

# The Poetry of Sidney A. Alexander

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## The Poetry of Sidney A. Alexander

Not all to that bright station dared to climb.

--Shelley

### Preface

I find myself the keeper of a modest flame that burns (in Shelley's image) barely brighter than a taper through the night of time. That flame marks the remnants of a nearly forgotten Victorian poet, Sidney A. Alexander (1866-1948), who won the 1887 Newdigate prize as a student at Oxford. Some of his other youthful poems after Oxford he did publish, and his name is recorded in the literary history of England.<sup>1</sup> But Alexander moved from the muses to Christ, and became a canon at St. Paul's Cathedral, remembered for his impressive work on behalf of the great Wren edifice, especially for protecting it during World War II. At his death, he left behind a body of religious and other books and essays, plus a notebook of his poems, mostly unpublished fair copies. Besides those he had placed in Victorian magazines, he seems to have had a plan to publish others.

My responsibilities as keeper began when I bought the notebook from an English book-dealer, Charles Cox, in 2008 for £70. Alexander's works, appearing here for the first time in full, may not greatly shift the outlines of Victorian poetry. But they are respectable (and often more) — and are interesting as the work between 1881 and 1890 of a young man with a good education and a poetic talent and vocation. At a minimum, the poems are a cultural marker of some largely traditionalist poetic sensibilities in the 1880's.

My publication of his poetic remains will not dim Alexander's taper, and should brighten it. Certainly things will be none the worse in this mad world for

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<sup>1</sup> See the entry in Catherine W. Reilly, *Late Victorian Poetry, 1880-1899: An Annotated Bibliography* (London: Mansell, 1994), p. 8.

having added to the canon more Victorian poems.

I am grateful to Michael O'Brien for transcribing the manuscript initially; to him and to Shelly Holder for their careful proofing of the transcription; and to Jane Ryngaert for clarifying several questions and for scanning the manuscript. She, Michael, and Shelly were all at the time students at the College of William and Mary. The English Department's Johnson Fund, a generous endowment from John Rochelle Lee Johnson, Jr., supported their work. I also thank William and Mary for the leave that advanced this undertaking; Wim Van-Mierlo and the School for Advanced Studies at the University of London for hosting its publication; Zoe Holman for her work in bringing the edition on line; Lew Leadbetter, for help with the Greek; Carl Daw, Retired Director of the Hymn Society in the U.S. and Canada; Simon May, Archivist at St. Paul's School; Jo Wisdom, Librarian of the St. Paul's Cathedral Library, and his colleague Simon Carter; the librarians at Swem Library, especially Cynthia Mack, and elsewhere, especially Rich Bennet at the University of Florida and Alison Leslie at the National Library of Scotland (all went beyond the call of duty tracking down *Home Chimes* where Alexander published several of his poems).

Two final notes: my citations frequently come from material available on line but only in instances where I doubt the stability of the url do I record that. And any errors are, of course, my own.

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Winning the Newdigate Prize was a recognition poets at Victorian Oxford aspired to. He who won might proceed to fame. John Ruskin won it in 1839, Matthew Arnold in 1843, Oscar Wilde in 1878. But life is quirky. Swinburne did not win in 1857 but still managed a spectacular career. And some winners went nowhere, at least in verse (think of John William Burgon, the winner in 1845).

And though Oxford and many others thought highly of the prize, some in the England of the 1880's were skeptical. Mr. Punch was skeptical, mocking perhaps more than one winner as a "lilliput lyricist":

In days gone by at Oxford  
 He'd gained the Newdigate,  
 And his career was settled  
 From that auspicious date.  
 For Oxford's got the contract  
 To supply one Bard a year  
 Even though divine afflatus  
 May be flatter than their beer.<sup>2</sup>

Mr. Punch derided "mad Billy Blake" and cautioned "Bardlings" "in the career of boys / Who think that they are MILTONS / If they only make a noise." But the winner of the 1887 Newdigate, Sidney Arthur Alexander, 21 years old and a student at Trinity College, had a reasonable hope for a bardic career. The prize confirmed abilities already manifest and acknowledged at his ancient and prestigious school in London, St. Paul's School. He had as a student there admired poets and the important roles they played in the life of a nation, roles more enviable, he thought, than those of politicians.<sup>3</sup>

Alexander's academic achievements at school and at university were of a piece. At St. Paul's he had been elected on September 4, 1879 a Founder (a scholarship student, as all Paulines were) by the Company of Mercers, trustees of

<sup>2</sup> "A Lillyput Lyricist. Lines in a Newdigate Calendar," *Punch*, June 23, 1883, p. 293.

<sup>3</sup> *The Pauline* (II,10 [May 1884], 232) notes a debate on March 18, 1884 "that a statesman is more to be admired than a poet": "S. A. Alexander vigorously exalted the poet, and ran down the character of the politician."



the school. Whatever brought him to St. Paul's School (and his family must have valued education<sup>4</sup>) introduced him to a school and to an intellectual and spiritual way of life that he was drawn to — and also to the great Cathedral itself, to which Alexander would dedicate his life through Christ.

By the time Alexander left St. Paul's School, at Apposition, July 15, 1885 (the first founder's day in the new buildings, the school having moved to Hammersmith from the City to escape the noise and the grime), his awards had piled up, foreshadowing his successes at Oxford, to which he was awarded a Founder's scholarship. At the 1882 Apposition, he “read selections from his poem on ‘Cædmon’ [in this volume], to which had been awarded the Milton prize.”<sup>5</sup> He was active in debate (in English and in French),<sup>6</sup> received at the 1883 Apposition honorable mention for essays in French and English<sup>7</sup> and at the 1884 Apposition

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4 Janet Alexander (1868-1956), sister to Alexander, married in 1891 the distinguished physiologist Leonard Hill (see “The Life of Sir Leonard Erskine Hill, FRS [1866-1952],” by Sir Austin Bradford Hill and Brian Hill, *Proceedings of the Royal Society of Medicine*, 61 (March 1968), 308.

5 *The Pauline*, I:2 (October 1882), 40. The Milton Prize at St. Paul's School began in 1851 when Sir Charles Mansfield Clarke (1782-1857, a distinguished physician) created an endowment at his alma mater that each year was to support the purchase of a “handsomely bound” copy of the works of John Milton (an old Pauline), to be presented at Apposition. The prize was to recognize

the best Composition in English Verse not exceeding 150 lines upon a subject to be annually appointed by the High Master, especially of a sacred nature, and to be open to the free competition of all the Scholars of the Seventh and Eighth in the two highest classes who may desire to write for it—the comparative merits of the Compositions to be determined by the two Examiners of the School and the High Master (as Umpire) in case they should differ, and that this Prize should be annually declared at the Apposition, the Prize Compositions being written and submitted to the Examiners by a day to be fixed beforehand.

(Robert Barlow Gardiner, *Admission Registers of St. Paul's School, from 1748 to 1876* [London: George Bell and Sons, 1884], p. 435)

6 He argued against the belief in ghosts, “on ne doit pas croire aux revenants,” for example, and “against the instructive influence of the stage,” in 1883 (*The Pauline*, II:8 [December 1883], 177). On December 5, 1883, he lost in supporting “a proposition which pronounced the printing press to be the greatest of all inventions” (*The Pauline*, II:9 [March 1884], 202, 203). On December 19, 1883, he had supported the argument that “nobody ought to smoke before the age of 21” (*The Pauline*, II:9 [March 1884], 203). The subject was apparently near to his heart, for on February 14, 1884, he “raged exceedingly against tobacco” (*The Pauline*, II, 10 [May 1884], 231). On November 22, 1883 in a debate on vivisection, “S. A. Alexander thrilled the house with horrid tales” (*The Pauline*, II:9 [March 1884], 206); in 1885, he prevailed in a vote against the practice (*The Pauline*, III:15 [May 1885], 352; he lost, however, in a defense of candles against gas). In a debate on higher education and women's rights, May 15, 1884, Alexander noted that he “failed to comprehend the connection between the two parts of the motion” (*The Pauline*, II:11 [July 1884], 256). He carried the day in an 1884 debate, arguing in support of the reading of novels (*The Pauline*, III, 13 [December 1884], 304; III:15 [May 1885], 358); he also prevailed in supporting day schools versus boarding schools (*The Pauline*, IV:16 [July 1885], 372).

7 *The Pauline*, II:7 (October 1883), 155.

was recognized with the Governors' Prize for a French essay, on "L'Académie française: son influence."<sup>8</sup> He became editor of the school magazine, *The Pauline*, at the end of 1884.<sup>9</sup>

Alexander's recognitions were impressive. He won the Milton Prize a second time, for "St. Paul at Athens" (in this volume); was one of three runners-up for the Greek Prize (for a translation from Shelley's *Prometheus Unbound*); won the Truro Prize for an English Essay (on "The Revival of Greek Learning in England in the Fifteenth Century: Its History and Influence"); won the Thruston Prize for Latin Verse ("Tennyson, 'Gareth and Lynette'"); was a runner-up for the recently established Ollivant Prize in Divinity (Greek Testament); and was twice recognized in the Class Prizes, acting as "Prometheus" and "Perrichon," in the dramatic scenes from Aristophanes and Labiche.<sup>10</sup> He had been runner-up in 1883 and 1884 for the Milton Prize with "Daniel" and "Ενη καὶ Νέα : Farewell to S. Paul's School: On the Removal of the School to Hammersmith," both in this volume. He also won the prize in French Composition in 1884.

Alexander entered Trinity College, Oxford, in 1885, and continued his academic success.<sup>11</sup> By the time he received his B.A. in 1889 (First Class Litt. Hum., with a First Class in Classical Moderations in 1887 as well as the Newdigate the same year), he'd won the Hall-Houghton prize twice (September 1886, Junior; 1888, Junior Greek Testament). He received his M.A. in 1892,<sup>12</sup> having been a Denyer and Johnson Scholar in 1890 and receiving the Hall and Hall-Houghton Prizes in 1891 (Septuagint and Greek Testament).<sup>13</sup>

<sup>8</sup> *The Pauline*, II:12 (October 1884), 274. The same year he came in second for the "French Prize" (p. 277).

<sup>9</sup> *The Pauline*, II:12 (October 1884), 286.

<sup>10</sup> I am grateful to Simon May, Archivist at St. Paul's School, who sent me a digital scan of the 1885 program for Apposition and of *The Pauline* IV:17 (October 1885), 388.

<sup>11</sup> Paulines did generally do well: "between 1886 and 1895 Paulines won 173 entrance awards at Oxford and Cambridge, twenty-six more than any other school"; Raymond Asquith, however, commented of "a particularly strong lot of Paulines" in 1895 that "they are fatal people, turn out reams of machine-made verse at the shortest possible notice, and generally know everything" (A. H. Mead, *A Miraculous Draught of Fishes: A History of St Paul's School* [London: James & James, 1990], pp. 83, 84; Alexander does not appear in Mead's "Selected List of Old Paulines," an appendix to the book).

<sup>12</sup> Alexander received his Masters degree on May 19, 1892 ("University Intelligence," *Daily News*, May 21, 1892 [on-line, accessed December 12, 2010]).

<sup>13</sup> *The Admission Registers of St. Paul's School from 1876 to 1905*, ed. Robert Barlow Gardiner (London: George Bell and Sons, 1906), p. 91. Alexander shared the senior prize, £38, with Ernest

Given his distinctions at both school and university, Alexander was perhaps not surprised in 1887 to find himself honored amid the ceremonies of Commemoration Week, reciting the Newdigate prize poem, his “Sakia-Muni: The Story of Buddha,” and in the presence of Robert Browning, to whom he was introduced, probably by another Old Pauline, Benjamin Jowett, the Master of Balliol College.

Commemoration Week was always joyful and even rollicking. Browning always enjoyed the week, visiting his old friend Jowett each June, as the academic year culminated and degrees were conferred and prizes distributed. Browning, indeed, reveled in the boisterousness, in the traditional and good-natured heckling of revered elders and recipients of honorary degrees. These “harmless drolleries of the young men,” he explained to a correspondent, had been “licensed ... by immemorial usage” and all targets were fair game, even the “honored ones,” “the Reverend Dons,” and guests like himself, “the poor poet.” The winner of the Newdigate alone was always accorded respect by the students—the author, after all, was from among themselves and the deference they showed him only deepened the satiric jabs they aimed elsewhere. That was the case in 1882, Browning was pleased to note, when the student poet commanded a dignified reception.<sup>14</sup> And in 1886, again typically boisterous and a year when Alexander came very close to winning the Newdigate, Browning heard Richard Lawson Giles read his winning poem, “Savonarola”; Browning was powerfully moved that year—he was seen to be “actually wiping away a tear” as Giles read.<sup>15</sup>

On Alexander’s day, June 22, 1887, spirits were unusually high. A report in *The Times*<sup>16</sup> underlines the especially festive atmosphere of Commemoration Week that particular year. The weather had been glorious for weeks, which always gins

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N. Bennett; the junior prize was for £15 (see *Jackson’s Oxford Journal*, March 21, 1891 [on-line, accessed December 12, 2010]. *The Pauline* notes in a report of February 17, 1887 that Alexander was “in for Honour Mods., which begin in a few days” and hoped he would succeed, and thus “break the run of ill luck which has pursued Paulines in the schools of late” (V:24 [March 1887], 524). He was commended as well for being runner up in 1887 for the Gaisford Prize for Greek prose (p. 547).

14 *Learned Lady: Letters from Robert Browning to Mrs. Thomas Fitzgerald, 1876-1889*, ed. Edward C. McAleer (Cambridge: Harvard University Press, 1966), p. 140.

15 See a colorful account of the 1886 Commemoration and Newdigate: “Dr. Holmes at Oxford,” *The Outlook: A Family Paper*, October 20, 1894, p. 639. Alexander’s own entry for 1886, “Savonarola,” is noted in this notebook as the “unsuccessful Newdigate” for that year and is included, apparently, in a now missing “other book” (Index). His effort is recorded in *The Pauline* as having been “not far off success” (IV:23 [December 1886], 497 (the same report notes that “Alexander has appeared as a reviewer in the *Oxford Magazine*.” His reviews are yet to be identified).

16 “Oxford Commemoration,” *The Times*, June 23, 1887, p. 7f.

up the English mood, and it was the jubilee year — Queen Victoria, fifty years on the throne! The crowds of students and others kept spontaneously, unexpectedly, and perhaps not always appropriately bursting into waves of exuberant song, “Rule Britannica,” of course, and also “Auld Lang Syne.”

But this year, the Newdigate winner was not received with the usual rapt decorum—the drolleries lapped around and even over Alexander as he read his prize poem. Very likely no Newdigate poem, especially one on such an assigned and serious theme as Buddha, could have echoed the mood of the occasion in that particular year, but Alexander’s solemn meditation on the spiritual growth of Buddha and the poem’s sober application to young men contemplating careers, possibly even in the church, must have rung especially incongruously.

And Alexander’s reading, wholly appropriate to the poem if not to the spirited and distinctly unspiritual sentiments of the crowd, was not well received. The reporter for *The Times* noted that “for once even the Newdigate was heard, or rather was not heard, with an impatience exasperated by its somewhat lugubrious delivery.”<sup>17</sup> The accounts of Alexander that I’ve been able to find hint at someone unusually earnest, even for a Victorian, someone perhaps dourly or unduly focused on the seriousness of his undertakings. That appears to have been so that June day in 1887.

When Browning replied to a letter from Alexander, he mentioned the day and captured its tone. Writing to Alexander at his family home, 20, Denning Road, Hampstead, four days after the event,<sup>18</sup> Browning noted that he had “duly received” Alexander’s “kind letter and the Poem” as printed:<sup>19</sup>

I read the letter at once and can only say that my noisy young friends who so much interfered with my enjoyment of some charming verses deprived themselves also of what should have been both instruction and pleasure. I hope that the printed copy may gratify them as it has interested myself.

“Charming verses,” “instruction and pleasure,” “interested” constitute a modest encomium, perhaps not quite hailing the refulgent prime of a new sun in the

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17 “Oxford Commemoration,” *The Times*, June 23, 1887, p. 7f.

18 I am grateful to Rita S. Patteson, Director of the Armstrong Browning Library at Baylor University for permission to use this letter.

19 *Sakya-Muni: The Story of Buddha* (Oxford: A. Thomas Shrimpton and Son, 1887).

firmament. Still, Alexander was surely pleased at the great poet's notice, and perhaps strengthened in his own seriousness as he reflected on the noisy lack of decorum among his peers.

Alexander's prize poem (see Appendix C) is in fact a remarkable effort—certainly worthy of the Newdigate and, indeed, more. Framed by telling epigraphs from St. Peter, Virgil, and Tennyson, it is, to echo Tennyson on “In Memoriam,” the way of a soul—Buddha's, of course, but also Christ's, Everyman's, Victorians', and, no doubt, Alexander's, all faced, like Buddha, with finding their way through “a life of deep unrest, / Weak, conquering, conquered, struggling to be blest.”<sup>20</sup> Its allusions are telling, to Wordsworth's “Tintern Abbey,” to Shelley (whose own “Alastor” was perhaps a model), and to Browning's meditation in “Bishop Blougram's Apology” on faith in a materialistic world.<sup>21</sup> Alexander and the judges who set the topic might have thought it could appeal to the young scholars of Oxford poised to leave the ancient dreaming spires, their shelter and comfort, for the hurly-burly of the world:

Ah, sad it is to leave a cherished past  
 And face a world of men, cold, bare, and vast;  
 To give up all that we have loved so well,  
 And turn and gaze and look the last farewell.

But the mood of that 1887 Commemoration Week was antipathetic to meditation. Though the poem was on the whole favorably received by the *Oxford Magazine* (“sustained melody and grace....certain higher touches of imagination and expression which give to the simple and quiet style an air of finish and

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20 Another comment by Alexander (in the third person) on Buddhism (and quoting “In Memoriam”) is instructive: “we ought to recognize more than we did the spiritual value of Agnosticism when approached from its positive side—to see in the Agnostic not so much a man who questions the possibility of knowing God, but one who stands in reverent awe and humility before the Eternal Mystery of the Divine Nature. That was the point at which Christianity and Agnosticism joined hands. He would say of Agnosticism, as he would say of Buddhism or Pantheism, of Positivism or Secularism, ‘They are but broken lights of Thee, and Thou, O Lord, art more than they’” (Christian Truth and Other Intellectual Forces: Speeches and Discussions.... Pan-Anglican Congress, 1908 [London: Society for Promoting Christian Knowledge, 1908], pp. 32-33).

A few years later, however, Alexander was at pains to clarify that the various religions are not “so many level and adjoining fields from which various noble ideals and useful maxims and lessons may be drawn indifferently.... Not Buddha, not Mohammed, but Christ is the Way, the Truth, and the Life” (“The Belief of the Saints,” *The Saints' Appeal: Sermons Preached in St. Paul's Cathedral* [London: Edward Arnold, 1912], pp. 16-17).

21 J. Jeffery Franklin does little with the poem in linking it to Edwin Arnold's *The Light of Asia* (1879) (“The Life of the Buddha in Victorian England,” *English Literary History*, 72 [2005], 941).

distinction”<sup>22</sup>), the poem may be of more interest now, historically, than it was on its own day of academic glory.

Sidney Alexander’s life before and after St. Paul’s School and the Commemoration week at Oxford, the highlight of his academic career, is marked by so few recoverable points that little more than a silhouette emerges. We know that Alexander was born April 2, 1866, in Hampstead, the son of a bank clerk,<sup>23</sup> and that after receiving his degree in 1889, he was, first, classical lecturer and then tutor at Keble College.<sup>24</sup> He had taken priestly orders in December 1890<sup>25</sup> and began an ecclesiastical career that was more distinguished than most, though perhaps not as distinguished as Alexander hoped or thought he deserved. Before becoming a canon at St. Paul’s cathedral in 1909, he served as Reader of the Temple Church (London; 1893-1902, succeeding Alfred Ainger), Examining Chaplain to the Bishop of Hereford (1895), Select Preacher to Oxford University (1901), and Canon of Gloucester (1902).<sup>26</sup> He published his first book, *Christ and Scepticism* in 1894 and his second, *The Christianity of St. Paul*, in 1899. He willingly entered the lists in the periodical press as well on behalf of Christian faith in a time of materialism; in January 1893, he published an essay in *The Contemporary Review*, “Pessimism and Progress,” combating Schopenhauer and despair, declaring that

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22 May 25, 1887, p. 233; the full review is in Appendix D. In 1970, William Peiris was muted in his estimation, noting that “inspired by *The Light of Asia*, a young undergraduate Sidney Arthur Alexander of Trinity College, Oxford, wrote *Sakya-Muni—The Story of Buddha* as the Newdigate Prize poem of 1887. But it did not reach the standard of Arnold’s poem *The Feast of the Belshazzar*, which won the Newdigate Prize in 1852” (*Edwin Arnold: His Services to Buddhism* [Kandy, Sri Lanka: Buddhist Publication Society, 1970, on-line <http://www.bps.lk/olib/wh/wh158-p.html>, accessed December 1, 2010]).

23 Reilly records Alexander’s father as “Frederick Alexander, gentleman” (p.8).

24 *The Times*, May 5, 1892, p. 6f.

25 The date of Alexander’s taking priestly orders, December 21, 1890 (see *Jackson’s Oxford Journal*, December 27, 1890 [on-line, accessed December 12, 2010]), became an issue when his appointment to a canonry at Hereford Cathedral was announced in 1895. Several opponents and one supporter wrote letters to *The Times*; in the end, since he had not been in orders for the requisite six years, his appointment was withdrawn. One of his opponents fully recognized his “brilliant parts and promise,” his “brilliant academic career,” but the letter of the law prevailed (see “The Appointment to a Hereford Canonry,” *The Times*, January 6, 1896, p. 4f; see for other relevant letters *The Times*, January 1, 1896, p. 10b; January 8, 1896, p. 13e; January 13, 1896, p. 4e; and January 24, 1896, p. 8b. Alexander was ordained a Deacon on December 21, 1889 (see *Jackson’s Oxford Journal*, December 28, 1889 [on-line, accessed December 12, 2010]).

Letters to Alexander concerning the Hereford episode (and other matters) are printed in *The Life of Bishop Percival*, by William Temple (London: Macmillan and Company, 1921).

