a Country  
Churchyard.

When you know that my poem, The Poet, begins—  
'Ruin seize thee !' and ends

With recapitulations of horrors the poet invokes on his  
friends.

And I'll swear, if you look at the dirge on my relatives  
under the turf, you

Will perceive it winds up with some lines on myself—  
and begins with the curfew.

Now you'll grant it's more probable, Bill—as a man of  
the world, if you please—

That all these should have prigged from myself than that  
I should have prigged from all these.

I could cry when I think of it, friend, if such tears would  
comport with my dignity,

That the author of *Christabel* ever should smart from  
such vulgar malignity.

(You remember perhaps that was one of the first little  
things that I carolled

After finishing *Marmion*, the *Princess*, the *Song of the  
Shirt*, and *Childe Harold*.)

Oh, doubtless it always has been so—Ah, doubtless it  
always will be—

There are men who would say that myself is a different  
person from me.

Better the porridge of patience a poor man snuffs in his  
plate

Than the water of poisonous laurels distilled by the  
fingers of hate.

'Tis a dark-purple sort of a moonlighted kind of a mid-  
night, I know ;

You remember those verses I wrote on Irene, from  
Edgar A. Poe ?

It was Lady Aholibah Levison, daughter of old Lord  
St. Giles,

Who inspired those delectable strains, and rewarded her  
bard with her smiles.

I recited her charms, in conjunction with those of a girl  
at the *café*,

In a poem I published in collaboration with Templeton  
(Taffy).

There are prudes in a world full of envy—and some of  
them thought it too strong

To compare an earl's daughter by name with a girl at a  
French *restaurant*.

I regarded her, though, with [the chivalrous eyes of a  
knight-errant on quest ;

I may say I don't know that I ever felt 'prouder, old  
friend, of a conquest.

And when I've been made happy, I never have cared a  
brass farthing who knew it ; I

Thank my stars I'm as free from mock-modesty, friend,  
as from vulgar fatuity.

You may see by my shortness of speech that my time's  
almost up : I perceive

That my new-fangled brevity strikes you : but don't—  
though the public will—grieve.

As it's sometimes my whim to be vulgar, it's sometimes  
my whim to be brief ;

As when once I observed, after Heine, that ' she was a  
harlot, and I ' (which is true) ' was a thief.'

(Though you hardly should cite this particular line, by  
the way, as an instance of absolute brevity :

I'm aware, man, of that ; so you needn't disgrace yourself,  
sir, by such grossly mistimed and impertinent levity.)

I don't like to break off, any more than you wish me to  
stop : but my fate is

Not to write half a million such rhymes without block-  
heads exclaiming—

JAM SATIS.





SONNET FOR A PICTURE



*SONNET FOR A PICTURE.*

THAT nose is out of drawing. With a gasp,  
She pants upon the passionate lips that ache  
With the red drain of her own mouth, and make  
A monochord of colour. Like an asp,  
One lithe lock wriggles in his rutilant grasp.  
Her bosom is an oven of myrrh, to bake  
Love's white warm shewbread to a browner cake.  
The lock his fingers clench has burst its hasp.

The legs are absolutely abominable.

Ah ! what keen overgust of wild-eyed woes

Flags in that bosom, flushes in that nose ?

Nay ! Death sets riddles for desire to spell,

Responsive. What red hem earth's passion sews,

But may be ravenously unripped in hell ?

# NEPHELIDIA



*NEPHELIDIA.*

FROM the depth of the dreamy decline of the dawn  
through a notable nimbus of nebulous noonshine,  
Pallid and pink as the palm of the flag-flower that  
flickers with fear of the flies as they float,  
Are they looks of our lovers that lustrously lean from a  
marvel of mystic miraculous moonshine,  
These that we feel in the blood of our blushes that  
thicken and threaten with throbs through the throat ?

Thicken and thrill as a theatre thronged at appeal of an  
actor's appalled agitation,  
Fainter with fear of the fires of the future than pale  
with the promise of pride in the past ;  
Flushed with the famishing fullness of fever that reddens  
with radiance of rathe recreation,  
Gaunt as the ghastliest of glimpses that gleam through  
the gloom of the gloaming when ghosts go aghast ?  
Nay, for the nick of the tick of the time is a tremu-  
lous touch on the temples of terror,  
Strained as the sinews yet strenuous with strife of  
the dead who is dumb as the dust-heaps of death :  
Surely no soul is it, sweet as the spasm of erotic emo-  
tional exquisite error,  
Bathed in the balms of beatified bliss, beatific itself by  
beatitude's breath.



Surely no spirit or sense of a soul that was soft to the  
spirit and soul of our senses

Sweetens the stress of suspiring suspicion that sobs in  
the semblance and sound of a sigh ;

Only this oracle opens Olympian, in mystical moods and  
triangular tenses—

‘ Life is the lust of a lamp for the light that is dark till  
the dawn of the day when we die.’

Mild is the mirk and monotonous music of memory,  
melodiously mute as it may be,

While the hope in the heart of a hero is bruised by the  
breach of men’s rapiers, resigned to the rod ;

Made meek as a mother whose bosom-beats bound with  
the bliss-bringing bulk of a balm-breathing baby,

As they grepe through the grave-yard of creeds, under  
skies growing green at a groan for the grimness of God.

Blank is the book of his bounty beholden of old, and its

binding is blacker than bluer :

Out of blue into black is the scheme of the skies, and

their dews are the wine of the bloodshed of things ;

Till the darkling desire of delight shall be free as a fawn

that is freed from the fangs that pursue her,

Till the heart-beats of hell shall be hushed by a hymn

from the hunt that has harried the kennel of kings.





February, 1880.



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