26 *Admission Registers* (1906), p. 91. In his first years as a priest, Alexander appears to have worked with Andrew Clark, Vicar of St. Michael’s, Oxford, for Clark thanked him for taking a “great part of my necessary duties” there so that Clark could finish the second volume of *The Life and Times of Anthony Wood, Antiquary* (Oxford: Clarendon Press, 1892); see the Preface, p. [v].

“Pessimism has had its day.”<sup>27</sup> His published works include a contribution to a book on *What Happens After Death?* where he based his belief on “science itself,” “the conservation of energy, the continuity of force.”<sup>28</sup>

He appears to have met Lily Redfern, his future wife, and fallen in love with her about 1886;<sup>29</sup> in 1891, they married. Until approximately the time of his marriage, he appears from material in the present notebook to have contemplated a poetic career, possibly thinking to maintain a connection, like so many English prelates, with the muses, especially a muse sympathetic to his religious and spiritual sensibilities. But although quite late in his life Alexander penned at least two more poems, a “Processional Hymn” and “This England” (both in Appendix B), nothing so far discovered suggests he did anything except step away from a career in which he had some success and, indeed, talent. About why he did that I can only speculate. Perhaps he came to a judgment that as a poet he might not join in the end those Shelley saw as robed in dazzling immortality even if their names in this life are dark.<sup>30</sup> Perhaps he met difficulty in placing his poetry. Perhaps his ecclesiastical responsibilities intruded or became more pressing or more interesting.

One clue may lie in the circumstances of his last recorded appearance as a poet, in a religiously oriented general magazine, *The Quiver*: “By the River” was published there in June 1891, signed with but the initials “S. A. A.” That his name is absent too from the list of “Principal Contributors,” all of them ecclesiastics, may hint that he was consciously setting aside publication to pursue his own churchly career, that he perhaps wanted poetry no longer to be associated with his name.<sup>31</sup>

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27 *The Contemporary Review*, 63 (January 1893), 83. Thomas Hardy quoted the passage in his notebooks and commented dismissively, “comforting, but false” (qtd. in Walter F. Wright, *The Shaping of “The Dynasts”* [Lincoln: University of Nebraska Press, 1967], p. 42).

28 “Science and Immortality,” in *What Happens After Death?* (NY and London: Funk and Wagnalls, 1916), p. 93

29 See the love poems from the summer of 1886 in this edition playing on the word “lily”; a slightly later poem, “A Smile,” suggests a meeting in Florence, but apart from a reference to “Florence the bright, the gay, the laughter-loving” in a brief mention of Savonarola, I know of no further evidence to support a visit to Italy (“Limits of Revelation,” *Christ and Scepticism* [London: Ibsister and Company, 1894], p. 285).

30 In one of his sermons, we may glimpse Alexander’s sense that distinction in certain undertakings was particularly difficult in modern times: “today the fields of art, literature, politics, and religion offer us wide levels of average respectability, but few types of distinctive personal excellence” (“The Gift of the White Stone,” *The Saints’ Appeal*, p. 74); possibly he simply chose to focus his energies on his ecclesiastical career.

31 The list of magazines Alexander compiled for possible submissions (at the end of the poems in this volume) suggests only that he was contemplating placing his poems some indeterminate time

And another clue may lie in a sermon published in 1894, “Christianity and Asceticism,” where discipline and a carefully defined asceticism are necessary: “better so to follow God that the pleasures of eye and hand are forgotten in Him, or pursued only in reference to Him.” In a note, Alexander cites Spenser, Wordsworth, and Browning as he specifies that a “peculiar danger” attends “every noble sensibility, every high faculty of man,” including the “sensibility to beauty.” He admires Spenser’s desire “to strengthen every part of our nature by heroic discipline, and to subordinate the lower parts to the higher,” perhaps implying in even his wording that while “the eye was an inlet of divine things for the use of the spirit” his own poetry might have been a distraction: “in obeying the divine summons . . . there must be no hesitation . . . no looking back with longing to the valleys of enticement in which we cannot keep our hand upon God’s plough.”<sup>32</sup>

But whatever his motivations Alexander did not destroy his notebook, and his poems are good enough to be preserved, though some are modest enough in aim. On the religious poems: as G. B. Tennyson has remarked, “the study of minor religious poetry [offers aesthetic pleasures and] discloses other insights and pleasures peculiar to it alone.”<sup>33</sup> But although Alexander and his work will never have the interest of the major religious poets of the Victorian Age, e.g., Tennyson, Christina Rossetti and Gerard Manley Hopkins, his other poetry was good enough that editors at several leading Victorian periodicals published it<sup>34</sup>—and my own appreciation of it has grown over time.

In any case, from 1909 until his death in 1948, Alexander was a devoted—if

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between January 1890 through March 1892, the starting and ending dates of one of the magazines, *Igdrasil*.

32 “Christianity and Asceticism,” *Christ and Scepticism*, pp. 146, 147 and note.

33 *Victorian Devotional Poetry: The Tractarian Mode* (Cambridge, MA: Harvard University Press, 1981), pp. 1-2.

34 American editors also approved and in several instances (see the notes to each poem) lifted Alexander’s work from its English appearance, almost certainly without his knowledge. The only review I’ve been able to locate of Alexander’s work in magazines is a mention in “The August Magazines” in *The Leeds Mercury* (July 28, 1888) which singles out “Memories” (in this volume) as “tuneful and pathetic” (on-line, accessed December 12, 2010). Although Alexander’s obituary in *The Times* (February 5, 1948, p. 6f) makes no mention of his poetic past, the much briefer one in *The New York Times* (as well as the Associated Press notice in at least one American newspaper) records him as poet as well as clergyman (see *The New York Times*, February 5, 1948, p. 23 of the Books Section, and the *Evening Recorder* [Amsterdam, New York], February 5, 1948, p. 8b; Alexander is recalled in both as a “noted theological writer and poet”). As late as 1965, Alexander was recalled as “Newdigate prizewinner” in a memoir by Neville Wallis looking back to his seeing Alexander in the 1930’s, “his high, domed forehead seeming to emulate that other Dome he loved so well” (“Ghosts of the Row,” *Spectator*, January 22, 1965, p. 93).



by some accounts a sometimes grumpy—servant of God as a canon at St. Paul’s Cathedral, where he was the Treasurer,<sup>35</sup> the crown to an ecclesiastical career that he thought might have led, in a just world, to the Deanery itself. A recent study of Deans at St. Paul’s discusses William Ralph Inge, Dean between 1911 and 1934, and refers to his “difficult” relations with Alexander. It summarizes Alexander’s considerable accomplishments at St. Paul’s while intimating his disappointments:

Canon Sidney Alexander, who arrived at St Paul’s shortly before Inge, and stayed for 39 years, was an awkward man but had a flair for fundraising. He master-minded three major fabric appeals and not only raised over £400,000 but ensured that it was wisely spent on work essential to the stability of the great building. Inevitably this led to the accumulation of power[,] and relations between him and Inge were often difficult. In 1915 Alexander and the cathedral surveyor organized the St Paul’s Watch—volunteers trained to deal with any fires caused by enemy bombing—and, although it was not required to go into action during that war, its revival at the beginning of the 1939-45 war played a vital part in the protection of the building during the German air attacks on London.<sup>36</sup>

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35 In a letter of February 29, 1944 to Norman MacColl, Alexander explained that the position of Treasurer is “a very ancient office, dating from the early part of the 12<sup>th</sup> century, and one of his duties is to submit to the Chapter any gifts to be offered to the Cathedral.” I am grateful to the Librarian of the University of Glasgow for permission to quote from this letter, in the MacColl papers in the Department of Special Collections.

Alexander’s appointment to St. Paul’s was perhaps encouraged by his early appreciation for London and its grand buildings and spaces, his inclusion within a Christian’s duty

to protest, wherever and whenever he can, against the erection of ugly or unwholesome buildings, the destruction of the picturesque, or the conversion of historic sides and edifices into places convenient for business or for trade; to encourage the acquirement of more open spaces in the city, more great buildings, more colour and freedom and light and air; and to fight especially against that vandalism which has already half destroyed so divine a city as Oxford, and will ultimately call down upon us, in very serious earnest, the curses of posterity.

(“Christianity and Art,” *Christ and Scepticism*, p. 104)

36 Trevor Beeson, *The Deans* (London: SCM Press, 2004), p. 138.

One of the Deans who served with Alexander, W R. Matthews, includes in his history of St. Paul’s a judiciously admiring portrait of Alexander. Matthews recognizes Alexander’s many accomplishments as “a man of ability” even as he intimates Alexander’s holding “unconventional views on some subjects such as taxation” and representing “in the chapter the policy of keeping to the old paths and steadily maintaining the tradition established by Gregory and Liddon.” Matthews notes that Alexander’s “obstruction of measures which I regarded as obviously desirable sometimes almost reduced me to despair” (*A History of St. Paul’s Cathedral and the Men Associated with It*, ed. W. R. Matthews and W. M. Atkins [London: Phoenix House, 1957], pp. 304-305). Matthews also mentions Alexander’s “being an excellent preacher in the Victorian style” (p. 304), a judgment

What evidence I can find suggests that Alexander was not always a pleasant colleague, was indeed irascible at times.<sup>37</sup> Whoever wrote his obituary, presumably a fellow canon, noted dryly that “he could speak like one who knew his own mind.”<sup>38</sup> In one of his early sermons, Alexander had commented that “the root of all evil is not the love of money, but moral compromise,” which may tell much about him.<sup>39</sup> In Inge’s case certainly, Beeson comments later, Alexander “caused Inge a great deal of trouble” and that he “was a powerful figure and disappointed that he had been passed over for the deanery” in 1934 (p. 160). Inge himself wrote in his diary a year after his retirement that he had not anticipated “how great the relief would be to be free of Alexander and the minor canons” (p. 137). Even at his succession as Dean of St. Paul’s, Inge had been cautioned by one of the canons, the Archdeacon of London, that as long as Alexander and a fellow canon “are both here you are not going to be allowed to do anything”; to be Dean, he was told, was to be “like a mouse watched by four cats” (p. 136).

Alexander was not discreet in his disdain for Inge, as recorded in the diary of an acquaintance whom he visited ostensibly to discuss the stability of the Cathedral. David Lindsay, the Earl of Crawford, recorded the true reason for the visit:

but I soon discovered that he is absorbed in one problem and one only, namely his chance of succeeding Inge in the Deanery which will be vacated three or four months hence. His hatred of the Dean is frank and avowed. He looks upon him as an unbeliever, dislikes his habit of reading more or less secular books all through divine service, but most of all Canon Alexander is indignant at Inge’s refusal, maintained I suppose for fifteen or twenty years, to raise a finger to fight the battle of the Cathedral structure. The whole

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confirmed by Edmund Arbuthnott Knox who recalls Alexander’s preaching as a Lenten preacher who, exceptionally, “left a permanent witness to his usefulness [at St. Philip’s Church, Birmingham] in the shape of a class of adults, solicitors, and other business men asking to be instructed for Confirmation” (*Reminiscences of an Octogenarian, 1847-1934* [London: Hutchinson, n.d. (1935)], p. 172).

37 Even as a Reader at the Temple Church, Alexander seems to have engendered opposition (see H. C. Colles, *Walford Davies: A Biography* [London: Oxford University Press, 1942], p. 54). When W. H. Elliott was named a residentiary canon at St. Paul’s in 1929, he joined “a chapter whose vocabulary did not include the word ‘change’; he was greeted when he presented his letter of appointment to Alexander — the only reaction was that the appointment came with “indecent haste” and Elliott “began what he described as ‘one of the most miserable and wretched times of my life’” in a cathedral he found ““dead, very dead”” (Beeson, p. 136).

38 “Canon Alexander,” *The Times*, February 5, 1948, p. 6f.

39 Quoted from his collection *The Mind of Christ* (1903) in “Moral Compromise,” *The Expository Times*, 14:8(1903), 354.

of this he left to Alexander, who got uncommonly little help from other members of the chapter.<sup>40</sup>

In part, the conflict with Inge was theological, with Alexander representing a traditionalist and Anglo-Catholic view.<sup>41</sup> And when Inge did retire, Alexander, Beeson notes, resisted the nomination of Walter Robert Matthews to be the new Dean (Matthews served from 1934 to 1967) on the feeble grounds that Matthews had received his degrees from the University of London and not Oxford or Cambridge; this view “was quickly rejected and Alexander, as senior canon, was required, much to his chagrin, to carry out the installation” (p. 160).<sup>42</sup> Alexander did have supporters for taking the Deanery; Sir Wallis Budge praised his unstinting efforts as a canon: “the Dean and Chapter have got all his life and service *for nothing*.” But the Prime Minister, Ramsay Macdonald, would not consider him, and the Archbishop of London ruled him out “for obvious reasons.”<sup>43</sup>

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40 *The Crawford Papers: The Journals of David Lindsay... During the Years 1892 to 1940*, ed. John Vincent (Manchester: Manchester University Press, 1984), p. 551. The diary entry continues in personal vituperation that may echo Alexander.

41 See Arthur Burns, “From 1830 to the Present,” in *St Paul’s: The Cathedral Church of London*, ed. Derek Keene, et al. (New Haven: Yale University Press, 2004), pp. 92, 95. One of the other canons noted Inge’s “blistering acidity” towards Alexander; Alexander could reciprocate, as in his denunciation in a sermon of “the egotism and inhumanity which are the scholar’s besetting sins” (Burns, p. 96).

When the Canon avoided a St. Paul’s Day dinner, the Dean blandly noted Alexander’s absence to the guests: “Saturday night is his bath night.” And in 1934 Inge wrote to another canon that Alexander was a “poisonous reptile,” “insane, poisoned at last by his own venom” (Burns, p. 96). Adam Fox suggests that Alexander was “a difficult character .... perhaps too well aware of what the Cathedral owed to him,” someone whose “methods” Inge “perhaps did not appreciate ... as generously as he might have done” (*Dean Inge* [London: John Murray, 1960], p. 182).

Alexander’s relations with his fellow canons were testy as well; during the war, the Dean and others thought Alexander might be safer beyond London, but he attributed their concern about his possible “reactions, collapses, and catastrophes if I continue to ‘carry on’” to a desire to cover over what he regarded as their own “perpetual and prolonged absences” (Burns, pp. 97, 99).

42 The account in *TIME* mentioned Alexander, as senior canon, inducting Matthew, but took no note of any chagrin (December 3, 1934, on-line, accessed July 9, 2010). A comment by the biographer of a canon, H. R. L. Sheppard, contemplating the appointment of Matthews sounds suspiciously like it concerns Alexander: while Sheppard was “puzzling and wondering” whether to join St. Paul’s as a canon, “an unattached cleric of London, who had his own reasons for wishing to keep the Sheppards in the country, was careful to inform Dick [Sheppard] exactly how tiresome and pedantic he would find the new Dean, who had not even been to a proper University” (R. Ellis Roberts, *H. R. L. Sheppard: Life and Letters* [London: John Murray, 1942], pp. 243-244). Roberts later describes this cleric as “Dick’s friendly enemy” and noted that Sheppard “did not trust that man or his judgement” (p. 246). Roberts is discreetly eloquent on Sheppard’s frustrations in dealing with the “ossified traditions of the Cathedral” and the “obstructiveness of his fellow canons” (p. 255), including the Senior Canon, Alexander (p. 259), who denounced the changes Sheppard would introduce: “here [St. Paul’s] was no place for stunts and innovations” (p. 296). Sheppard was scathing in his catalogue of the shortcomings he found at St. Paul’s (pp. 307-308), almost all of them seemingly indirect indictments of Alexander.

43 Burns, p. 96.

Although Alexander crops up with regularity in *The Times* and other periodicals, often the mentions are brief, citing his participation in a service at St. Paul's or elsewhere or his preaching on special occasions.<sup>44</sup> He was also reported as taking part in what he feelingly called a "heart-searching succession of memorial services" for ordinary Londoners killed in air raids.<sup>45</sup> These appearances in print convey some sense of him. Several reports capture Alexander carrying out his responsibilities for the fabric of St. Paul's.<sup>46</sup> One vignette, in 1930 in *TIME* magazine, captures the depth of his concern at threats to the Cathedral from construction near it. Railing against the possible sacrifice of St. Paul's "on the altar of commercialism," the Canon declared that the wet sand beneath the cathedral's foundations might be dried out by putting up new buildings nearby—"We must have wet sand!" cried Canon Alexander fervently, "We must have wet sand." He called on Parliament to create a "'sacred area'" around St. Paul's where digging and blasting would be outlawed.<sup>47</sup>

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44 See, for example, the services for Sir Hubert Parry (*The Musical Times*, November 1, 1918, p. 491) or Florence Nightingale (*The Times*, August 20, 1910, p. 11e). Even today, the webpage for Lloyd's notes a November 19, 1918 service "for those connected with Lloyd's who have fallen in the Great War," a service "specially arranged by Canon S. A. Alexander" (<http://www.lloyds.com/Lloyds/About-Lloyds/Explore-Lloyds/History/In-the-Wars/During-the-Wars/Lloyds-During-WWI>, accessed July 20, 2010).

45 Burns, p. 95. Alexander's obituary in *The Times* suggests his sympathy before and during World War I with ordinary people in his being a member of the Central (Unemployed) Body for London and of the Mansion House War Relief Committee ("Canon Alexander," February 5, 1948, p. 6f). He returned to the theme in such a sermon as that in 1925 where he urged that in the aftermath of the War, "humanity, wounded and half dead," needed "men of good will ... active, thoughtful, and thorough in personal service" ("The Judges at St. Paul's," *The Times*, June 25, 1925, p. 16a. In 1945 he sent Albert Schweitzer's hospital a contribution on Schweitzer's 70<sup>th</sup> birthday along with an "aimable mot" apparently reminding Schweitzer of a visit together (Schweitzer's thank you letter of April 2, 1945 was offered for sale; see <http://www.historyforsale.com/html/prodetails.asp?documentid=262800&start=216&page=153> [accessed December 6, 2010]).

Even earlier, he had noted "the social problem, with its complex difficulties of pauperism and labour, and of the whole social and economic welfare of the people" ("Necessary Belief and Evidence," *Christ and Scepticism*, pp. 300-301) and regretted "the growing cleavage between rich and poor, the social unrest" ("The Character of the Saints," *The Saints' Appeal*, p. 11). That he inscribed a copy of *The Saints' Appeal* (now in the British Library) to "A. Mansbridge, with best regard. S. A. A. / Holy Week, 1912" suggests his sympathy with Albert Mansbridge, the advocate of workers' education (Mansbridge recalled Alexander as giving at Westminster Abbey when he was Reader of the Temple one of "the greatest abbey sermons" Mansbridge could recall: "Alexander, as he cupped his hands revealed how in Christ all that was true in all the world was gathered up and unified in perfect light" [*Fellow Men: A Gallery of England, 1876-1946* (London: J. M. Dent & Sons, 1948), p. 16]).

46 The condition of the structure and especially the effects of construction in its vicinity had become a concern from the turn of the century, with some urgency in an ominous engineering report in 1913, the year Alexander called "the birthday of the whole movement" for restoring the fabric, something he thought Inge scandalously indifferent to (Burns, pp. 95-96).

47 "Must Have Wet Sand," *TIME*, April 28, 1930, on-line, accessed July 9, 2010. The bemusement in the article is repeated in a report in 1945 that during Alexander's 36 years as canon and Treasurer,

Another revealing report depicts Alexander amidst the rubble of bomb damage done to the Cathedral in a German raid of October 10, 1940: “Sleeping in a camp bed in the crypt at the time was the elderly Canon Sidney Alexander, who hurried up the stone steps of the sanctuary in his pyjamas to inspect the damage. ‘The binding of the masonry put in by Wren must have been marvelous,’ he remarked.”<sup>48</sup>

Alexander was instrumental in saving St. Paul’s in World War I and World War II. He was responsible in both wars for the St. Paul’s Watch, volunteers who patrolled the Cathedral to snuff out fires before they could flare up more dangerously.<sup>49</sup> One of the WWII volunteers was a future poet laureate, John Betjeman, who recalled Alexander as “very old,” “a recluse and tractarian-ish,” resistant to the Dean’s desire for short services at the Cathedral.<sup>50</sup>

Alexander’s work, though often of a necessarily mundane sort on behalf of the structure of St. Paul’s, was widely noted, as in his successful appeal to stop the construction of a tube line that would have endangered the cathedral’s footings.<sup>51</sup> The Wellington (NZ) *Evening Post*, for example, quoted a London newspaper’s account as Alexander in 1913, lacking funds for a legal undertaking, sought to draw attention to St. Paul’s being built “on water-bearing soil above the clay,” which could be drained by the construction, with consequent and disastrous “settlements of the foundations, and cracking of the walls.”<sup>52</sup> The danger came, the Canon

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the Cathedral “had shifted one-third of an inch” (“The March of St. Paul’s,” *TIME*, October 8, 1945, on-line, accessed July 9, 2010). Nevertheless, Alexander’s efforts were ceaseless, and noted internationally, as in an article (with a picture of the Canon) in the Brisbane *Courier-Mail*, October 12, 1933, p. 14, on-line, accessed July 20, 2010. See too in 1929 the Canon’s call for a “sacred area” to stave off the menace from the “utilitarian spirit of the age” “Sacred Area Round St. Paul’s,” *The Times*, November 13, 1929, p. 16e.

48 See Andrew Barrow, *The Flesh is Weak: An Intimate History of The Church of England* (London: Hamish Hamilton, 1980), p. 204. Full details of the raid, the damage, and Alexander’s sleeping in the crypt are available in “St. Paul’s Bombed,” *Evening Post* (Wellington, New Zealand), November 12, 1940, p. 6 (on-line, accessed December 6, 2010). Alexander was quoted in *TIME* about a later raid as having been “twizzled around by the blast” (“Battle of Britain: War’s Worst Raid,” April 28, 1941, on-line, accessed July 20, 2010).

49 See Burns, pp. 95, 98-99.

50 *John Betjeman Letters, 1926-1951*, ed. Candida Lycett Green (London: Methuen, 1994), p. 336.

51 For the withdrawal of a proposal for a tube tunnel, see “The Safety of St. Paul’s” *The Times*, February 26, 1913, p. 6a.

52 *Evening Post* (Wellington, NZ), January 25, 1913, p. 7, accessed on line July 20, 2010. In 1913, Sir Francis Fox had documented in several reports the dire condition of the Cathedral (“The Safety of St. Paul’s,” *The Times*, January 1, 1913, p. 9b; “Sir Francis Fox on St. Paul’s Cathedral,” *The Times*, June 3, 1913, p. 8c). The day after the first report, Canon Alexander announced steps

thought, when the “sacred area” near the St. Paul’s was invaded, “sapping [Wren’s] foundation by underground railways and sewers and ... basements of offices and warehouses now descending, as they did in the City, as much as 60 ft. or 70 ft. below the surface.”<sup>53</sup> It was an appeal that the Canon needed to make time and again — and did, in a multitude of talks, presentations, and books about the Cathedral and Wren.

Alexander’s concern for the physical state of the Cathedral was necessarily tied to its fiscal state, and he undertook to raise funds. Arthur Burns sketches Alexander’s successive efforts and campaigns (contemporaneously detailed in *The Times*) as the needs of care and restoration grew ever pressing. Burns notes that the results were “a remarkable achievement,” as in one appeal in 1920 for £10,000, raised within days. Burns concludes that over the decades, the “fundraising was ... widely and rightly recognized as Alexander’s achievement”—and “not least by Alexander himself.” Alexander directed his money-raising efforts especially powerfully to those made wealthy in the City, whose connections to the Cathedral he was pleased to trace; and he slyly suggested that to seek aid from the government rather than from capitalists not only raised complex questions of Church and State but would amount “to that worst type of Socialism which killed the spirit of voluntary service.” Just in case capitalists did have hearts he was willing to invoke “the dying wish expressed by a little girl in Australia that her father should send five shillings for her to St. Paul’s Cathedral”.<sup>54</sup>

No wonder that in the twelve years after 1913, Alexander was able to raise almost £228,000, a staggering sum, and though he reported in a sermon in 1925 that structural problems remained, he assured the public that no danger attended those visiting St. Paul’s, and “all that human skill and science can suggest has been done and will be done to keep the Golden Cross uplifted over the city.”<sup>55</sup> As the Cathedral

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were being taken (“The Danger to St. Paul’s,” *The Times*, January 2, 1913, p. 6c). For Alexander’s moves against the tunnel, see “The Danger to St. Paul’s,” *The Times*, January 10, 1913, p. 8f; “The Safety of St. Paul’s,” *The Times*, January 23 1913, p. 9e;. Some idea of the technical complexity Alexander mastered can be gleaned from his remarks in an interview in *The Times*, “The Safety of St. Paul’s,” February 29, 1924, p. 9a.

53 “Preserving St. Paul’s,” *The Times*, October 15, 1932, p. 13b.

54 “St. Paul’s and the City,” *The Times*, February 10, 1923, p. 5a. Alexander preached this in the presence of the Lord Mayor and Sheriffs at the Church of St. Mary Woolnoth.

55 “Condition of St. Paul’s,” *The Times*, February 9, 1925, p. 12f; by 1929, Alexander in sketching the history of repairs was able to report that £400,000 had been raised (Preservation of St. Paul’s,” *The Times*, October 25, 1929, p. 9e).

progressed to its reopening in 1930, Alexander reviewed the stages of its renovation and the prodigious efforts and materials expended; he emphasized the need for a spiritual renewal worthy of the renewed edifice, but could say with confidence that the structure itself was good for some centuries to come.<sup>56</sup>

Alexander's effort did not go without recognition. In 1931 at a vast gathering, a portrait of Alexander by Sir Arthur Cope, painted over 17 sittings, was dedicated at No. 2, Amen-Corner.<sup>57</sup> In 1934 the King invested him as a member of the Order of St. Michael and St. George.<sup>58</sup> As his career at the Cathedral of some 39 years drew towards its inevitable end, he was recognized further. Another imposing portrait, by F. O. Salisbury, was presented to St. Paul's to mark the end of Alexander's tenure as Treasurer; the Archbishop of Canterbury in 1944 saluted his overseeing the restoration the Cathedral's foundations as vital to the survival of the edifice during the German air raids.<sup>59</sup> But as old as Alexander was getting to be, he looked to the future, the future of the Cathedral, as the City began to rebuild after the damage from the war; he cautioned against "the intrusion of lofty, ill-proportioned building's on [Wren's] allotted space" for fear of isolating "the central shrine of the religious life of the English-speaking race throughout the world"—Wren's motto, were he able to survey developments, Alexander said, "even more now than then ... would have been 'St. Paul's for the people.'"<sup>60</sup>

On February 4, 1948, Canon Alexander died, ten years after his wife,<sup>61</sup> in his home close to the Cathedral, 2, Amen Court. Arthur Burns notes that Alexander's "last years had been difficult," and that his colleagues, tired of "his autocracy," had forced him from his position as Treasurer; he "died alone and largely unloved in

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56 "St. Paul's Cathedral," *The Times*, May 8, 1929, p. 21g.

57 "Canon Alexander and St. Paul's," *The Times*, October 29, 1931, p. 9c.

58 "Court Circular," *The Times*, June 27, 1934, p. 19a.

59 "Canon Alexander's Work for St. Paul's," *The Times*, January 27, 1944, p. 2e.

60 "The Future of St. Paul's," *The Times*, February 26, 1945, p. 2d. Alexander had been particularly distressed by the Faraday Building as it blocked the view of the Cathedral from the Thames ("The New View of St. Paul's," *The Times*, October 8, 1942, p. 7b). John Collins, who became a canon in 1948, recalled Alexander as "a great old figure" who had an agreement with "the City boys" that would shape rebuilding the area around St. Paul's so that it would "revert to what Wren had designed for his vision of St. Paul's." Unfortunately, says Collins, the agreement was only verbal, and failed (see Richard Bourne, *Londoners* [London: J. M. Dent and Sons, 1981], p. 118).

61 Lily Alexander died December 17, 1937 (*The Times*, December 18, 1937, p. 14b).

his dilapidated residence, the drawing-room of which served as his coal cellar.”<sup>62</sup> His funeral was at the Cathedral (where he was interred) at 11 a.m. February 10; he requested that in lieu of flowers, donations be made to the Cathedral Restoration Fund.<sup>63</sup> In his will as in his life, Alexander was devoted to St. Paul’s, leaving the bulk of his estate of £6,961 “to form a fund for the benefit of vergers and guides” at the Cathedral.<sup>64</sup> It was his final tribute and gift to the edifice that he had memorably called “the Parish Church of the British Empire,”<sup>65</sup> but that he also regarded as “the church of the London citizen” and “the home of the poor.”<sup>66</sup>

## The Poetry

Almost every poem in the notebook is dated at its end, presumably the date of composition. The earliest date is July 1881, when Alexander was 15 years old, still a schoolboy. The latest is September 1890, after he had taken his degree at Oxford and within three months of taking his final vows and being ordained as a priest. When Alexander speaks of Buddha’s journey, “So passed he from young life and love’s glad moods / To blank hills and the priests’ stern solitudes,” he was anticipating, in effect, his own life, poetic and actual.

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62 Burns, p. 101. Burns comments further that “the cathedral had been his [Alexander’s] life” and credits him even as late as 1944 with helping to reorganize the Cathedral’s financial affairs and then anticipating the fund-raising to repair the damage from the war (pp. 101, 103-104).

63 *The Times*, February 9, 1948, p. 1a.

64 *The Times*, April 14, 1948, p. 7d.

65 Though Winston Churchill is sometimes credited, the phrase comes from a sermon Alexander preached during World War I (see *Henry Scott Holland: Memoir and Letters*, ed. Stephen Paget [New York: E. P. Dutton, 1921], p. 141); Burns so attributes it as well [*St Paul’s*, p. 91). The point is proved by Alexander’s own claim in 1922 as he began an appeal through *The Times* for £100,000, especially from The City (“The Danger to St. Paul’s,” July 3, 1922, p. 15g). As a canon at St. Paul’s at the time, Holland had welcomed Alexander’s appointment to the Cathedral in terms Alexander no doubt welcomed: Alexander could be an agent “to make St. Paul’s the central home of England’s worship” (p.158). Alexander was at pains to have St. Paul’s regarded not as “a museum-piece or a monument of architectural skill” and hoped that it would never become so “remote from the daily life and business of the ordinary citizen” that “dirty little children will no longer play on its west steps” (“Future of St. Paul’s,” *The Times*, October 22, 1942, p. 7c).

Alexander’s phrase “The Parish Church of the British Empire” features in newsreel clips in 1925 highlighting the need to repair St. Paul’s: <https://www.youtube.com/watch?v=3eW-F9udffY> <https://www.youtube.com/watch?v=HfJBpOnfBno>

66 Burns, p. 98. Alexander detected a correlation between the Cathedral and the religious faith manifested by the British—it was “the symbol and expression of the best characteristics of the[ir] religious mind—its directness, its simplicity, its truthfulness, its width of outlook” (Burns, p. 460).



The earliest poems here are the least interesting, except insofar as they are the products of a reasonably precocious fifteen-year-old serious about poetry. They manifest a solid command of rhyme, meter, and sound (and one at least, “A Spring Day,” plays with internal rhyme), but their moral inclinations, conventional piety, or platitudinous themes would likely have pleased some undemanding Victorians more than us. “Night and Morning,” for example, advises us to “Remember that the darkest hours / Oft come before the dawn of light.”

But the poems get stronger as the dates advance, a number of them striking enough, especially the longer narrative poems, sometimes written to set subjects (as in his lyrics, Alexander becomes more adept at closure as the months pass). The poems explore largely traditional themes. A high proportion of them are love lyrics, mostly with the lyricist’s generic voice, though from time to time intimating a biographical significance. The poems from the summer of 1886 play on “lily,” the name of Alexander’s wife-to-be (whether the two met in Florence as one poem, “A Smile,” October 1886, seems to suggest is hard to tell).

The sustained religious faith of the earliest poems is checkered around the time, 1885, when Alexander goes to university--several poems that autumn explore hesitations or grounds for doubt, sometimes even intimations of despair. But faith prevails. A number of poems explore the nature and subject matter of poetry itself or express admiration for poets, whether directly as in the sonnet to Wordsworth or indirectly, translations or re-workings, as those from Anacreon, Heine, or Macpherson. “Cædmon” seems to articulate a poetic vocation Alexander might have been especially drawn to and in “The Dead Poet,” Alexander in effect Christianizes Shelley’s skylark:

Come, plant a heaven-blue violet in the sod,  
 And see the skylark soaring over him  
 And singing: he too soaring sang to God  
 And loved the upper light. Our eyes are dim  
 With tracing the high pathway that he trod. –  
 But hush! the skylark sings his requiem.

And the nature poems overwhelming exemplify Alexander’s conviction in “Nature and Poetry” that “Nature’s the only queen of Poesy, / Its life, its soul, its breath.”

Several poems explore contemporary issues—a shipwreck (though the distance from Hopkins’ “Wreck of the Deutschland” is evident); a mother and child abandoned and neglected even at Christmas time (an abandonment anticipated in the earlier “Clytie”); and homelessness. The poems relating to St. Paul’s School and its founder will probably appeal most to Old Paulines.

Among the lyrics, those that simply record an impression, a moment, a situation or observation, with no moral application seem the most effective; they perhaps reflect some influence from the Aestheticism of the 1880’s<sup>67</sup> (and an impulse towards simple and direct description is nascent even in the earlier works, though Alexander often succumbs then to applying a lesson or an allegorical reading).

The last poem in the notebook, “Parted,” dated September 1890, is slightly more squeezed onto the page than the other poems, with its date consequently placed unusually as well. That and the theme of the poem tempt me to read the verses as an adieu to the muse, though such a closure is too neat to convince.

Alexander’s poetics, as with his religion, are largely traditionalist. Despite the hints of aestheticism, his poetry would have done less to move Victorian poetry into the modern age than the works of the Pre-Raphaelites, Thomas Hardy (more a Pre-Raphaelite than many realize), or the poets of the nineties, just then about to come on the scene, just as Alexander withdraws. But his work has a charm and an interest that repay study.

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<sup>67</sup> See too Alexander’s openness to “art for art’s sake, beauty for beauty’s sake”: “I think Christians have been too ready to subordinate art to the high teachings which, no doubt, always attend it, if we care to trace them out, but which need not, and ought not, always to be looked for” (“Christianity and Art,” *Christ and Scepticism*, p. 95).

## Appendices

- A. Description of the Notebook and Editorial Principles.
- B. “This England” and “Processional Hymn,” two later poems by Alexander.
- C. “Sakía-Muni: The Story of Buddha,” Alexander’s Newdigate Prize Poem.
- D. Review of “Sakía-Muni: The Story of Buddha,” from *Oxford Magazine*, May 25, 1887, pp. 232-233.
- E: Draft of “Night’s Mystery” and a List of Magazines and Publishers.
- F: An Unrecorded Printing of “Caedmon.”

## Appendix A. Description of the Notebook and Editorial Principles.

The poems presented here are written in a ruled quarto notebook of bound signatures, 18.4 cm. x 22.3 cm. The top and bottom edges show a faded red tinge. On the back cover of the notebook are tightly pasted scraps of paper, now much worn away, except for one in excellent condition, a clipping of the 1888 printing in the *English Illustrated Magazine* of “Sub Lucem” (in this volume). The front cover has on it a few scraps of printed material once pasted there.

In a neat cursive hand on the front endpaper (also ruled) is written “Poems-- / S. A. Alexander,” and, in pencil probably by a bookseller, “Sidney A A-----.” The pages are filled consecutively and numbered in ink on both recto and verso from p. 1 through p. 197. The rest of the pages, until the last five pages, are blank and unnumbered; the last five pages contain an “Index” of titles with the page number for the first lines of each poem. The first two pages of the index include the titles through p. 110, the next three the titles from p. 111 through p. 197; these last three pages have a second column ruled with a vertical line in ink; the second column has a note recording where a poem was published, usually but not always without a date. A published title usually but not always has a small cross to the left of its page number.

Though some of the poems show a few revisions, the notebook holds fair copies of poems Alexander wrote and revised on other sheets—at least so I judge from two clues. One clue is the pencil draft of “Night’s Mystery” on the sheet he also used for the names of magazines to which he was considering submitting his work—the text in the notebook incorporates Alexander’s revisions. No doubt he devoted similar attention to his other poems. The other clue is a blotted, i.e., reverse, image on p. 160, lines crossed out, as for a draft. On the opposite page are no signs of such a line and there are no signs of a page removed, which suggests a sheet used, and then quickly closed within the notebook. That the blotted lines appear nowhere else in the notebook suggests again that the notebook contained not everything Alexander wrote, but only those poems he wished to retain copies of.<sup>68</sup>

I initially thought I detected several hands in the notebook, with a difference

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<sup>68</sup> One other indication that the notebook served to compile fair copies may be the several inversions in date order, as in 1885 and in the fall of 1886, which suggest possibly that the sheets for copying had been shuffled into a wrong order.

especially marked between the works on pp. 1-65 and those on pp. 66-85. But I now believe that Alexander copied all the poems himself. The draft of “Night’s Mystery” (Appendix E) and such revisions as those to “Wordsworth” (p. 111) provide examples of what is certainly Alexander’s handwriting. Working from those and taking into account both that pen, nib, and ink affect the formation and appearance of letters and that Alexander habitually varied how he formed his letters, I see now only one hand throughout the notebook—Alexander’s.

In the “Night’s Mystery” draft, for example, Alexander shapes his capital A’s in both rounded and angular forms. And consider the juxtaposed lines below from pages where the handwriting seems most to differ—the first line of each set comes from p. 54, the second from p. 66, and the third from p. 76:

Whose far-off cadence sinks and swells

Whose power and pride, whose majesty and state?

For thou wilt die: methinks thou know'st the powers

On the soft-heaving bosom of the breeze,

On wings of gossamer all pearled with dew,

Of life and death; methinks a spirit o'erhead

Brought together in this close juxtaposition, the writing no longer appears significantly different. Or compare the “d” at the start of “die” and “death” in the two lines from p. 76—strikingly different formations on the same page. Similarly in the second example from p. 54, the word “the” appears twice—each time different. Indeed, though the “e” in these snippets has two forms, its more frequent form is common to all three.

My transcription of the poems in the notebook aims to be literal. All false starts, errors, interlineations, and the like are recorded (within the limits of

typography). Words or phrases deleted are indicated with ~~strike-through~~. Additions or substitutions are recorded where they are found as <sup>superscript</sup> when the substitution comes above a deleted word or phrase or within the line, not superscript, if not. Any complexities are described in footnotes (I have also lightly annotated the poems in footnotes). Unless otherwise noted, square brackets enclose my own words.

One poem, “Night’s Mysteries,” exists both as a fair copy and as a draft on a slip of paper (see Appendix E) once lightly pasted to the page just before the index. Three poems, “Cædmon” “Sub Lucem,” and “At Moonrise” are present in printed form as well: “Cædmon” as an unrecorded leaflet (see below), probably in connection with the poem’s winning the Milton Prize at St. Paul’s School in 1882; “Sub Lucem,” clipped from its magazine appearance and pasted to the back cover; and “At Moonrise,” clipped from its magazine appearance and tipped in with the poem in the notebook.

Two other known poems are not present, the 1887 Newdigate poem, *Sakya Mundi* (see Appendix C), perhaps because it was published separately, and Alexander’s effort for the 1886 Newdigate, “Savonarola,” listed in the manuscript index with a note, “see other book”; both the notebook and the poem are yet to be found.

On the back of the slip with the draft of “Night’s Mysteries” are lists of publishers, with addresses, for many of the leading magazines in Victorian England that published poetry.

The unrecorded printing of “Caedmon” (Appendix F) was tipped into the notebook at p. 13, a folded sheet forming four pages with the text of the poem within red rules and with the printed initials “S. A. A.” at the end. There are some differences from the manuscript version, mostly incidentals, with one substantive being a misreading, i.e., in line 4, “chastic” for “chaotic.” That mistake makes me think the printing was not overseen by Alexander, and that the leaflet was perhaps produced by the school for distribution at Apposition, the annual commemoration of the founder of the school (however, Simon May, Archivist at St. Paul’s School, tells me the school’s collections include no such printings, so it may have been a private undertaking by Alexander or his family). Apposition was marked on July 19, 1882 by the winners of the various prizes reciting selections from their compositions; Alexander “read selections from his poem” (see the 1882 volume of *The Pauline*, p. 40).

## Appendix B. “Processional Hymn” and “This England”

Alexander provided the words to a processional hymn by Stanley Marchant (1883-1949), the organist at St. Paul’s. “Blow the Trumpets! Raise the Voices!” was “specially written for the Fifty-eighth Festival of the London Church Choir Association” (see “New Music,” *The Musical Times*, July 1938, p. 505, on-line, accessed July 20, 2010). Jo Wisdom, Librarian at St. Paul’s kindly sent me a scan of the Order of Service for the St. Cecilia Celebration, November 22, 1937, which includes the text.

### Processional Hymn

Blow the trumpets! Raise the voices!

Now let all the wide earth ring

With the chants of mighty anthems,

With the praises that we bring;

And let heaven’s own music answer

To the human songs we sing!

Thou, O Lord, art King of Beauty,

Dwelling in eternal light,

There where all things that are lovely--

Unimagined, infinite--

Live and worship in Thy Presence,

Far beyond our shades of night.

Thou art Giver and Inspirer

Of the beauty that men know,

All that with their hands they fashion

Through art’s mystery and glow,

All the magic and the wonder

That earth, air, and sea can show.

Alexander enclosed the next poem, a printed leaflet (“This England / by / Canon S. A. Alexander / St. Paul’s Cathedral”) in his letter of February 29, 1944 to D. S. MacColl (1859-1948); the letter and the leaflet are in the MacColl papers, University of Glasgow, Department of Special Collection, and are used with permission). Alexander wrote MacColl that “the little lyric enclosed may interest you. It was written eight months *before* the war began [i.e. early in 1939] and has had an enormous circulation through the Empire, and beyond it—a poor thing, but mine own, as Shakespeare did *not* say!” The poem was published, with music by Geoffrey Shaw in *The Music Times*, 80, No. 1153 (March 1939), 193-195; <http://www.jstor.org/stable/921179>, accessed July 19, 2010. In Australia, the Melbourne *Argus* printed it as having been sung at St. Paul’s as an anthem, June 23, 1940 (August 15, 1940, p. 5, on-line, accessed July 20, 2010). And I am grateful to Joseph Wisdom and Simon Carter for having tracked down another printing, in the *Choristers’ Magazine*, April 14, 1939, p.138; there it lacks the comma after “England’ (l. 4) and is titled “England: 1939.”

### This England

#### I.

O little isle of mountain and of meadow,  
 Lady of heather, roses and grey sea,  
 In this dim world of deepening storm and shadow  
 Must not our hearts, O England, turn to thee?  
 On thee, ere now acclaimed the queen of nations,  
 The tortured peoples wait to seek release  
 From jealous fears and selfish aspirations  
 Amid thy sheltered ways of ancient peace.



## II.

For the true path man's troubled soul is groping:

    Be thou to him as tranquil lights that burn

Far off to some tired traveler still hoping

    Homeward at last from exile to return.

Crown the long magic of thy guided story

    With sovereign counsels generous and free,

And let it be thy final page of glory

    That all men's hearts, O England, turn to thee.

**Appendix C. *Sakya-Muni: The Story of Buddha* (Oxford: A Thomas Shrimpton and Son; London: Simpkin, Marshall, and Co. / Hamilton, Adams, and Co.), 1887.**

Prefatory Note

IN the following poem, since it is impossible, on the one hand, to accept all or many of the mythical stories told of Sakya-muni, and, on the other, to arrive at the pure truth concerning him, a middle course has been attempted. In accordance with this plan, and in consideration of the length of the poem, and because Mr. Arnold,<sup>69</sup> treating the subject in the “Light of Asia” from the legendary point of view, has rendered it difficult for any one to re-write without necessary loss the incidents he describes, many of the stories on which he dwells have been omitted—(such are the Miraculous Birth and Boyhood of Gautama, the Tournament for Yasodhara’s hand, the Tale of the Swan, and the like)—while others, as the story of the Visions of Disease, Age and Death, have been briefly referred to. These legends, of which some few are possible but the larger part utterly without foundation, have been omitted in the hope of obtaining a portrait of Sakya-muni which, if not exact (as none can be), may be at least an approximation to the truth.. At the same time an attempt has been made to throw some light on present Eastern feeling by inserting, immediately after the Prologue, a short account (given by Prof. Rhys Davids from Schlagintweit<sup>70</sup>) of “Lhasa Cathedral” and the service now employed. The main interest, however, of the poem naturally centres round the two great crises of Buddha’s life—the Great Renunciation and the Enlightenment beneath the Boh-tree. Of the theological importance of Buddhism, of its influence on the world’s history and of the parallels drawn (and, perhaps, at times overdrawn) between the ‘Light of Asia’ and the ‘Light of the World,’<sup>71</sup> nothing has here been said: for such subjects lie quite outside the scope of a poem like the present.

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69 Edwin Arnold (1832-1904), whose poem on Buddha, *Light of Asia: The Great Renunciation*, was published in 1879.

70 See *Buddhism: A Sketch of the Life and Teachings of Gautama, the Buddha* (1878), by Thomas William Rhys Davids (1843-1922) and *Buddhism In Tibet. With An Account Of The Buddhist Systems Preceding It In India* (1863) by Emil Schlagintweit (1835-1904).

71 John 9:5. See too William Holman Hunt’s picture of Christ, “The Light of the World” (1851-1853), at Keble College, Oxford.

“Ἔως οὐ ἡμέρα διαυγάσῃ .—S. PETER.<sup>72</sup>

*Aude, hospes, contemnere opes, et te quoque dignum  
Finge deo.*—VIRGIL.<sup>73</sup>

*Our little systems have their day:  
They have their day and cease to be:  
They are but broken lights of Thee,  
And Thou, O Lord, art more than they.*—TENNYSON.

OFT, when the summer moon has lost her glow,  
Darkling, in silver mists and clouds of snow,  
We stand on some dim mountain-peak and gaze  
Out at the silence of heaven's starry ways,  
Where far beyond the glamour of pale night  
The lonely dawn is breaking into light:  
And then we see the gates of Paradise  
Open, and let a glory on the skies;  
Till red flame rims the clouds, cold-grey but now,  
Clustered like isles that gem the wild sea's brow;  
Till rosy splendour swims from marge to marge  
Over the blue dark: and the day grows large.  
So, often, these dull peaks of latter time  
Catch brightness from a twilight age and clime:  
Some bold grand spirit's birth and pure renown,  
Some patient winning of the martyr's crown,

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72 Peter II 1;19. "Until the day dawn."

73 From *The Aeneid*, King Evander to Aeneas: "Dare to be poor; accept our homely food,  
Which feasted him, and emulate a god" (Book VIII, Dryden's translation).

Some search for good, some struggle after right,  
 Some yearning for God's face and larger light.  
 These beat on Time's illimitable shore  
 In half-discovered radiance evermore,  
 Blending with all our day. From either morn  
 We turn with hearts less fearful, less forlorn,  
 And go about our toil until the even  
 Wiser and gladder, while hid harps of heaven  
 Make music for us and a glory pale  
 Steals from the unknown realms behind the veil.  
 And so we win new beauty for our lives,  
 The love that yearns and the resolve that strives,  
 From these far beams, and see in them always  
 Dim broken lights<sup>74</sup> of an eternal day.  
 As, when a sunbeam trips across a lake  
 And finds the water-lilies half awake  
 In the cool morning when the dewdrops shine,  
 They bud and blossom like a hope divine.

Come now and see where in far Eastern lands  
 Another dawn breaks on the ribbed brown sands  
 And stretches of green jungle and grey field  
 And broadening wastes of water, just revealed  
 And touched to crimson by the Eastern fire.  
 Yonder, in crowded rank of spire on spire,  
 A great cathedral, fashioned wonderfully,  
 Soars like a soaring anthem to the sky.

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74 See one of the epitaphs to the poem, from "In Memoriam": "... but broken lights of thee" ("Prologue," l. 15).

Within the gate, Archangels guard the way,  
Four, vast of stature: and the softened day  
Creeps in dark gleams between the columned lines,  
Such gleams as shiver on the whispering pines  
On fitful winter-days when mists are rolled  
Across the bleak shore and the barren wold,  
Ere yet the young leaves, bursting from the rime,  
Take the rather beauty of the primrose-time.  
And, passing inward, you will wonder there  
At lofty pillars, carved and sculptured fair,  
And fretted work of silver,—shrine by shrine,  
Reaching to where in majesty divine  
Great Buddha, wrought of gold, looks down on all.  
And there is silence, till the trumpet's call  
Thrice rings out sharp on the untroubled day,  
And thrice loud echo swells and dies away:  
Then, wending voiceless down the long-drawn aisle,  
The priests of Lhasa in slow-moving file  
Part the translucent gloom, and darkly seem  
To move like figures in a painter's dream,  
Mystic and lovely, in that mystic place:  
And then the hymn and prayer for Buddha's grace  
Spring from a thousand voices, and the air  
Grows heavy with faint clouds of incense rare,  
While dim lamps, lifted high above the throng,  
Shine through the dusk, and mingling with the song  
Make strange sweet union of sound and sight  
Then, shrouded in a lurid robe of light,  
Voiceless they pace again the long-drawn aisle,

And there is silence through the sacred pile:  
 Silence till black night clasps its sunlit spires,  
 And silence till once more the herald-fires  
 Outrun with flame the footsteps of the Morn.

Buddha, 'tis hard for one thus later-born  
 To sing of thee and tell thy life aright;  
 So rich the hues wherewith, all misty-bright,  
 Old legends and quaint tales of Indian lore  
 Have decked thy deeds till larger than before  
 They loom like shadows on the Brocken hill.<sup>75</sup>  
 Thus too thou hast been traced by poet's skill  
 In dainty pages delicately wrought  
 With rainbow colours from the skies of thought.<sup>76</sup>  
 Ours may it be, unwinged for flight so high,  
 To pierce the mists and there thyself descry,  
 Living like us a life of deep unrest,  
 Weak, conquering, conquered, struggling to be blest.

When Hellas' wild-eyed Muse her stories told,  
 Tender and terrible, to men of old,  
 Was Prince Siddârtha born in that fair home  
 Where laughs Rohini through his sparkling foam,  
 And where Himâla's snow-peaks, seen afar,  
 Tower gleaming to the storm-cloud and the star.  
 There year by year he lived a gentle life

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75 In the Harz Mountains, home of pagan deities (see Goethe's *Faust*).

76 Edwin Arnold's poem (see Alexander's Prefatory Note).

Apart from sorrow and men's passionate strife,  
 Circled with beauty that seemed ever young;  
 And he, like that sweet bird the poet sung,<sup>77</sup>  
 Was ignorant of pain and sin and care,  
 And knew of nought but bright love everywhere.  
 For him they wrought a many-coloured toy  
 Which they called Life—a sphere of light and joy—  
 And all things that might charm the eager sense  
 With princely pomp and proud magnificence.  
 Yet year by year he felt, as fiercer fire,  
 A human heart's unsatisfied desire.  
 The world called to him: louder, year by year,  
 Its 'still sad music'<sup>78</sup> broke upon his ear,  
 And touched him with a godlike discontent:  
 So stood he waiting, like that manhood spent  
 Under the peaceful blue of Syrian skies,<sup>79</sup>  
 Waiting Love's conquest and Love's agonies.  
 But when at last, like all, he came to know  
 The treachery of life's deceitful show;  
 When he had heard old age's faltering breath,  
 And seen the glittering scythe of dark-browed Death;  
 Then a deep boundless pity filled his breast  
 For sorrows of a world that knew no rest,  
 And all his longing was to fling aside  
 The joys that left his heart unsatisfied,

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77 See Shelley's "To a Sky-Lark," e.g., l. 75.

78 See Wordsworth's "Tintern Abbey," l. 91.

79 An allusion to Christ.

And seek in solitudes of wood and fen  
 Peace for himself and some good help for men.  
 The earth was beautiful, but not for him;  
 Its loveliness came to him veiled and dim,  
 Like day-dreams that are colourless ere even,  
 Or memories of an ante-natal heaven.<sup>80</sup>  
 No 'fancies from the flower-bells'<sup>81</sup> stirred his soul:  
 No lotus-bud or flaming iris stole  
 One moment of his trouble; all in vain  
 White and red roses tried to soothe his pain.  
 He watched no more beneath an angry sky  
 The purple lights of sunset flush and die.  
 No more he heard the leaping rivulets  
 That with the laughter of their foamy jets  
 Once brought a haunting passion to his ears.  
 Spring passed unheeded with her smiles and tears,  
 And Winter came, stern, uncontrollable:  
 But not for him the earth was beautiful.  
 For he was one to whom on viewless wings<sup>82</sup>  
 Come far-off visions of diviner things;  
 Who takes upon him, silent and alone,  
 The great world's griefs, and makes them all his own.  
 So on a night when only night-winds moved  
 He came to where in peace lay those he loved,  
 His wife and child, with nightingales to keep

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80 See Wordsworth's "Intimations of Immortality."

81 See Browning's "Bishop Blougram's Apology," l. 183.

82 See Keats' "Ode to a Nightingale," l. 33.



Melodious watch and soothe them into sleep  
As pure and sorrowless and free from dread  
As the white flowers that clustered overhead.  
And, while he looked with wide and wistful eyes,  
The struggle came, as suddenly as the skies  
Are rent with jagged lightnings . . . Should he lose  
All that life held of dearest? Should he choose  
This home of love or yon wild forest-lawns?  
The crown of roses or the crown of thorns? . . .  
'Twas but a moment: for he seemed to see  
Gaunt faces and parched lips of misery;  
And phantoms of ineffable despair  
Started around him 'mid the roses there;  
And ringing in his ears a wailful voice  
Called him: he chose: the thorn-crown was his choice.  
Then with a broken, bitter sob of pain  
Too great for tears, he turned and looked again,  
And turned and went forth to the moonlit skies  
With night around, but morning in his eyes.

Ah, sad it is to leave a cherished past  
And face a world of men, cold, bare and vast;  
To give up all that we have loved so well,  
And turn and gaze and look the last farewell;  
To go forth to the lonely night alone,  
And know the dear face is for ever gone.  
Sad, Orpheus, was the long farewell for thee  
When, turning to thy wan Eurydice,  
Between her stretched arms and thy yearning sight

Rolled the black glooms of everlasting night.  
E'en so Siddârtha passed: and legends tell  
How the dark swarms leaped up from utmost hell  
To bar his passage, offering in vain  
Earth's kingdoms all and undivided reign;  
Then, ever swooping down his toilsome way,  
Wheeled round him as an eagle o'er its prey.  
So passed he from young life and love's glad moods  
To blank hills and the priests' stern solitudes:  
Whose words he meekly heard with patient thought,  
And learnt their lore, yet learnt not what he sought:  
Till, worn and seeking still, he went apart  
To some far cavern in the mountain's heart,  
Where he might muse and meditate alway,  
Rapt in the radiance of the Indian day.  
Here as his deep eyes brooded on the ground  
Forgetful of all living things around,  
Across the grassy slope the lithe wild deer  
Bounded with big brown eyes that knew no fear,  
And dropping from the azure depths of sky  
The wood-dove drank the stream that rippled by,  
Nor feared the hermit who, all lone and still,  
Sat pondering deep the laws of good and ill.  
Near him the sunbeam lit the morning gloom  
When with gold-sandalled foot and rosy plume,  
High on Himâla's stainless peaks of snow,  
The young Day travelled, beautiful and slow.  
O'er him the bright noon deepened far and wide,  
As the long hours wore on to eventide.

Last the red gloaming fell: and gold-barred bees  
Sped homeward past him through the tufted trees,  
Laden with all the wealth of early spring;  
And jewelled moths swept by on noiseless wing,  
Creatures of faëry and light as foam  
That tips the crested wave: and heaven's blue dome  
Caught suddenly the darkness, and above  
Large stars came out to watch him as he strove.  
Oft many an hour he sat and fixed his sight  
On the tumultuous splendours of the night,  
Or watched, when fierce winds bowed the tall palm down,  
High clouds, empurpled with the glooming frown  
Of some great fallen angel, surging through  
The multitudinous stars and silent blue.  
And still from sin and sorrow was his strife  
To wrest the awful mystery of life:  
While from the shadowy woods and stream's dark shore  
Rang out the jackal's howl and panther's roar,  
And formless spectres rose, scarce seen till gone,  
Weird as a pine-fringed water in the moon.

Six years rolled by: six years of fast and prayer,  
Of idle battling with the idle air;  
Six years of thought that carved the faded brow  
With lines of smothered passion, smouldering now;  
Six years of waiting, with unswerving aim,  
For that dim distant help which never came.  
The world was still unhelped, his peace unfound,  
When those few learners who had gathered round

Faltered and feared and fled and left him there  
Desolate, face to face with his despair.  
Nature in that dark day seemed one with him:  
He saw the heavens to their farthest rim  
Grow red and sullen; saw each mountain-spire  
Flash coldly at the spear-like shafts of fire  
That cleft the loud sky when the thunder-roll  
Crashed in storm-psalmody from pole to pole.  
He felt the whirlwind's and the lightning's power,  
And all the man was changed in one brief hour:  
In one brief hour his dead self burst the tomb,  
Longing for love and loveliness and home.  
So have we seen the waves at first sunrise  
Float out in laughter to the glowing skies;  
But lo, at night, high up the shore we trod,  
Old Ocean moaning like a wounded god.

Deep down among the woodlands' tangled ways  
Rich with the gifts of all the summer days,  
Threading the hot paths where the jungle spread  
A wilderness of leaves above his head,  
And driven by his fiery thought along  
Deep-shadowed groves amid the undersong  
Of nested birds, and hum of rapid bees,  
And murmuring of the lotus-scented breeze,  
And dreamy voice of many a waterfall  
That caught the many sounds and blent with all,  
And glimmering mists of streamlets thick with flowers  
Whose songs came trembling through the light-hung bowers

Like faint far music on a great calm sea.  
There life in myriad forms pulsed fast and free:  
There the gazelle looked out in wonderment  
Between the leaves and watched him as he went:  
There the green lizard darted, and the snake,  
Scaly and cold, crept through the matted brake,  
Or brushed the dew-drop from the sparkling blades  
Over the tasselled grass in open glades  
Where Evening like a lover tarried yet,  
Blue-eyed and tearful, till the sun was set.  
There, as he wandered on, he felt his brain  
Throb with the sense of some exultant pain,—  
Some half-felt feeling that the hour was nigh  
To lift the veil and solve the mystery.  
As, when March winds blow rough, to English homes,  
Before the cowslip buds, a swallow comes  
Bearing the summer on his steely wings;  
Or as, amid the twilight whisperings,  
Far off we see, before the white moon rise,  
A dream of moonlight on the tranquil skies:  
So came to him the thought that now he stood  
Right on the verge of his long-questioned good;  
And herald-fancies through his being sent  
Strange awe and wonder and half-sad content.  
Night was around when, weary of his quest,  
Beneath a great tree's shade he sank to rest,  
But not to slumber: once again the sky  
Rang resonant with tempest-revelry;  
Again the fire, the whirlwind and the storm;

Again appeared wild face and phantom form,—  
 Shapes such as he<sup>83</sup> alone could rightly tell  
 Who sang of Paradise ‘twixt Heaven and Hell,—  
 And loathly sinful things, ghastly and grim,  
 Peered through the night and seemed to gnash at him.  
 Then in the loveliness that once he knew  
 Came choirs of maidens trooping into view,  
 Beings dark-beauteous as the violet’s gloom  
 And frailer than the opening hawthorn-bloom  
 That first peeps out to hear the blackbirds sing,  
 Young child of sunshine and the red-lipped Spring.  
 And all the love and beauty man may know  
 As in a vision passed him to and fro  
 With dark beseeching eyes and out-stretched hand,  
 Calling his name in soft tones of command  
 And winning voices and the lute’s low song.  
 All night he sat unmoved, and all night long  
 Clearer the thought burned in him like a star  
 That not in measured rule, in bond and bar,  
 Not in vain scourging and in idle strife  
 With fleshly passions lies the truth of life,  
 But in large love and human sympathy,  
 In thought and deed of steadfast purity,  
 And in the strong uplifting of the soul  
 To self-distrust, self-conquest, self-control.<sup>84</sup>  
 Then suddenly the vision-peopled air

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83 Dante.

84 Compare Tennyson’s “‘Self-reverence, self-knowledge, self-control / These three alone lead life to sovereign power” in “Ænone.”

Was empty, he alone left victor there;  
And still the truth which he had sought and won  
Truer and brighter deepened, till the sun  
Sprang with a living glory from the earth:  
And, all about, a stir of life and birth,  
New voices of the day, a gleam of dew,  
A scent of buds, a radiance of blue:  
And in his heart a deep unbroken peace.

All this and more the ancient histories  
Set forth in tale and legendary song,  
Telling of Skandhas, and the cause of wrong,  
The Eightfold Path he traced beneath the Tree,  
Karma, Nirvana, and the soul set free:  
And how, thereafter, wandering year by year  
He told his message, and men thronged to hear  
The sweet new teaching that so thrilled them through  
With sense of something nobler than they knew:  
And how time came when once again he stood  
Upon the brim of glad Rohini's flood,  
And found again the circle of old life,  
Bright with child-laughter and a loving wife,  
And told his truth to them, and bade them rest  
In sinless peace, and gave them of his best,  
And stayed awhile, and passed away again  
Out to the wide earth and the help of men.  
How can one tell the labour of long years,  
The peacefulness and toil, the hopes and fears?  
How can one measure out in common rhyme

The golden harvest of a world of time,  
And sing the onrush of that mighty creed  
Which, taught by fire-touched lips to hearts in need,  
Swept on with sudden swiftness as a tide,  
Under the north wind, surges far and wide  
On the grey rocks and foams against the land,  
And whitens all the waste of yellow sand,  
Flooding the salt pools where the anemone  
Waves its frail arms amid the cool green sea?

It was at dusk, one evening, that he came  
To a grove desolate and still aflame  
With a red wrath of sunset; and he knelt  
Down by the silent river-brink and felt  
Death's finger on his brow. 'Twas very strange  
And solemn to lie there and know the change  
Of the swift-coming death, the while he dreamed  
In dreamlands of the past, and roses seemed  
To crown his head and loving arms to bend  
About his coarse robe; and from end to end  
The sky was bright with a big moon, but he  
Roamed through the dim-lit realms of phantasy.  
Was that the dawn-light on the hills afar?  
Was that the gleaming of a morning-star?  
Were those bright faces o'er him? So the pain  
Grew gentle as he woke and slept again:  
And then no more: only the curtained blue  
Unfolding for the light to tremble through,  
Only the sound of branches intertwined,



Only the sighing of a dolorous wind,  
And the low music of the waking birds.

“More light! More light!” were the last dying words  
Of Germany’s great poet<sup>85</sup> as he lay  
And saw the darkness gather on his day.  
And “Light! More light!” is still the living cry  
Of all who wait and watch with sleepless eye  
The opening of the heavens: who calmly pace  
A land of shadows with uplifted face,  
Under the infinite silence, seeking still  
Fire-chariots of God on every hill,  
On every cloud an angel. And for these,  
As the stars pale and the lone darkness flees,  
Across the black verge of the troublous night  
Breaks from the far unseen a Dawn of light  
That, wider than the wide unresting sea,  
Grows bright and brighter everlastingly.

**Appendix D. Review of “The Newdigate,” *Oxford Magazine*, May 25, 1887, pp. 232-233.**

THE NEWDIGATE.

When Gwendolen Harleth,<sup>86</sup> wishing to be an actress rather than a governess, civilly remarked that she could at least act as well as many professionals she had seen, Klesmer, the musician, replied “Ah, my dear young lady, that is the cheap criticism of the buyer!” This memorable warning should be bound upon the frontlets of all critics: and the present reviewer—who is conscious that he could as soon fly as win the Newdigate—wishes to premise that he does not forget it; that any faults he may find are, he is aware, only the “cheap criticisms of the buyer,” or (let us rather say) the gratuitous criticisms of the man to whom the Newdigate has been presented.

We think the readers of Prize Poems will note with satisfaction that Mr. Alexander has this year somewhat innovated on the recent tradition of Newdigates. The poetic melancholy and weariness is less insisted on: other things are admired besides yellow hair, flowers, and tragedy: fewer things than usual are “wan” and “faint”; and generally speaking the style, while it has not less taste, melody, and picturesqueness than some of the best of its predecessors, is more simple, restrained, and unobtrusive.

Mr. Alexander has one difficulty to deal with in the fact that his subject has already been beautifully and impressively treated in *The Light of Asia*. This cuts him off, as he explains in the preface, from many of the most picturesque legends. The result is that the scheme of his poem is rather fragmentary. It consists of—the overture; the cathedral of Lhassa; Buddha’s early life, and the renunciation of home; the revelation under the Boh-tree (what is a Boh-tree?); and his death. The intervals are rather slurred, perhaps; but in a short piece where we can’t have everything, it is on the whole best to have two or three pictures well worked out

The poet opens with a rather musical but somewhat obscure comparison, wherein the illumination of the present by the heroism of the past is compared to sunrise on a mountain. The effect of such light on our lives he describes in a happier simile: —

As, when a sunbeam trips across a lake,

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<sup>86</sup> In George Eliot’s *Daniel Deronda* (1876).

And finds the water-lilies half awake  
 In the cool morning when the dewdrops shine  
 They bud and blossom like a hope divine.

The cathedral, with the gold Buddha enthroned therein, though carefully described from good authorities, somehow fails to interest us: we suspect it does not interest Mr. Alexander. With, the lofty pillars, fretted work of silver, slow moving files of priests, faint clouds, of incense, longdrawn aisles, &c., we are familiar. They are not peculiar to Buddha.

The boyhood of their hero, spent amid luxuries and delights which did not satisfy him, is described in lines which, if not very striking, are simple and pleasing. Only once the poet reminds us of the aesthetic school rather painfully:

No ‘fancies from the flower-bells’ stirred his soul:  
 No lotus-bud or flaming iris stole  
 One moment of his trouble: *all in vain*  
*White and red roses tried to soothe his pain.*

One resents the introduction of a great poet’s phrase amid these sentimental adornments and affectations : but perhaps, as Mr. Alexander is saying this was not true of Buddha, we ought to forgive him—especially as he does not err in the same way again. Anyhow, neither beauty nor joy can satisfy the youthful saint, and the reason is given us in some beautiful lines:

For he was one to whom on viewless wings  
 Come far-off visions of diviner things:  
 Who takes upon him, silent and alone,  
 The great world’s griefs, and makes them all his own.

It is the fault of the legend and not the poet, that Buddha leaves his sleeping wife and child without farewell: a mere woman and baby are of no account, compared with the oriental saint’s self-conquest. To think of the claims of the deserted ones shows the prosaic western mind; but as Mr. Alexander is writing for Westerns, we should have liked the motive of this cruelty more dwelt upon, so as to prevent the chilling of our sympathies. It is of no use for this purpose to compare Buddha to Orpheus; for he lost Eurydice because he couldn’t help looking at her (“meet fault to be forgiven, might hell forgive”), not in order to go into a monastery, or carry out philanthropic schemes among the Thracians. But this is prosaic, as we said.

Then follow two descriptions of woodland or jungle scenes where the

ascetic philosopher muses: one before he has found the hollowness of his secluded life, and one after. The descriptions are written with melody and taste; but they are not specially significant in the story of Buddha, and are rather of the nature of picturesque and elegant padding. The second one, however, leads us up to the revelation under the boh-tree, which is the best passage in the poem. Mr. Alexander has generally some genuine poetic touch in his similes, and the two following similes introduce the crisis: —

As, when March winds blow rough, to English homes,  
 Before the cowslip buds, a swallow comes  
 Bearing the summer on his steely wings;  
 Or as, amid the twilight whisperings,  
 Far off we see, before the white moon rise,  
 A dream of moonlight on the tranquil skies.

So, he tells us, Buddha felt he was on the verge of his discovery. Then follows a wild night: phantoms arise—

Such as he alone could rightly tell  
 Who sang of Paradise twixt Heaven and Hell—  
 and visions of beauty too—

Beings dark-beauteous as the violet's gloom  
 And frailer than the opening hawthorn bloom.

(we have a dark suspicion that the poet means the *-blackthorn*): but “all night he sat unmoved.” Then comes the revelation:

Clearer the thought burned in him like a star  
 That not in measured rule, in bond and bar,  
 Not in vain scourging and in idle strife  
 With fleshly passions lies the truth of life,  
 But in large love and human sympathy,  
 In thought and deed of stedfast purity.

And in the strong uplifting of the soul  
To self-distrust, self-conquest, self-control.  
Then suddenly the vision-peopled air  
Was empty, he alone left victor there.

and the new day rises with new life and radiance and hope:

And in his heart a deep unbroken peace.

From this point the poet passes, with a glance at the later legends, to the last scene, the picture of Buddha's death, told in a few quiet but not ineffective lines; and ends well with a reference to Goethe's dying cry for "light," which is also the prayer of all the higher natures, though it may 'only be answered by the dawn of the last unending day.

There is, perhaps, nothing in the poem that exactly carries the reader away; there is also a certain want of edge and clearness in the narrative, and a tendency, as we have seen, to overdo the mere accessories of description—which even lands us once (p. 14) in a long sentence without a verb: but there is a sustained melody and grace, a general absence of affectation and false taste, and from time to time certain higher touches of imagination and expression which give to the simple and quiet style an air of finish and distinction.

Appendix E: Draft of "Night's Mystery" and a List of Magazines and Publishers:

NIGHT'S MYSTERY

Out of the blue, gray Night leaps down & brings  
 Her mystic spell round tree + field + town;  
 Beside her, lightly whispering Fancy goes:  
 This is her <sup>sole reign</sup> reigning hour.

This is the hour when strange ~~things are done~~ <sup>things are done</sup>  
 That <sup>which</sup> ~~the~~ eye of day has never seen;  
 Brights + thoughts which almost come to birth,  
 And yet have never been,

Now even will be: soul to sense give room;  
 Till the late swallows, darting homeward  
 Amid the plumes of this fairy gloom,  
~~the~~ <sup>swallows</sup> ~~swallows~~ <sup>swallows</sup> of a dream.

SAA

Ban B.P.  
 Outlook (Nature ed) V. 8, p. 170 Strand  
 Warden's (Somerset House ed) 339 High St. Salisbury  
 Murray's  
 26 Wellington St Strand  
 or your friend  
 B. P. (Somerset) 7, 1, 1/2, etc  
 Kensington " (Law ed) 31 Southampton St Strand

MAGAZINES

- + Leisure Hour - 56, Paternoster Row
- Good Words - W.C.
- + Quiver - } Cassells
- + Cassell's Magazine } Cassells
- English Illustrated - Macmillans - Longmans
- + Cornhill - Smith Elder, 15 Waterloo Place
- Temple Bar - Bentley &
- + Atalanta - ~~Hutchinson~~
- + Newbury House Magazine - Griffith & Jones
- Macmillans - ~~W.C. Paternoster~~
- + Sunday at Home, Paternoster Row
- + Sunday Magazine - W.C. Tansley &
- + Argony, New Burlington St. W.

A.C.

- Atlantic Monthly - Belgrave Chambers -
- Century - East & West? - Harpers - Lippincott
- Longman - ~~London~~ Social Science & Art? - Lebanon
- Dunlop - Universal Review? - Household Words
- Edinburgh? + Clergyman's Magazine? - Lippincott
- 20 St. Bride St. S.C. - Graphic? & weeklies



## Appendix F: An Unrecorded Printing of "Caedmon":

CAEDMON.

High on the darkling cliffs of Whitby's shore,  
 Where the loud sea with ever-sleepless roar  
 Dashed up its curling billows with each tide,  
 There stood an abbey, girt on every side  
 By gnarled glooms and deep chastic shade;  
 But daily the bright Zephyrs round it played,  
 As Phœbus touched the ivy mantled stone  
 With grasp of living glory: all alone  
 It stood, and watched the waves come to and fro  
 Kissing with fond embrace the rocks below.  
 Who built those abbey-walls, whence day by day  
 The speckled thrush poured forth its matin lay,  
 And sang its Maker's praise? Come, speak! Who blessed  
 That barren spot with piety and rest?  
 'Twas Hild, a woman sprung from royal race,  
 Of noble mind, of spiritual grace;  
 Her counsel oft by kings and queens was sought,  
 And mercy was the lesson that she taught.  
 There, sleeping to the ocean's soothing strains,  
 Around the abbey lay the last remains  
 Of peasant, prince, of poverty and pride;  
 The sainted John of Beverley beside  
 Once rested there; but yet another name  
 O'er Whitby shed a great and glorious fame,  
 A halo everlasting; and that name, indeed,  
 Of one who first did sow the tender seed  
 Whence sprung the plant perfumed with Muse's lay,  
 Which blossoms now, for ever, and for aye.



In Whitby dwelt a simple country swain,  
The cowherd Cædmon, who o'er vale and plain  
All day in safety kept the grazing flock,  
His drink the brook, his seat a moss-clad rock,  
His meal the wild-wood berries, ripe and brown,  
Which danced before the breezes up and down  
In leafy glades and hedge-rows far and wide,  
And spread their fragrance round on every side.  
Thus Cædmon lived in easeful peace, his sky  
Ne'er clouded by a want, a care, or sigh.  
Unlettered he, and, though bowed down by age,  
As yet he ne'er had touched Arion's page,  
Nor wooed Euterpe crowned with love serene,  
Nor plucked the myrtle brown and laurel green.  
One evening to a festival he went  
Where all was mellow mirth and merriment,  
And fast the jocund wassail-bowl went round :  
But when above the laughter rose the sound  
Of tuneful harp for each to sing a glee,  
Then Cædmon left and wandered o'er the lea  
To where there stood a barn of oak decayed ;  
What time the dimpled moon her course delayed,  
Resting awhile on azure bed of air,  
And round her skipped her starry sylphs so fair,  
And from the sobbing salallows came the moan  
Of Philomela mourning all alone.  
At length did Cædmon reach the barn and stayed  
One moment, then he entered quick and laid  
His weary limbs on Nature's couch to rest—  
The gentle earth with grass so softly drest—  
A couch by Cædmon more than all preferred ;  
And by his side reposed the drowsy herd.

Soon Morpheus took his cruse of golden ore—  
That cruse which holds a never-failing store—  
And with two drops of incense sealed his eyes ;  
And when the fragrance as a mist did rise  
It spread and curled in shapes of rosy hue,  
Like sun-lit clouds, and shut the world from view.  
But suddenly that mist was rent aside,  
Those circling clouds no longer could abide,  
For there before him stood a Figure bright  
Arrayed in vesture all of snowy-white ;  
And on His head a crown of purest gold ;  
His countenance too dazzling to behold  
As round His temples played a lambent beam  
Which lumined all His limbs with lustrous gleam.  
At length He spake in words of accent mild,  
And greeted him by name and gently smiled :  
“ Come, Cædmon, sing to me.”—An awestruck pause,  
And Cædmon said “ I cannot ; for that cause  
I left the feast.” But He replied, “ Come ! sing  
How God did first create each living thing.”  
And then from Cædmon’s lips began to flow  
A song of harmony and music low  
Which charmed the silent air until, amazed,  
In unison its dewy voice it raised ;  
As from a second Orpheus did that strain  
Sweep o’er the midnight moor, the pathless plain.  
The hours flew by in haste ; when Cædmon rose,  
Long time the sun had left his forced repose  
And rode triumphant in the bright blue sky,  
Chasing away the clouds with flashing eye ;  
But long ere Night had raised her darksome hand,  
Before the abbess Hild did Cædmon stand,



And told his wondrous tale—a tale which proved  
His heavenly grace and soul divinely moved,  
Which stirred all hearts to marvel and rejoice,  
And roused a prayer and praise in every voice.

\* \* \*

Month pressed on month at Time's imperious calls—  
And now we see within those abbey-walls  
Cædmon a monk, beloved by all around,  
By those in mind or body pained e'er found  
Ready to help, to soothe, to sympathise,  
To wipe the wanton tear from weeping eyes.

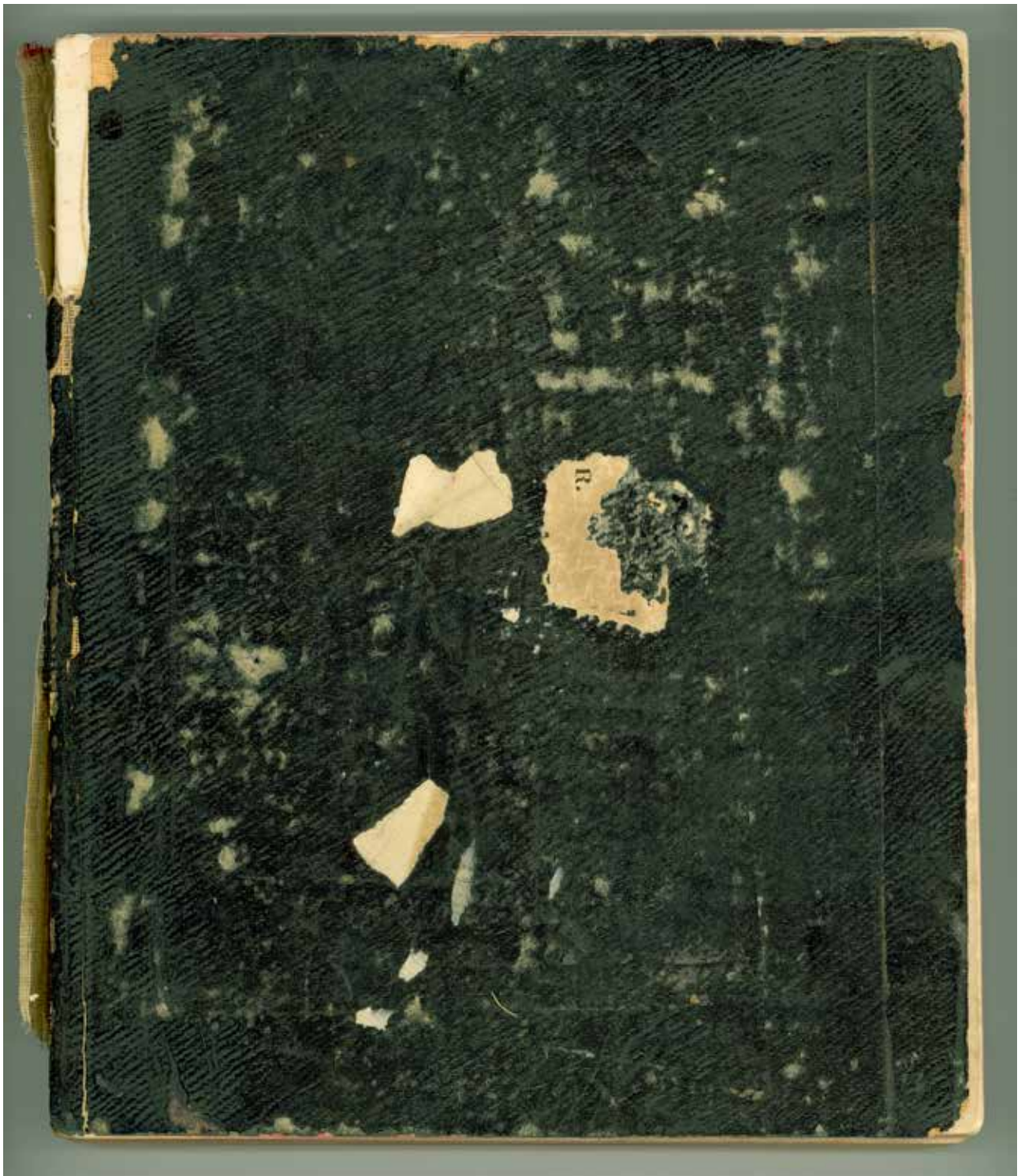
\* \* \*

Another year ; another moss-grown grave  
Upon the rock that overhung the wave ;  
Another stride of Time who knows no rest ;  
Another stroke of Death, th' unbidden guest.  
Yes, Cædmon's furrowed form lay there at last,  
Sin, sorrow, self, and suffering surpassed ;  
His soul had fled to reach a happier land,  
To sing more sweetly with the holy band.

S. A. A.







Poems -◇-

S. A. Alexander<sup>1</sup>

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<sup>1</sup> In another hand, perhaps a bookseller's, is added "Sidney A. A---."



Poems —

S. A. Alexander

—  
Sidney A. A. —

Summer.

-----◇-----

Sweet summer like a glittering sprite  
Floats down towards the earth,  
The sun pours forth his radiance bright,  
The stars beam in their mirth.

Sweet summer, come and bring with thee  
Thine insects, fruits and flowers,  
And all thy songsters, so may we  
Enjoy thy golden hours.

Sweet summer, come with genial heat,  
And kiss the bud so shy,  
And then to make my joy complete  
Smile down with bright blue sky.

Sweet summer, now within thy breast  
The thrush pours forth its lay;  
The linnet safely builds its nest  
Amid the flow'ring brae.



## Summer

Sweet summer like a glittering sprite  
Floats down towards the earth,  
The sun pours forth his radiance bright,  
The stars beam in their mirth.

Sweet summer, come and bring with thee  
Thine insects, fruits and flowers,  
And all thy songsters, so may we  
Enjoy thy golden hours.

Sweet summer, come with genial heat,  
And kiss the bud so shy,  
And then to make my joy complete  
Smile down with bright blue sky.

Sweet summer, now within thy breast  
The thrush pours forth its lay;  
The linnet safely builds its nest  
Amid the flowering bays.

Sweet summer, where thy radiant gown  
Has swept o'er field and glen,  
The crops grow ripe, the corn turns brown,  
To cheer the hearts of men.

Sweet summer, always firm and true  
To thee shall be my heart –  
But, ah! when Autumn comes anew,  
Then thou and I must part.

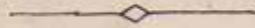
July, 1881.

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The crops grow ripe, the corn turns brown,  
To cheer the hearts of men.

Sweet summer, always firm and true  
To thee shall be my heart -  
But, ah! when Autumn comes anew,  
Then thou and I must part.

July, 1881.



A Bird's Nest.

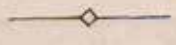
-----◇-----

A bird's nest – Oh! how wonderful and neat;  
How carefully and choicely woven – meet  
For kingly eyes – amid the grass so green,  
O'ershadowed by a stately oak, between  
Two clods of earth, as if reposing there  
On dainty couch: within, three eggs so fair  
That man's high art to equal tries in vain,  
In all <sup>their</sup> beauty, lie. I turn again  
And upwards gaze towards the bright blue sky;  
There, far above me, far above on high  
A skylark floats, on quiv'ring wing descends,  
And with his joyous notes the heaven rends;  
Notes like the tinkling of a silver bell –  
Farewell, sweet skylark, now I say, farewell.

July, 1881.

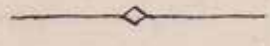
-----◇-----

A Bird's Nest.



A bird's nest - Oh' how wonderful and neat,  
 How carefully and choicely woven - meet  
 For kindly eyes - amid the grass so green,  
 O'ershadowed by a stately oak, between  
 Two clods of earth, as if reposing there  
 On dainty couch: within, three eggs so fair  
 That man's high art to equal tries in vain,  
 In all <sup>their</sup> beauty, lie. I turn again  
 And upwards gaze towards the bright blue sky;  
 There, far above me, far above on high  
 A skylark floats, on quiv'ring wing descends,  
 And with his joyous notes the heaven rends,  
 Notes like the tinkling of a silver bell -  
 Farewell, sweet skylark, now I say, farewell.

July, 1881.



## A Spring Day.

-----◇-----

'Twas a lovely day in the month of May,  
O'er the woodland green I strolled,  
Through the merry mere, by the streamlet clear,  
And over the smiling wold.

On quiv'ring wing the lark did sing  
His strain at the Heavenly gate:  
The thrush so gay poured forth his lay  
To cheer his brooding mate.

In a shady dell, sweet Philomel  
Was chanting his plaintive song;  
Cuckoo! cuckoo! I heard anew,  
The neighbouring trees among.

In wonder I stood in the flow'ring wood  
On the edge on the grassy sward;  
I stood there amazed, and joyfully gazed  
On the wonderful works of the Lord.

July, 1881.

7  
A Spring Day.

---

'Twas a lovely day in the month of May,  
O'er the woodland green I strolled,  
Through the merry mere, by the streamlet clear,  
And o'er the smiling fold.

On quivering wing the lark did sing  
His strain at the Heavenly gate:  
The thrush so gay poured forth his lay  
To cheer his brooding mate.

In a shady dell, sweet Philomel  
Was chanting his plaintive song,  
Cuckoo! cuckoo! I heard anew,  
The neighbouring trees among.

In wonder I stood in the flowering wood  
On the edge on the grassy sward,  
I stood there amazed, and joyfully gazed  
On the wonderful works of the Lord.

July, 1

A Storm at Sea.

-----◇-----

The storm-god spreads his hurtling wings,  
    And skims the sober skies,  
On every side his summons flings,  
    ~~Fasting~~ Fast panting as he flies;  
And, when his trumpet-note speeds round,  
    The blue sky fades away,  
The tripping billows lightly bound,  
    Expectant of the fray.

Then swift from East, West, South and North  
    The frowning clouds advance,  
And, spurring onward, charge in wrath  
    With fierce and swarthy glance;  
And, when in mad array they clash,  
The gleaming fire bursts out –  
But hark! How dreadful is the crash!  
    How terrible their shout!



A Storm at Sea.

---

The storm-god spreads his hurdling wings,  
And skins the sober skies,  
On every side his summons flings,  
Fastidious panting as he flies;  
And, when his trumpet-note speeds round,  
The blue sky fades away,  
The tripping billows lightly bound,  
Expectant of the fray.

Then swift from East, West, South and North  
The frowning clouds advance,  
And, spurring onward, charge in wrath  
With fierce and swarthy glance;  
And, when in mad array they clash,  
The gleaming fire bursts out—  
But hark! How dreadful is the crash!  
How terrible their shout!

The waves leap high and higher still

With wild and eager might,

And stronger comes the longing thrill

To take part in the fight.

But 'mid those moving mountains there

Behold! a frail ship groans,

Encompassed by the phantom air,

The winds<sup>2</sup> unearthly moans.

How can it ever reach the land

From out that seething main,

Or how escape that deadly hand

Which never strikes in vain?

The emigrants in huddled ranks

Listen with bated breath,

For only a few slender planks

Now separate from death.

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<sup>2</sup> Presumably a transcription error for "wind."

The waves leap high and higher still  
With wild and eager might,  
And stronger comes the longing thrill  
To take part in the fight.  
But 'mid those moaning mountains these  
Behold! a frail ship groans,  
Encompassed by the phantom air,  
The winds unearthly moans.

How can it ever reach the land  
From out that seething main,  
Or how escape that deadly hand  
Which never strikes in vain?  
The emigrants in huddled ranks  
Listen with bated breath,  
For only a few slender plants  
Now separate from death.

Yet on it goes and nears the bay,  
    Still distant from its home;  
The crested waves dash up their spray,  
    And struggling shriek and foam;  
Dark night comes on; the sea is hurled  
    Aloft to meet the sky;  
An endless chaos is the world,  
    As though the damned are nigh!

\* \* \* \*

'Tis morning: sweetly smiles the sun  
    Upon the ocean-streams  
Which gently ripple as they run,  
    And twinkle in the beams.  
No cloud bespecks the heaven blue  
    Which bend in arching wreath  
And mark with joy their image true  
    Amid the waves beneath.

Yet on it goes and nears the bay,  
 Still distant from its home;  
 The crested waves dash up their spray,  
 And struggling shriek and foam;  
 Dark night comes on, the sea is hurled  
 Aloft to meet the sky;  
 An endless chaos is the world,  
 As though the damned are nigh!

\* \* \* \*

'Tis morning: sweetly smiles the sun  
 Upon the ocean-streams  
 Which gently ripple as they run,  
 And twinkle in the beams.  
 No cloud bespeaks the heavens blue  
 Which bend in arching wreath  
 And mark with joy their image true  
 Amid the waves beneath.

But where, Oh! where that precious freight,

And where that vessel weak?

No sign is left to tell their fate,

Their agony to speak;

All, all are gone! All dashed away

By death's unsparing wing

To reach that world which lives for aye,

To meet their Lord and King.

Ah! he who trusts a slender bark

May learn, too late for cure,

That, e'en when near the harbour-mark,

He is not yet secure.

However calm Life's sea is now,

A storm ere long may rise

To which the stubborn heart must bow

With sad and downcast eyes.

-----◇-----

March, 1882.

But where, Oh! where that precious freight,  
 And where that vessel wreck?  
 No sign is left to tell their fate,  
 Their agony to speak;  
 All, all are gone! All dashed away  
 By death's unsparing ring  
 To reach that world which lives for aye,  
 To meet their Lord and King.

Ah! he who trusts a slender bark  
 May learn, too late for cure,  
 That, e'en when near the harbour-mark,  
 He is not yet secure.  
 However calm life's sea is now,  
 A storm ere long may rise  
 To which the stubborn heart must bow  
 With sad and downcast eyes.

—◆—  
 March, 1882.

Night and Morning.

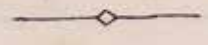
-----◇-----

Dark Night is brooding o'er the earth;  
The clouds speed on in mad array,  
And shout "Away with joy and mirth,  
Away with love and sport and play!"  
While, hurtled by the gusty breeze,  
The sobbing bushes cry and groan;  
All hushed is Philomela's moan,  
As loudly sigh the swaying trees.

But see! the rosy-fingered Morn  
Now opes the gate of Phoebus' tent,  
And soon the veil of Night is Torn  
As forth the sun-god comes unpent;  
And as he skims the azure plain,  
Before his fiery glance in dread  
The darkness, clouds and storm have fled,  
And all is peace and rest again.



# Night and Morning.



Dark Night is brooding o'er the earth;  
 The clouds speeds on in mad array,  
 And shout "Away with joy and mirth,  
 Away with love, and sport and play!"  
 While, hurled by the gusty breeze,  
 The sobbing bushes cry and groan;  
 All hushed is Philomela's moan,  
 As loudly sigh the swaying trees.

But see! the rosy-fingered Morn  
 Now opens the gate of Phoebus' tent,  
 And soon the veil of Night is torn  
 As forth the sun-god comes unspent;  
 And as he skims the azure plain,  
 Before his fiery glance in dread  
 The darkness, clouds and storm have fled,  
 And all is peace and rest again.

So, when your life is overcast,  
With clouds of sadness and despair;  
When evil Fortune has made fast  
Her sable shroud of poignant care;  
When e'en the breeze of death seems sweet  
To your o'erloaded weary heart,  
And from this life you fain would part  
A world unknown, unseen to meet:

Oh! then, I pray you, courage take;  
Let Hope be e'er your guiding star  
To lead you through Life's tangled brake,  
When Peace and Happiness seem far;  
Perchance Good Fortune soon may shower  
Its beams of joy, and trouble fright –  
Remember that the darkest hour  
Oft comes before the dawn of light.

----◇----

April, 1882.

So, when your life is overcast,  
 With clouds of sadness and despair;  
 When evil Fortune has made fast  
 Her sable shroud of poignant care;  
 When e'er the breeze of death seems sweet  
 To your o'erloaded weary heart,  
 And from this life you fair would part  
 A world unknown, unseen to meet:

Oh! then, I pray you, courage take;  
 Let Hope be e'er your guiding star  
 To lead you through Life's tangled brake,  
 When Peace and Happiness seem far;  
 Perchance Good Fortune soon may shower  
 Its beams of joy, and trouble flight -  
 Remember that the darkest hour  
 Oft comes before the dawn of light.



April, 1882.

Cædmon.

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Milton Prize Poem at St. Paul's School, Midsummer, 1882.<sup>3</sup>

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[Cædmon, 664 AD]<sup>4</sup>—[The most notable and wealthy of these houses [monasteries] was that of Streonoshalh,<sup>5</sup> where Hild, a woman of royal race, reared her abbey on the summit of the dark cliffs of Whitby, looking out over the Northern Sea. Whitby became the Westminster of the Northumbrian Kings; within its walls stood the tombs of Eadwine and of Osur, with nobles and queens grouped around them. Hild was herself a Northumberian Deborah, whose counsel was sought even by bishops and Kings; and the double monastery over which she ruled became a seminary of bishops and priests. The sainted John of Beverley was among her scholars. But the name which really throws glory over Whitby is the name of a cowherd from whose lips during the reign of Oswi flowed the first great English song. Though well advanced in years, Cædmon had learnt nothing of the art of verse, the alliterative jingle so common among his fellows, “wherefore being sometimes at feasts, when all agreed for glee’s sake to sing in turn, he no sooner saw the harp come toward him than he rose from the board and turned homewards. Once when he had done thus, and gone from the feast to the stable where he had that night charge of the cattle, there appeared to him in his sleep One who said, greeting him by name, ‘Sing, Cædmon, some song to me.’ ‘I cannot sing,’ he answered, ‘for this cause left I the feast and came hither.’ He who talked with him answered, ‘However that be, you shall sing to

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3 See Appenix F.

4 Square brackets in this section are Alexander’s.

5 The Viking name for Whitby, in North Yorkshire, where Hilda (ca. 614-680) was the first abbess of the monastery. She encouraged Cædmon, a herder, to develop his gifts at poetry. As Alexander notes, the excerpt comes from John Richard Green’s popular history, first published in 1874 and then expanded to four volumes.

## Caedmon.

Milton Prize Poem at St. Paul's School, Midsussex, 1882.

Caedmon, 664 A.D.] - [The most notable and wealthy of these houses [monasteries] was that of Streonshalh, where Hild, a woman of royal race, reared her abbey on the summit of the dark cliffs of Whitby, looking out over the Northern Sea. It became the Westminster of the Northumbrian Kings; within its walls stood the thrones of Eadwine and of Oswi, with nobles and queens grouped around them. Hild was herself a Northumbrian Deborah, whose counsel was sought even by bishops and Kings; and the double monastery over which she ruled became a seminary of monks and priests. The sainted John of Beverley was among her scholars. But the name which really throws glory over Whitby is the name of a cowherd from whose stall during the reign of Oswi flowed the first great English song. Though well advanced in years, Caedmon had learnt nothing of the art of verse, the alliterative jingle so common among his fellows, "wherefore being sometimes at feasts, when all agreed for the king's sake to sing in turn, he no sooner saw the harp come towards him than he fled from the board and turned homewards. Once when he had done this, and returned from the feast to the stable where he had that night charge of the cattle, there appeared to him in his sleep one who said, greeting him by name, 'Sing, Caedmon, a song to me.' 'I cannot sing,' he answered; 'for this cause left I the feast and hither.' He who talked with him answered, 'However that be, you shall sing to

Me.’ ‘What shall I sing?’ rejoined Cædmon. ‘The beginning of created things,’ replied He. In the morning the cowherd stood before Hild and told his dream. Abbess and brethren alike concluded ‘that heavenly grace had been conferred on him by the Lord.’ They translated for Cædmon a passage in Holy Writ, ‘bidding him, if he could, put the same into verse. The next morning he gave it them composed in excellent verse, whereon the abbess, understanding the divine grace in the man, bade him quit the secular habit and take on him the monastic life.” Piece by piece the sacred story was thus thrown into Cædmon’s poem. “He sang of the creation of the world, of the origin of man, and of all the history of Israel; of their departure from Egypt and entering into the Promised Land; of the incarnation, passion and resurrection of Christ and of his ascension; of the terror of future judgment, the horror of hell-pangs, and the joys of heaven” –from J.R. Green’s “Short History of the English People.”]

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High on the darkling cliffs of Whitby’s shore,  
 Where the loud sea with ever-sleepless roar  
 Dashed up its curling billows with each tide,  
 There stood an abbey, girt on every side  
 By gnarlèd glooms and deep chaotic shade;  
 But daily the bright Zephyrs round it played  
 As Phoebus touched the ivy-mantled stone  
 With grasp of living glory: all alone  
 It stood, and watched the waves come to and fro



He. 'What shall I sing?' rejoined Caedmon. 'The beginning of created things' replied He. In the morning the cowherd stood before Hild and told his dream. Abbess and brethren alike concluded 'that heavenly grace had been conferred on him by the Lord'. They translated for Caedmon a passage in Holy Writ, bidding him if he could, put the same into verse. The next morning he gave it them composed excellent verse, whereon the abbess, understanding the divine grace in the man, bade him quit the secular habit and take on him the monastic life". Piece by piece the sacred story was thus thrown into Caedmon's poem. "He sang of the creation of the world, of the origin of man, and of all the history of Israel; of their departure from Egypt and entering into the Promised Land; of the incarnation, passion and resurrection of Christ and of his ascension; of the terror of future judgment, the horror of hell-pains, and the joys of heaven" - from J. R. Green's "Short History of the English People."

◆

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 As Phoebus touched the ivy-mantled stone  
 With grasp of living glory; all alone  
 It stood, and watched the waves come to and fro

Kissing with fond embrace the rocks below.  
 Who built those abbey-walls whence day by day  
 The speckled thrush poured forth its matin lay  
 And sang its Maker's praise? Come, speak! Who blessed  
 That barren spot with piety and rest?  
 'Twas Hild, a woman sprung from royal race,  
 Of noble mind, of spiritual grace;  
 Her counsel oft by kings and queens was sought,  
 And mercy was the lesson that she taught.  
 There, sleeping to the ocean's soothing strains,  
 Around the abbey lay the last remains  
 Of peasant, prince, of poverty and pride,  
 The sainted John of Beverley beside  
 Once rested there; but yet another name  
 O'er Whitby shed a great and glorious fame,  
 A halo everlasting; and that name, indeed,  
 Of one who first did sow the tender seed  
 Whence sprung the plant perfumed with Muse's lay,  
 Which blossoms now, for ever, and for aye.

In Whitby dwelt a simple country swain,  
 The cowherd Cædmon, who—o'er vale and plain [—]  
 All day in safety kept the grazing flock,  
 His drink the brook, his seat a moss-clad rock,



Kissing with fond embrace the rocks below.  
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 Which blossoms now, for ever, and for aye.

In Whitley dwelt a simple country swain,  
 The cowherd Wadmon, who o'er vale and plain  
 All day in safety kept the grazing flock,  
 His drink the brook, his seat a moss-clad rock,

His meal the wildwood berries, ripe and brown,  
 Which danced before the breezes up and down  
 In leafy glades and hedge-rows far and wide,  
 And spread their fragrance round on every side.  
 Thus Cædmon lived in easeful peace, his sky  
 Ne'er clouded by a want, a care or sigh;  
 Unlettered he, and, though bowed down by age,  
 As yet he ne'er had touched Arion's page<sup>6</sup>,  
 Nor wooed Euterpe<sup>7</sup> crowned with love serene,  
 Nor plucked the myrtle brown and laurel green.  
 One evening to a festival he went  
 Where all was mellow mirth and merriment,  
 And fast the jocund wassail-bowl went round;  
 But when above the laughter rose the sound  
 Of tuneful harp for each to sing a glee,  
 Then Cædmon left and wandered o'er the lea  
 To where there stood a barn of oak decayed;  
 What time the dimpled moon her course delayed  
 Resting awhile on azure bed of air,  
 And round her skipped her starry sylphs so fair,  
 And from the sobbing shallows came the moan  
 Of Philomela mourning all alone.  
 At length did Cædmon reach the barn and stayed

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6 Arion was a legendary Greek poet, famed for his lyrical inventiveness.

7 The muse of lyric poetry.

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 Which danced before the breezes up and down  
 In leafy glades and hedge-rows far and wide,  
 And spread their fragrance round on every side.  
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 Of tuneful harp for each to sing a plea,  
 Then Caedmon left and wandered o'er the lea  
 To where there stood a barn of oak decayed,  
 What time the dimpled moon her course delayed  
 Resting awhile on azure bed of air,  
 And round her skipped her starry sylphs so fair,  
 And from the sobbing willows came the moan  
 Of Philomela mourning all alone.  
 At length did Caedmon reach the barn and stayed

One moment, then he entered quick and laid  
His weary limbs  $\text{\o}$  on Nature's couch to rest –  
The gentle earth with grass so softly drest –  
A couch by Cædmon more than all preferred;  
And by his side reposed the drowsy herd.  
Soon Morpheus took his cruse of golden ore –  
That cruse which holds a never-failing store –  
And with two drops of incense sealed his eyes;  
And when the fragrance as a mist did rise  
It spread and curled in shapes of rosy hue,  
Like sun-lit clouds, and shut the world from view.  
But suddenly that mist was rent aside,  
Those circling clouds no longer could abide,  
For there before him stood a Figure bright,  
Arrayed in vesture all of snowy-white;  
And on His head a crown of purest gold;  
His countenance too dazzling to behold  
As round His temples played a lambent beam  
Which lumined all His limbs with lustrous gleam.  
At length He spake in words of accent mild,  
And greeted him by name and gently smiled:  
“Come, Cædmon, sing to me” – An awestruck pause,  
And Cædmon said “I cannot; for that cause

One moment, then he entered quick and laid  
 His weary limbs ~~of~~ on Nature's couch to rest -  
 The gentle earth with grass so softly drest -  
 A couch by Cadmon more than all preferred;  
 And by his side reposed the drowsy herd.  
 Soon Morpheus took his cruise of golden ore -  
 That cruise which holds a never-failing store -  
 And with two drops of incense sealed his eyes,  
 And when the fragrance as a mist did rise  
 It spread and curled in shapes of rosy hue,  
 Like sun-lit clouds, and shut the world from view.  
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 As round His temples played a lambent beam  
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 At length He spake in words of accent mild,  
 And greeted him by name and gently smiled:  
 "Come, Cadmon, sing to me" - An awestruck pause,  
 And Cadmon said "I cannot; for that cause

I left the feast.” But He replied “Come! sing  
 How God did first create each living thing.”  
 And then from Cædmon’s lips began to flow  
 A song of harmony and music low  
 Which charmed the silent air until, amazed,  
 In unison its dewy voice it raised;  
 As from a second Orpheus did that strain  
 Sweep o’er the midnight moor, the pathless plain.  
 The hours flew by in haste; when Cædmon rose,  
 Longtime the sun had left his forced repose  
 And rode triumphant in the bright blue sky,  
 Chasing away the clouds with flashing eye;  
 But long ere Night had raised her darksome hand,  
 Before the abbess Hild did Cædmon stand,  
 And told his wondrous tale – a tale which proved  
 His heavenly grace and soul divinely moved,  
 Which stirred all hearts to marvel and rejoice,  
 And roused a prayer and praise in every voice.

\* \* \* \* \*

Month pressed on month at Time’s imperious calls –  
 And now we see within those abbey-walls  
 Cædmon a monk, beloved by all around,  
 By those in mind or body pained e’er found



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Month pressed on month at Time's imperious calls -  
 And now we see within those abbey-walls  
 Caedmon a monk, beloved by all around,  
 By those in mind or body pained e'er found

Ready to help, to soothe, to sympathise,  
To wipe the wanton tear from weeping eyes.

\* \* \* \* \*

Another year; another moss-grown grave  
Upon the rock that overhung the wave:  
Another stride of Time who knows no rest;  
Another stroke of Death, th' unbidden guest.  
Yes, Cædmon's furrowed form lay there at last,  
Sin, sorrow, self and suffering surpassed;  
His soul had fled to reach a happier land,  
To sing more sweetly with the holy band.

----◇----

Feb – June, 1882.



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Feb - June, 1852.

The Seasons of Life.

----◇----

'Tis Spring: a star-eyed maiden, as I gaze,  
In sportive joy spurns fast the fleeting days –  
Her face the playground of the sun's bright rays.

'Tis Summer: childhood's bloom ere now has flown;  
But other flowers of other hues are strown;  
With love the sun's bright rays have brighter grown.

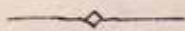
Now Autumn comes: the flowers are fading fast,  
Their lustre gone, their brightness now is past;  
The rays are growing faint and dim at last.

Dark winter closes: the bright rays have fled;  
The light is gone, the blossoms all are dead,  
But she to Spring, to endless Spring, has sped.

----◇----

July 16<sup>th</sup>, 1882.

## The Seasons of Life.

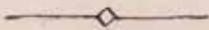


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July 16<sup>th</sup>, 1852.

Some Thoughts on the Soul.

----◇----

No soul is perfect; either outward cares  
 Do trammel its swift soarings, or within  
 Some stain exists like blight upon a rose,  
 Which, if it be not hindered, soon may spread  
 And with its foulness wither all the flower  
 And e'en corrupt, perchance, the neighbouring buds.

A hardened soul by sorrow grows more hard;  
 A gentle one is sweetened, and receives  
 A warmer, purer glow; and such a one  
 Looks at all things in wider, truer lights;  
 Whereas a meaner soul no pleasure takes  
 In seeking Truth, and even though sometimes  
 It knocketh at Truth's door, it goes away  
 Before 'tis oped, nor waiteth a reply.

Sins blasts an unprotected human soul  
 Like frost a tender plant; and all the more  
 Does that plant feel its fierce and deadly force  
 If highly-nurtured, in a hot-house grown.  
 Train, then, thy soul, for 'tis a creeping vine

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 Like frost a tender plant; and all the more  
 Does that plant feel its fierce and deadly force  
 If highly-nurtured, in a hot-house grown.  
 Train, then, thy soul, for 'tis a creeping vine

Which, trained with care, will high and higher climb,  
But, if untended, crawl amid the mire;  
Be sure that then no worthy fruit 'twill bear  
If trailing on the earth, impure and vile;  
But train it high, and it will bring good fortune <sup>fruit</sup>,  
Meeting the sun's bright rays of faith and love,  
And, far expanding, stretch its tendrils wide,  
And other plants will aid to higher climb,  
Keeping them upward in its upward growth.

----◇----

July 24, 1882

Which, trained with care, will high and higher climb,  
But, if untended, crawl amid the mire;  
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And, far expanding, stretch its tendrils wide,  
And other plants will aid to higher climb,  
Keeping them upward in its upward growth.



July 24. 1882

Childhood.

-----◇-----

The little hopes and fears,  
The rain and sunshine tears,  
The softly-fleeting years –  
All, all are past.

The tiny pattering feet,  
The leafy garden seat,  
The quaint old village-street –  
All, all are past.

The pure and sinless mind,  
The soul to evil blind,  
The life by guilt unlined –  
All, all are past.

Yes, all are past – I grieve,  
When Life draws near its eve,  
I mourn, with no reprieve,  
The life that's past.

July 28<sup>th</sup>, 1882.



Childhood.

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The rain and sunshine tears,  
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I mourn, with no reprieve,  
The life that's past.

July 28<sup>th</sup>, 1882.

The Nightingale's Song.

-----◇-----

When Night sits calm on ebon throne

Watching the earth and main,

There trembles on the air a moan,

The nightingale's sad strain;

On the fretted boughs he sits alone,

Hid in his own refrain.

Fast notes pour forth as if to rob

The heart of its little ease,

And slowly melt in a quavering sob

Which falters on the breeze,

Then die away in a heart-sick throb

That thrills the silent leas.

But suddenly the quivering ears

More gladsome accents smile,

As if amid this world's dark fears

Visions of Heaven's delight

Had swept his mind, had chased his tears,

And cheered his lonely plight.

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 And slowly melt in a quivering sob  
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But suddenly the quivering ears  
 More glad some accents smile,  
 As if amid this world's dark fears  
 Visions of Heaven's delight  
 Had swept his mind, had chased his tears,  
 And cheered his lonely plight.

The wildest carols quickly bear  
    Their music through the dell  
Like vocal incense on the air,  
    With oft a changeful swell;  
Then, languishing in cadence fair,  
    Die in one last low knell.

----◇----

July 29<sup>th</sup>, 1882.

The mildest carols quickly bear  
Their music through the dell  
Like vocal incense on the air,  
With oft a changeful swell,  
Then, languishing in cadence fair,  
Die in one last low knell.



July 29<sup>th</sup>, 1882.

## Sunset

-----◇-----

The rooks, arrayed in long and marshalled line,  
Were homewards wending fast their cawing flight;  
All nature was prepared, save man alone,  
To meet the darksome advent of the Night.

The sun was sinking to his restless nest,  
And glinting all the hills with gorgeous gold;  
His beams refulgent shot from out his orb,  
As in the west his ruddy wheel he rolled.

Upon the little village thick they gleamed,  
Which lay embosomed on the verdant hill,  
Nestling amid a leafy slope of trees  
Whose tops were reared aloft all calm and still.

They kissed the old and hoary village-church,  
With lichens green and velvet mosses drest,  
Its walls with trailing ivy clasped around,  
Wherein full many a songster owned a nest.

## Sunset.



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 With lichens green and velvet mosses drest,  
 Its walls with trailing ivy clasped around,  
 Wherein full many a songster owned a nest.

They smiled upon the seat beneath the oak,  
Whereon a maid and youth sat hand-in-hand,  
While Cupid hovered round on rosebud wings  
To join them in his sweet yet iron band.

They glittered on the smooth, virescent plains,  
With flowers, herbs and grass all fragrant fair,  
And on the gentle kine and fleecy sheep  
Which gladly bowed them to Night's kindly care.

They glistened on the little cottage-homes,  
Upon the sick man's bed, the rich man's wealth,  
On hope and fear, on happiness and grief,  
On riches, sickness, poverty and health.

They sparkled on the children at the doors  
Whiling in joyful sport the fleeting hours,  
And on the tiny plots so small in size,  
So nicely tended, and so full of flowers!



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Whiling in joyful sport the fleeting hours,  
And on the tiny plots so small in size,  
So nicely tended, and so full of flowers!

They twinkled on the clearly-laughing stream  
That ran and rippled through the flow'ry meads,  
Its dimpled water rushing free and fast  
Along its banks, and singing on the reeds.

They flashed upon the waves of golden corn,  
And on the billows of the heaving sea,  
Which girt the fields with all-resistless arm,  
While with its spray it almost splashed the lea.

They beamed impartial on the happy face,  
The calm and peaceful scene, the cheerful nook,  
And on the sad and sorrow-stricken brow,  
The cheerless home, the fierce and sullen look.

But now the sun sank low and lower still  
And with one long fond glance bore off the day;  
The last beams tottered on the sea-washed crags,  
And with a fading glimmer died away.

They twinkled on the clearly-laughing stream  
That ran and rippled through the flow'ry meads,  
Its dimpled water rushing free and fast  
Along its banks, and singing on the reeds.

They flashed upon the waves of golden corn,  
And on the billows of the heaving sea,  
Which girt the fields with all-resistless arms,  
While with its spray it almost splashed the lee.

They beamed impartial on the happy face,  
The calm and peaceful scene, the cheerful nook,  
And on the sad and sorrow-stricken brow,  
The cheerless home, the fierce and sullen look.

But now the sun sank low and lower still  
And with one long fond glance bore off the day;  
The last beams tottered on the sea-washed crags,  
And with a fading glimmer died away.

Sweet rays of sympathy and kindly love,  
We love you as a friend, a precious prize;  
You come to soothe, to comfort and to cheer,  
To bear a gladsome message from the skies.

----◇----

July 31<sup>st</sup>, 1882.

Sweet rays of sympathy and kindly love,  
We love you as a friend, a precious prize;  
You come to soothe, to comfort and to cheer,  
To bear a glad some message from the skies.



July 31<sup>st</sup>, 1882.

## Autumn Leaves

-----◇-----

## I.

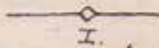
Half of summer, half of winter,  
Bringing pleasure, bringing grief,  
Autumn's gifts are spread around us  
    Leaf on leaf;  
Russet brown and red and yellow,  
Touched with changing tint and shade,  
Tripping lightly to each Zephyr  
    Through the glade.

## II.

Yet they are, for all their beauty,  
Nought but drooping, withered, old,  
By Time's fickle brushes painted,  
    In Death's hold;  
And they warn us how deceiving  
Are the things upon this earth,  
And how very near the death-bed  
    Is to birth.

Sep. 9<sup>th</sup>, 1882.

## Autumn Leaves



I.

Half of summer, half of winter,  
 Bringing pleasure, bringing grief,  
 Autumn's gifts are spread around us  
 Leaf on leaf;  
 Russet brown and red and yellow,  
 Touched with changing tint and shade,  
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 And they warn us how deceiving  
 Are the things upon this earth,  
 And how very near the death-bed  
 Is to birth.

Sep. 9th, 1882.

## November

-----◇-----

## I.

A rustling murmur clammers through the trees;  
     The leaves in anguish are no longer dumb,  
 For whispered sighs tell of their agonies,  
     As though they know that their last hour is come:  
 The days of Spring they can no more remember,  
 But every sound that echoes o'er the leas,  
     And every tear-drop falling through the air  
     Repeats in mournful accents everywhere –  
                     November!

## II.

The birds are silent on the wrinkled bough;  
     The flowers all are withered and have died,  
 And show no more their tender leaflets now,  
     And their bright diadems, the Spring's first pride;  
 The sky puts on its grey to greet December;  
 The wind comes rushing o'er yon hillock's brow,  
     Chill as if loosed on Russia's steppes do drear;  
     And as it goes it whispers in my ear –  
                     November!



## November.

## I

A rustling murmur clambers through the trees,  
 The leaves in anguish are no longer dumb,  
 For whispered sighs tell of their agonies,  
 As though they know that their last hour is come:  
 The days of Spring they can no more remember,  
 But every sound that echoes o'er the leas,  
 And every tear-drop falling through the air  
 Repeats in mournful accents everywhere—  
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 The flowers all are withered and have died,  
 And show no more their tender leaflets now,  
 And their bright diadems, the Spring's first pride,  
 The sky puts on its grey to greet December;  
 The wind comes rushing o'er yon hillock's brow,  
 While as if loosed on Russia's steppes so drear;  
 And as it goes it whispers in my ear—  
 November!

## III.

Yet has this month a grandeur all its own:

The trees stand up in wild and rugged might,  
Taunting the storm which soon around will moan,

As Ajax once defied Jove's rapid light –  
Their leaves as brown as acorns in September;  
The wind that wanders from the Northern zone

Feels crisp and cool, while, as it onward flies;

Over the glade, in sweeter tones it cries –

November!

-----◇-----

Sep. 18<sup>th</sup>, 1882

## III

Yet has this month a grandeur all its own:  
The trees stand up in wild and rugged might,  
Taunting the storm which soon around will moan,  
As Ajax once defied Jove's rapid light—  
Their leaves as brown as acorns in September,  
The wind that wanders from the Northern zone  
Feels crisp and cool, while, as it onward flies,  
Over the glades, in sweeter tones it cries—  
November!

---

Sep. 18<sup>th</sup>, 1882

Nature and Poetry

-----◇-----

Amid the lushness of this floral grove  
 The beauty of the day had gently lain  
     Until it was no more;  
 Even the gadding gnats had ceased to rove,  
 Had ceased to hold their dances light and vain –  
     Their little life was o'er.

The twilight breeze that kissed the leaves ~~apart~~ <sup>aside</sup>,  
 Accompanied by the Thrush's vesper-hymn,  
     Had lulled the day to rest;  
 And, as I crossed the grove, Tereus' sad bride,  
 By her first tunings from the darkness dim,  
     Thrilled through my very breast.

The pensile leaves around and o'er my head  
 Together clasped their hands and loved to quell  
     The light that strove to pass;  
 But here and there, with light and cautious tread  
 Moonbeams came trembling through and lightly fell  
     Upon the velvet grass.

Nature and Poetry.

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 The beauty of the day had gently lain  
 Until it was no more;  
 Even the gadding gnats had ceased to rove,  
 Had ceased to hold their dances light and vain—  
 Their little life was o'er.

The twilight breeze that kissed the leaves <sup>aside,</sup> ~~apart,~~  
 Accompanied by the Thrush's vesper-hymn,  
 Had lulled the day to rest,  
 And, as I crossed the grove, Lereus' sad bride,  
 By her first tunings from the darkness dim,  
 Thrilled through my very breast.

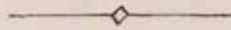
The pensile leaves around and o'er my head  
 Together clasped their hands and loved to quell  
 The light that strove to pass;  
 But here and there, with light and cautious tread,  
 Moonbeams came trembling through and lightly fell  
 Upon the velvet grass.

And ever and anon I marked the beam  
Of some bright-twinkling star in distant sky,  
    To darkness dealing death;  
Then thought I, as I saw the dimness gleam, -  
“Nature’s the only queen of Poesy,  
    Its life, its soul, its breath.”

----◇----

Sept. 24<sup>th</sup>, 1882.

And ever and anon I marked the beam  
Of some bright-twinkling star in distant sky,  
To darkness dealing death;  
Then thought I, as I saw the dimness gleam,—  
"Nature's the only queen of Poetry,  
Its life, its soul, its breath."



Sep 24<sup>th</sup>, 1882.

Sonnet to a Daisy.

----◇----

Thou tiny flow'ret, waving in the breeze  
 Thy starry coronal, the meadow's gem,  
 The pale and pinky-glowing diadem,  
 Thou morn-awakened Daisy, in light ease  
 Reclining on the bosom of the leas  
 Thou show'st amid the grass thy broidered hem,  
 Nodding and smiling on thy gold-green stem,  
 And sometimes, too, coquetting with the bees.  
 Now tell me, daisy, whence were those hues won  
 That paint thy cheeks? – Come, tell the tale to me.  
 Are they Love's blushes? Or did once the sun  
 At setting throw his rosiness in thee?  
 I asked in vain the question – Day was done;  
 The flower had closed its eyes at Night's decree.

----◇----

Sep. 27<sup>th</sup>, 1882.



Sonnet to a Daisy.

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Thou tiny floweret, waving in the breeze  
 Thy starry coronal, the meadow's gem,  
 The pale and pinkly-glowing diadem,  
 Thou morn-awakened Daisy, in light ease  
 Reclining on the bosom of the leaf  
 Thou show'st amid the grass thy bordered hem,  
 Nodding and smiling on thy gold-green stem,  
 And sometimes, too, coquetting with the bees.  
 Now tell me, Daisy, whence were those hues won  
 That paint thy cheeks? - Come, tell the tale to me.  
 Are they Love's blushes? Or did once the sun  
 At setting throw his rosiness in thee?  
 I asked in vain the question - Day was done;  
 The flower had closed its eyes at Night's decree.

---

Sep. 27<sup>th</sup>, 1882.

## A Hunting Song

----◇----

## I.

What ho! What ho!

Merrily over the moors we go;  
Oh! a hunter's sport is the sport for me,  
So careless, joyous, fresh and free,  
As cheerily, merrily over the moors ride we.

In the clear morn the bugle-horn  
Comes gaily sounding on the plain;

But hark! again, again!

Blow high, blow low!

What ho! Tally-ho!

Merrily, cheerily

Over the moors we go.

## A Hunting Song

### I.

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Merrily over the moors we go;  
Oh! a hunter's sport is the sport for me,  
So careless, joyous, fresh and free,  
As cheerily, merrily over the moors ride we.  
In the clear morn the bugle-horn  
Comes gaily sounding on the plain,  
But hark! again, again!  
Blow high, blow low!  
What ho! Tally-ho!  
Merrily, cheerily  
Over the moors we go.

## II.

What ho! What ho!

Cheerily over the moors we go,  
Through bush and bramble, glade and glen,  
Rousing the pheasant in marshy fen,  
And startling the hare from its shady den;  
While by swift bounds the trusty hounds  
With eager jaw and panting hide  
Rush baying on beside –  
Bay loud, bay low!  
What ho! Tally-ho!  
Merrily, cheerily  
Over the moors we go.

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With eager jaw and panting hide

Rush baying on beside -

Bay loud, bay low!

What ho! Tally-ho!

Merrily, cheerily

Over the moors we go.

## III.

What ho! What ho!  
Merrily over the moors we go,  
And fast the fox before us flies;  
His brush is gleaming in our eyes,  
While vainly to escape he tries;  
On, on with speed, my gallant steed!  
Across the hedge and o'er the rill,  
By forest, field and hill –  
Now high, now low –  
What ho! Tally-ho!  
Merrily, cheerily  
Over the moors we go.

Oct., 1882.

----◇----

## III.

What ho! What ho!  
 Merrily over the moors we go,  
 And fast the fox before us flies;  
 His bush is gleaming in our eyes,  
 While vainly to escape he tries;  
 On, on with speed, my gallant steed!  
 Across the hedge and o'er the rill,  
 By forest, field and hill—  
 Now high, now low—  
 What ho! Tally-ho!  
 Merrily, cheerily  
 Over the moors we go.

—◆—  
 Oct., 1882.

Shadows.

-----◇-----

I.

The Day and Night now press a parting kiss  
In twilight sadness, and the filmy eyes  
Of Day grow dimmer in their mournful bliss,  
While in his lover's glance soft tears arise.  
The world looks sad, so sad, so drear,  
And everything both far and near,  
Wrapt round in sorrow and in silence lies.

II.

A soul sinks deeply 'neath its load of woe;  
A heart in bitterness all vainly flies  
The grief it cannot shun; where'er it go,  
Dark Care hangs magnet-like before its eyes.  
The world looks sad, so sad, so drear,  
And everything both far and near,  
Wrapt round in sorrow and in silence lies.



## Shadows.

### I.

The Day and Night now press a parting kiss  
 In twilight sadness, and the filmy eyes  
 Of Day grow dimmer in their mournful bliss,  
 While in his lover's glance soft tears arise.  
 The world looks sad, so sad, so dear,  
 And everything both far and near,  
 Wrapt round in sorrow and in silence lies.

### II.

A soul sinks deeply neath its load of woe;  
 A heart in bitterness all vainly flies  
 The grief it cannot shun; where'er it go,  
 Death's Care hangs magnet-like before its eyes.  
 The world looks sad, so sad, so dear,  
 And everything both far and near,  
 Wrapt round in sorrow and in silence lies.

## III.

Maybe it is the twilight of despair

    Soon, soon, too soon to deepen into night;

Maybe it is the dawn, the day-spring fair,

    The sweet awakening into newer light;

    And then the world no ~~long~~<sup>more</sup> looks drear,

    But everything both far and near,

Lies touched with beauty ~~an~~<sup>new</sup> and pure delight.

----◇----

Oct. 22, 1882.

## III.

Maybe it is the twilight of despair  
 Soon, soon, too soon to deepen into night;  
 Maybe it is the dawn, the day-spring fair,  
 The sweet awakening into newer light;  
 And then the world no ~~long~~<sup>longer</sup> looks drear,  
 But everything both far and near,  
 Lies touched with beauty ~~and~~<sup>new</sup> and pure delight.

Oct. 22, 1882

## Question and Answer.

-----◇-----

Gaily there came o'er the mountains a maiden  
Bright as the morn;  
Lightly she came tripping on, beauty-laden,  
Thro' the gold corn;  
Bright were her cheeks with the blushes unceasing  
Of sunset ne'er-setting but ever-increasing,  
And looks love-lorn.

Her eyes had the calm of a twilight unending,  
A dreamy delight,  
Her glances as pure as a streamlet soft-wending  
Its eddies of light;  
Round all her features was blended a sweetness,  
Round her light form, with a negligent neatness  
Blossom-bedight.

Question and Answer.

Gaily there came o'er the mountains a maiden  
 Bright as the morn,  
 Lightly she came tripping on, beauty-laden,  
 Thro' the gold corn;  
 Bright were her cheeks with the blushes unceasing  
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 Her glances as pure as a streamlet soft-wending  
 Its eddies of light;  
 Round all her features was blended a sweetness,  
 Round her light form, with a negligent neatness  
 Blossom-bedight.

Then ask'd I myself, as I saw Love enraptured

Out-beam from her eye:

“Oh! who can so soon her sweet spirit have captured?

For whom is that sigh?”

No answer I found till, with pulses fast-beating,

Ask'd I my own heart, and straight, with glad greeting,

It gave the reply!

----◇----

Oct. 22, 1882.

Then ask'd I myself, as I saw Love enraptured  
Out-beam from her eye:

"Oh! who can so soon her sweet spirit have captured?  
For whom is that sigh?"

No answer I found till, with pulses fast-beating,  
Ask'd I my own heart, and straight, with glad greeting,  
It gave the reply!



Oct 20, 1882

Clytie.<sup>8</sup>

-----◇-----

The grove was silent: the soft breeze that blew  
 Was voiceless in the night; the owl's weird cry  
 Had died in silence; the light aspen-leaves  
 Dropp'd their low curtseys with a noiseless grace;  
 On every hand the shadow'd meads lay dumb,  
 Streak'd with pale moonbeams.

All alone she stood;

The stars look'd silence on her, and the moon  
 Spread out its silver stillness at her feet.  
 She stood in grief: the gentle Zephyrs fann'd  
 Her wavy locks, and vainly tried to kiss  
 The tear-drops from her eyes. She stood alone,  
 With arms upstretch'd towards the distant blue;  
 And thus she gave her sorrow to the night:

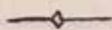
“Ye Gods – if Gods there be, for now my woe  
 Has taught me to believe there are no Gods –  
 Yet must there be; I will not lose my faith  
 Thro' this my sorrow – O ye Gods above,

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<sup>8</sup> A water nymph who loved Apollo, who did not return her love, being taken with Daphne (who was indifferent to him). In despair, Clytie stripped and, refusing food and drink, sat for nine days on rocks while staring at the sun (Apollo). She was turned into a turnsole, a flower which in modern times is represented by the sunflower. George Frederick Watts (1817-1904) had sculpted Clytie in marble—he exhibited a version in bronze at the Grosvenor Gallery in 1881-1882, about the time of this poem. The British Museum displays a classical bust of Clytie of which copies were popular throughout the nineteenth century.



Clytie.



The grove was silent: the soft breeze that blew  
 Was voiceless in the night: the owl's veind cry  
 Had died in silence: the light aspen-leaves  
 Dropp'd their slow curtseys with a noiseless grace;  
 On every hand the shadow'd meads lay dumb,  
 Streak'd with pale moonbeams.

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The stars look'd silence on her, and the moon  
 Spread out its silver stillness at her feet.  
 She stood in grief: the gentle Zephyrus fan'd  
 Her wavy locks, and vainly tried to kiss  
 The tear-drops from her eyes. She stood alone,  
 With arms upstretch'd towards the distant blue;  
 And thus she gave her sorrow to the night:

"Ye gods - if gods there be, for now my woe  
 Has taught me to believe there are no gods -  
 Yet must there be; I will not lose my faith  
 Thro' this my sorrow - O ye gods above,

Look down and hear me, hear the mournful tale  
 Of mournful Clytie, avenge my wrong,  
 And help a lonely maiden in distress.  
 For I was lately sporting in the meads,  
 And merry-hearted joy'd to gaily dance  
 Among the ripples of my native stream;  
 I joy'd to stem its eddies with my hands;  
 I joy'd to wander on its flow'ry banks;  
 I joy'd to see the butterflies skim past,  
 And hear the merry songsters tune their lays.  
 But then, alas! there came a sudden change,  
 A wondrous change – I loved! My heart with love  
 Was fill'd, and all my thoughts were turn'd to love.  
 I loved, and bright Apollo loved me too,  
 And his heart beat in unison with mine.  
 Often we came together to this grove,  
 This very grove, to breathe our lasting love,  
 And wander hand-in-hand in careless bliss.  
 Ah! Woe is me! Would that it had not been!  
 Would that I had not lived or had not loved!  
 For he, the faithless and the treacherous,  
 He who had breathed so oft his tender vows,  
 Deserted me and ~~took another love,~~ <sup>broke his plighted troth</sup>

Look down and hear me, hear the mournful tale  
 Of mournful Olytie, avenge my wrong,  
 And help a lonely maiden in distress.  
 For I was lately sporting in the meads,  
 And merry hearted joy'd to gaily dance  
 Among the ripples of my native stream;  
 I joy'd to stem its eddies with my hands;  
 I joy'd to wander on its flow'ry banks;  
 I joy'd to see the butterflies skim past,  
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 Often we came together to this grove,  
 This very grove, to breathe our lasting love,  
 And wander hand-in-hand in careless bliss.  
 Ah! He is me! Would that it had not been!  
 Would that I had not lived or had not loved!  
 For he, the faithless and the treacherous,  
 He who had break'd so oft his tender vows,  
 Deserted me and <sup>brought his plighted troth</sup> took another love,

~~And left~~ Deserted me and took another love,  
And left me desolate in pain and grief.  
So now my heart is breaking, and I die.”

She paused a moment like a faltering breeze,  
And her sad voice re-echoed o'er the hills,  
Like the far lonely weeping of the wind.  
So went she on to draw her tangled thread  
Of grievous story, till the night was done,  
And faded into daylight; and the morn  
Came lightly tripping on the eastern wave.

Then thus she tried once more to end her woe,  
Standing, a fading shadow and alone:  
“O now my heart is breaking, and I die:  
I die, and still I care not for myself –  
‘Myself!’ – and yet what mean I by ‘myself’?  
I am not I beneath this load of grief –  
Ah! mournful Clytie, thy love thou mourn'st,  
And not thyself; but if he came again,  
He who deceived thee and deserted thee,  
And said that he still loved, and loved thee well,  
How would'st thou greet him? Would it be with scorn,

~~And left~~ Deserted me and took another love,  
 And left me desolate in pain and grief.  
 So now my heart is breaking, and I die."

She paused a moment like a falling breeze,  
 And her sad voice re-echoed o'er the hills,  
 Like the far lonely weeping of the wind.  
 So went she on to draw her tangled thread  
 Of grievous story, till the night was done,  
 And faded into daylight; and the morn  
 Came lightly tripping on the eastern wave.

Then thus she tried once more to end her woe,  
 Standing, a fading shadow and alone:  
 "O now my heart is breaking, and I die:  
 I die, and still I care not for myself—  
 'Myself'—and yet what mean I by 'myself'?  
 I am not I beneath this load of grief—  
 Ah! mournful Clytie, thy love thou mournest,  
 And not thyself; but if he came again,  
 He who deceived thee and deserted thee,  
 And said that he still loved, and loved thee well,  
 How wouldst thou greet him? Would it be with scorn.

With indignation? Ah! no, no, I fear  
That thou – that I – should once again right glad  
Receive him to my bosom, and believe  
That his love was as constant as my own.

But ah! what change, what change is this I feel  
Slow stealing over me? I do not know,  
Nor care I, if it be not the approach  
Of Death, thrice welcome to this bursting heart.  
O Death, on thy black pinions speedy fly,  
And brood away my sorrow from my breast.

No more shall I now see the white clouds go;  
No more shall hear the early thrushes pipe;  
No more shall see the swallow twist his flight,  
Bearing the summer on his steely wings;  
No more shall trip amid my brook's cool waves,  
Or watch the varied shadows in its depths:  
For now my heart is breaking, and I die.”

As thus she ended with a long-drawn sigh,  
The day had blossom'd and the night-wind ceased;  
A fragrant freshness swept across the earth,

With indignation? Ah! no, no, I fear  
 That thou - that I - should once again right glad  
 Receive him to my bosom, and believe  
 That his love was as constant as my own.

But ah! what change, what change is this I feel  
 Slow stealing over me? I do not know,  
 Nor care I, if it be not the approach  
 Of Death, - thrice welcome to this burning heart.  
 O Death, on thy black pinions speedy fly,  
 And brood away my sorrow from my breast.

No more shall I now see the white clouds go;  
 No more shall hear the early thrushes pipe;  
 No more shall see the swallow twist his flight,  
 Bearing the summer on his steely wings;  
 No more shall trip amid my brook's cool waves,  
 Or watch the varied shadows in its depths:  
 For now my heart is breaking, and I die!"

As thus she ended with a long-drawn sigh,  
 The day had blossom'd and the night-wind ceased;  
 A fragrant freshness swept across the earth,



Like the soft perfume of a myriad buds;  
 Greeting the dawn. The sun came surging up,  
 And gazed upon her as she stood alone.  
 She felt a shudder o'er her; and the sun  
 Hid his bright face behind a rosy cloud;  
 And when he look'd again, she was not there;  
 But where she had been, stood a tall sunflower,  
 Bending its golden brightness to the breeze,  
 And ever gazing with a burning eye  
 Towards him as he circled thro' the air.

----◇----

Oct. 29, 30, 1882.

[The above was published in "The Pauline," Vol I. p. 55, 56, 57]

Published Dec. 1882.<sup>9</sup>

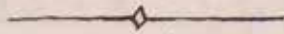
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<sup>9</sup> *The Pauline*, 1:3 (December 1882), 55-57, signed "S. A. A." The square brackets here are Alexander's.



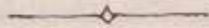
Like the soft perfume of a myriad beds,  
 Greeting the dawn. The sun came surging up,  
 And gazed upon her as she stood alone.  
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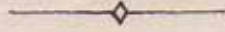
## A Lake by Moonlight

-----◇-----

Soft moonbeams with their silver fingers span  
 The lake's calm bosom: scarce an eddy ~~stirs~~ moves  
 The light that ~~pla~~ waves upon it, saving when  
 Some dappled ~~moon~~ trout up-stirs the lower blue,  
 And rolls a lazy ripple to the shore  
 To die in stillness.

The tall, slender elms,  
 That stud the moss-bank of the silent lake,  
 Quiver with argent lights. Their jagged leaves  
 Hang clear in crystal jets: yet not long since  
 They, pendent sharp against the redd'ning sky,  
 Took the last glory of the setting sun.  
 But now 'tis Night's still reign. The stars look down  
 And see their beauty bosom'd in the lake,  
 Shooting responsive sparkles. Here, the moon,  
 Cleaving the dark boughs of some tree that rims  
 The water, scatters shadows on the deep:  
 There, falling clear, with one pure flood of light  
 Spreads a smooth sheen of silver.

## A Lake by Moonlight.



Soft moonbeams with their silver fingers span  
 The lake's calm bosom: scarce an eddy ~~stirs~~ moves  
 The light that ~~the~~ waves upon it, saving when  
 Some dappled moon-trout up-stirs the lower blue,  
 And rolls a lazy ripple to the shore  
 To die in stillness.

The tall, slender elms,  
 That stud the moss-bank of the silent lake,  
 Quiver with argent lights. Their jagged leaves  
 Hang clear in crystal jets: yet not long since  
 They, pendent sharp against the reddening sky,  
 Took the last glory of the setting sun.  
 But now 'tis Night's still reign. The stars look down  
 And see their beauty bosom'd in the lake,  
 Shooting responsive sparkles. Here, the moon,  
 Cleaving the dark boughs of some tree that rims  
 The water, scatters shadows on the deep:  
 There, falling clear, with one pure flood of light  
 Spreads a smooth sheen of silver.

The gold gorse,  
Which makes bright fire upon the meads, now seems  
Inlaid with moonbeams. Nigh, ~~br~~ a brooklet runs,  
And, as it flows, gives whispers to its banks,  
Like the low booming murmur of the wind  
Across the crisping sands on lonely shores.

----◇----

Nov. 6<sup>th</sup>, 1882.

The gold gorse,  
Which makes bright fire upon the meads, now seems  
Inlaid with moonbeams. Nigh, ~~to~~ a brooklet runs,  
And, as it flows, gives whispers to its banks,  
Like the low booming murmur of the wind  
Across the crisping sands on lonely shores.

---

Nov. 6<sup>th</sup>, 1882.

Sonnet to Dean Colet<sup>10</sup>

-----◇-----

Colet, 'twas thou who first for us didst thread  
 Minerva's sacred steep, thro' weary days,  
 Smoothing the roughness of its thorny ways;  
 Thou who didst drink Pieria's fountain-head  
 So deeply, showing us its sparkling bed,  
 And toiling long to pluck the lofty bays,  
 To bring them nearer to our trembling gaze,  
 To teach us by thy footsteps where to tread.  
 Here where the echoes of thy voice still sound,  
 Where still thy monument of virtue stands,  
 Here may the reflex of thy deeds be found,  
 Here may thy precepts be our hearts' commands;  
 And may deep thankfulness and grace abound,  
 To spread thy name and glory thro' all lands.

Dec. 2<sup>nd</sup>, 1882.

-----◇-----

Published in the "Pauline"; No 4, Vol I pub. Feb.<sup>Mar 5</sup> 1883.<sup>11</sup>

10 John Colet (1467-1519), Dean of St. Paul's, Chaplain to Henry VIII, and, in 1512, the endower of St. Paul's School. The poem may have been stimulated by the biographical vignettes appearing in *The Pauline*, one of which appeared in the December 1882 issue (1:3; 50-51), which also printed Alexander's "Clytie."

11 P. 82, signed "S. A. A.," in the issue dated February 1883, but no doubt issued March 5.

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 So deeply, showing us its sparkling bed,  
 And toiling long to pluck the lofty bays.  
 To bring them nearer to our trampling gaze,  
 To teach us by thy footsteps where to tread.  
 Here where the echoes of thy voices still sound,  
 Where still thy monument of virtue stands,  
 Here may the reflex of thy deeds be found.  
 Here may thy precepts be our hearts' commands;  
 And may deep thankfulness and grace abound,  
 To spread thy name and glory thro' all lands.

Published in the "Pauline"; No 4, Vol I, pub. <sup>May 5</sup> Feb. 1883.

Dec. 2nd

Anchored.

-----◇-----

I.

Where smote the sea with surging roar  
 Upon the sullen strand,  
 There near the shore  
 A little boat at anchor lay  
 And toss'd and toss'd amid the spray  
 Which scatter'd on the land  
 With mingled foamings of the waves and sand.

II.

A tiny anchor held it tight,  
 Fast by a slender chain  
 Which caught the light:  
 But should that anchor once give way,  
 Or that ~~anchor~~<sup>chain</sup> break, it could not stay,  
 But, hurl'd with pitch and strain,  
 Would sink amid the thunders of the main.



## Anchored.

## I.

Where smote the sea with surging roar  
 Upon the sullen strand,  
 There near the shore  
 A little boat at anchor lay  
 And toss'd and toss'd amid the spray  
 Which scatter'd on the land  
 With mingled foamings of the waves and sands.

## II.

A tiny anchor held it tight,  
 Fast by a slender chain  
 Which caught the light:  
 But should that anchor once give way,  
 Or that <sup>chain</sup> anchor break, it could not stay,  
 But, hurl'd with pitch and strain,  
 Would sink amid the thunders of the main.

## III.

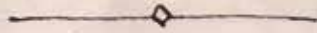
So, oft amid the surge of life,  
    When cares are heavy, we  
    Are worn with strife;  
But Love's small anchor bids us wait –  
Or else we should rush on our fate,  
    Out to the boundless sea  
To meet the vast waves of Eternity.

----◇----

Jan: 4<sup>th</sup>, 1883.

## III.

So, oft amid the surge of life,  
When cares are heavy, we  
Are worn with strife;  
But Love's small anchor bids us wait—  
Or else we should rush on our fate,  
Out to the boundless sea  
To meet the vast waves of Eternity.



Jan. 4<sup>th</sup>, 1873.

-Sonnet-

Life and Death.

-----◇-----

Methought, the while I mused, before mine eye,  
     Born of free fancy, stood an angel-sprite,  
     Flush'd with that hue which throws the eastern light  
 When matin glories mantle in the sky:  
 But, as I look'd, a formless shape pass'd by,  
     Unseen till gone; and that ethereal sight  
     Became a mystery so wondrous bright  
 That naught of more my dimm'd gaze might descry  
 So is it when we leave the world of dreams;  
 So, ~~in~~ So, in the issues of mankind, we see  
 That Life is but a radiance which gleams  
     With beauty from a far-off Majesty;  
 That, with a power which is not what it seems,  
     Death changes Life into Eternity.

-----◇-----

March 11<sup>th</sup>, 1883

## Sonnet -

## Life and Death.

Methought, the while I mused, before mine eye,  
 Born of free fancy, stood an angel-sprite,  
 Flush'd with that hue which throws the eastern light  
 When matin glories mantle in the sky:  
 But, as I look'd, a formless shape pass'd by,  
 Unseen till gone; and that ethereal sight  
 Became a mystery so wondrous bright  
 That naught of more my dimm'd gaze might descry.  
 So is it when we leave the world of dreams;  
 So, or so, in the issues of mankind, we see  
 That life is but a radiance which gleams  
 With beauty from a far-off Majesty;  
 That, with a power which is not what it seems,  
 Death changes life into Eternity.

March 11<sup>th</sup>, 1883

## Happiness: An Ode.

-----◇-----

## I.

Oft have I heard it said in pitying tones  
     Or words of wild dismay,  
     That mMan's short day  
     Is only a long night,  
 Unlit by fickle Pleasure's glimmering light,  
 Unbroken save by Sorrow's broken moans –  
 For Man, 'tis said is but the slave of Care,  
 That hard task-master, who doth ne'er  
 Lift from his weary back the heavy load;  
     While close beside him stands  
     Grim-eyed Despair,  
 And Jealousy whose eyes for ever keep  
 A secret watch, e'en while they seem to sleep;  
     And Trouble with her hundred hands  
     That never rest;  
 And thousand ills and miseries beside,  
     And gaunt Disease that gnaws the breast;  
     All these from far and wide  
 Toss Man from one to other like a ball,

Happiness : An Ode.

I.

Oft have I heard it said in pitying tones  
 Or words of wild dismay,  
 That Man's short day  
 Is only a long night,  
 Unlit by fickle Pleasure's glimmering light,  
 Unbroken save by Sorrow's broken moans -  
 For Man, 'tis said, is but the slave of Care,  
 That hand-task-master, who doth ne'er  
 Lift from his weary back the heavy load ;  
 While close beside him stands  
 Grim-eyed Despair,  
 And Jealousy whose eyes for ever keep  
 A secret watch, e'en while they seem to sleep ;  
 And Trouble with her hundred hands  
 That never rest ;  
 And thousand ills and miseries beside,  
 And gaunt Disease that gnaws the breast ;  
 All these from far and wide  
 Press Man from one to other like a ball,

As children at a game,  
 And, at the last, grown weary of their play,  
 They let him fall  
 To be caught up by Death – ever the same  
 The fate for each man, be he what he may,  
 Ever the same goal for each man to find:  
 But Hope or Joy's bright beam  
 Ne'er throws a gleam  
 To light his darksome house of mortal clay;  
 And at the end when he has pass'd away,  
 To those he leaves behind  
 His life, his self is but a filmy dream  
 Which soon is lost amid Time's whirling stream.

## II.

It cannot be. Go thou and wander forth  
 Amid the gladness of the fields around,  
 Where every voice and sound  
 But tells the growing blessedness  
 And heartfelt happiness  
 Of every creature; when the fragrant morn,  
 To greet the late-come Spring, is newly born,  
 And lies in deep content, and feels the bliss



As children at a game,  
 And, at the last, grown weary of their play,  
 They let him fall  
 To be caught up by Death - even the same  
 The fate for each man, be he what he may,  
 Ever the same goal for each man to find:  
 But Hope or Joy's bright beam  
 He'er throws a gleam  
 To light his darksome house of mortal clay;  
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 Of every creature; when the fragrant morn,  
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 And lies in deep content, and feels the bliss



Of the sun's early kiss,  
 As up he rises in the cloudless blue  
 To run his race anew  
 Thro' the bright heaven; and the whole earth seems  
 To blossom into joy amid his sportive beams:—  
 Or when, amid the calm of evening bells  
 Whose far-off cadence sinks and swells  
 On the soft-heaving bosom of the breeze,  
 Far out beyond the sunlight dying on the seas  
 The Sabbath eve, enwaled in still repose,  
 Doth find its holy close;  
 And wrapt around in beauty all the world doth lie,  
 The earnest of a blest eternity:—  
 Or, when the night is fair,  
 When up above on high  
 Deep-set in azure 'mid the quiet air  
 The stars in silence lie,  
 And watch the moon, their mistress-Queen,  
 Where she is seen  
 Unbraiding in the sky  
 The silvery tresses of her silken hair—  
 Then, when no sound is heard  
 From beast or bird,

Save when, within his shady dell,  
 The bird of angels, tawny Philomel,  
 That rebel 'gainst the peaceful clam of night,  
 Tunes his melodious numbers, soft and strong,  
 And hides the liquid beauties of his song  
 Amid the grove's soft stillness and the forest's cool delight –  
 Then, as thou wanderest on in meditation  
     And deep'ning exultation,  
 Ask of thy secret heart, Can this be true  
     That Man upon this earth  
     Has but an endless birth  
 Of sorrow, trouble, bitterness and rue?  
     Ask this, and thou wilt hear  
     Straightway in accents clear  
 The ready answer given: 'Tis not true.

### III.

To me it seems that every bird and beast,  
 Yea, and each insect and each flower beside,  
 Is Man's own fellow creature; a close tie  
 To him doth bind the greatest and the least  
     Alike in perfect unity;  
 And for each living thing are stars to guide

Save when, within his shady dell,  
 The bird of angels, tawny Philomel,  
 That rebel 'gainst the peaceful calm of night,  
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 Is Man's own fellow creature; a close tie  
 To him doth bind the greatest and the least  
 Alike in perfect unity;  
 And for each living thing are stars to guide.

His feet in paths of joy which grief would have denied.

Is it not joy that prompts the tender lambs  
 To frisk around their well-contented dams  
 Throughout the flowery meads, where each doth lie  
 And show the gladsome softness of her eye?

Is there no joy within the Skylark's breast,  
 As carolling he soars on eager wings

Leaving his nest upon the plain,  
 While the sun sheds a halo o'er his strain;  
 When, hidden in a glory round about,  
 He calls our souls to Heaven, as he sings

A glorious Hallelujah, and pours out

His thanks for very life?

Do not the bees rejoice? Do not the gnats  
 Feel a quick happiness, what time they weave  
 Their mazy dance on a cool Summer's eve,

Each like an airy fay?

Ah, yes! and e'en each tree and plant and flower

Doth joy to drink the sunshine and the May,

And feels an inward sense of each bright hour

Until at length it fade and die away –

When Nature, then, rejoices, why not Man

Who is of all creation lord and chief?



His feet in paths of joy which grief would have denied.

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To frisk around their well-contented dams

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Doth joy to drink the sunshine and the May,

And feels an inward sense of each bright hour

Until at length it fade and die away -

When Nature, then, rejoices, why not Man

Who is of all creation lord and chief?

These creatures only live the tiny span  
 Of one short hour, we but of one short day:

They, in a life so brief,

Can taste the purest fountain-head of joy;

And surely we, employing reason's ray,

Can forge a chain of gold without alloy,

A chain of happiness and peace and love,

To climb to gladder realms and ~~happ~~ brighter homes above.

#### IV.

Each man can make or mar his own delight.

For 'tis an inward, not an outward, thing;

And each on the swift wing

Of faith, and trust, and love may urge his flight

To spirit-homes where all is fair and bright,

To thoughts and hopes with which the heart-chords ring

In joyous sympathy:

If to the sun-rise of Eternity

A man will set his steadfast face, unmoved

By worldly turmoils, with a spirit proved

By a true earnestness,

Then will he know a happiness

Unspeakable, ~~ends~~ unending, undefined –



These creatures only live the tiny span  
 Of one short hour, we but of one short day:  
     They, in a life so brief,  
 Can taste the purest fountain-head of joy;  
 And surely we, employing reason's ray,  
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     If to the sun-rise of Eternity  
 A man will set his steadfast face, unmoved  
 By worldly turmoils, with a spirit proved  
     By a true earnestness,  
     Then will he know a happiness  
 Unspeakable, ~~and~~ unending, undefiled -

Though at the first, perchance, upon his mind  
 That sun may shed but dimly a few rays,  
 Which strike athwart a mass of gloomy clouds

In unexpressive glory,

Telling, by their own beauty, the glad story  
 Of that pure ~~w~~h radiance from which they rise; -

Yet, if he persevere,

Untouch'd by doubt or fear,

At length those clouds will scatter from the skies,  
 And a full glow of brightness meet his gaze,  
 An endless union of fairest rays

That ever smote upon Creation's eyes –

And in his soul, a joy that cannot cease,

And everlasting peace!

Yes, while all Nature in her heart is glad,

And while no thing is<sup>12</sup> all the world is sad,

From low to high;

While the birds sing a joyous strain;

While the sun shines, and summer beauties smile

Amid the sky;

And while all creatures in the glad refrain

Join, in the hymn of thankfulness for life,

For life that throbs with joy in every breast –

---

<sup>12</sup> A mistake for “in.”

Though at the first, perchance, upon his mind  
 That sun may shed but dimly a few rays,  
 Which strike athwart a mass of gloomy clouds  
     In unexpressive glory,  
 Telling, by their own beauty, the glad story  
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 And in his soul, a joy that cannot cease,  
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 Yea, while all Nature in her heart is glad,  
 And while no thing in all the world is sad,  
     From low to high;  
 While the birds sing a joyous strain;  
 While the sun shines, and summer beauties smile  
     Amid the sky;  
 And while all creatures in the glad refrain  
 Join, in the hymn of thankfulness for life,  
 For life that throbs with joy in every breast -

Still may Man know a bliss that ne'er will die,  
Still may his soul thrill with eternal rest.

-----◇-----

March, 1883.

Still may Man know a bliss that ne'er will die,  
Still may his soul thrill with eternal rest.



March, 1883

-Sonnet-

A Fancy.

----◇----

Long years ago, when the fair summer-night  
     Had in the gloaming kiss'd the day to die,  
     When half forgotten by the drowsy sky  
 Was the late brightness of the sun's delight –  
 Then oft I used to think those stars so bright  
     Were angels' eyes, that watch men's deeds on high,  
     And homeward, when the new day breaks, they fly,  
 Bearing their tidings to the Heavenly Might.  
 'Twas but a childlike fancy; yet whene'er  
     E'en now I gaze upon those stars, meseems  
 That for a sign have they been station'd there,  
     A token eye down-carried in their beams  
 That still our weal and woe are 'neath His care,  
     And still He watcheth e'en our thoughts and dreams.

----◇----

March 30, 1883.



## - Sonnet -

## A Fancy.

Long years ago, when the fair summer-night  
 Had in the gloaming kiss'd the day to die,  
 When half forgotten by the drowsy sky  
 Was the late brightness of the sun's delight -  
 Then oft I used to think those stars so bright  
 Were angels' eyes, that watch men's deeds on high,  
 And homeward, when the new day breaks, they fly,  
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 'Twas but a childlike fancy; yet where'er  
 E'en now I gaze upon those stars, meseems  
 That for a sign have they been station'd there,  
 A token eye down-carried in their beams  
 That still our weal and woe are 'neath His care,  
 And still He watcheth e'en our thoughts and dreams.

March 30

Tracery.

-----◇-----

I.

He sat upon a hill alone:

Down fell the westering sun;

The world seem'd dying in the night; —

The day was done.

II.

Calm was the scene; none near him there

To trouble his repose;

And the white cirri ~~ill eg~~ caught the sun

With flush of rose.

III.

Hush'd was the world; — His thoughts were far,

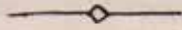
While on the dusk gray sand

He traced the name of her he loved

With pensive hand.



## Tracery.



## I.

He sat upon a hill alone ;  
 Down fell the westering sun ;  
 The world seem'd dying in the night ; -  
 The day was done.

## II.

Calm was the scene ; none near him there  
 To trouble his repose ;  
 And the white cirri ~~not~~ caught the sun  
 With flush of rose.

## III.

Hush'd was the world ; - His thoughts were far,  
 While on the dusk gray sand  
 He traced the name of her he loved  
 With pensive hand.

## IV.

'Twas as a dream; unconsciously  
He wrote again that name,  
And, as he wrote, the sun fell ~~down~~ dead  
And darkness came.

## V.

Ere he arose, had night embalm'd  
That name in twilight rest;  
But still it kept a safer home  
Within his breast.

-----◇-----

March 31, 1883.

## IV.

'Twas as a dream; unconsciously  
 He wrote again that name,  
 And, as he wrote, the sun fell ~~down~~ dead  
 And darkness came.

## V.

Ere he arose, had night embalm'd  
 That name in twilight rest;  
 But still it kept a safer home  
 Within his breast.



March 31, 1858

My Sailor-boy: A Ballad.

-----◇-----

I had a son as fair as Day –

I loved him tenderly,

And aye of all the wide wide world

He was most dear to me;

Twelve summers only had he seen –

A bonnie lad I trow:

But he would be a sailor-boy

To sail the waves; and now –

And now – above him, fresh and free,

Drearly, wearily

Washes the deep deep sea.

Ah! shall I e'er forget the morn

When first he left his home,

In the tall ship to foreign lands

The watery waste to roam? –

The sun shone bright on his farewell;

The morn was blythe and fair;

The waves rolled broad and blue; but now

I hate their sight; for there –

For there – above him, fresh and free,

Drearly, wearily

Washes the deep deep sea.

My Sailor boy: A Ballad.

I had a son as fair as Day -  
 I loved him tenderly,  
 And aye of all the wide wide world  
 He was most dear to me;  
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 The watery waste to roam? -  
 The sun shone bright on his farewell;  
 The morn was blythe and fair;  
 The waves rolled broad and blue; but now  
 I hate their sight; for there -  
 For there - above him, fresh and free,  
 Drearily, wearily  
 Hashes the deep deep sea.

He sailed by many a stranger shore

For many a long long day,

And many a wondrous sight he saw,

Crossing the watery way;

At last he wrote, "We're coming home!"

The shadows left my brow –

But fatal storms caught up the ship,

And dashed her down; and now –

And now – above him, fresh and free,

Drearly, wearily

Washes the deep deep sea.

Ah me! my sailor-boy is gone,

And will come home no more;

Alake! I know not what to do;

My heart is sick and sore.

I try to think it right and good,

To cease from fear and fret –

I try to hope, to think it well,

All for the best – But yet –

But yet – above him, fresh and free,

Drearly, wearily

Washes the deep deep sea.

Ap. 9, 1883.



He sailed by many a stranger shore  
 For many a long long day,  
 And many a wondrous sight he saw,  
 Crossing the watery way;  
 At last he wrote, "We're coming home!"  
 The shadows left my brow -  
 But fatal storms caught up the ship,  
 And dashed her down; and now -  
 And now - above him, fresh and free,  
 Drearily, wearily  
 Washes the deep deep sea.

Ah me! my sailor-boy is gone,  
 And will come home no more;  
 Alas! I know not what to do,  
 My heart is sick and sore.  
 I try to think it right and good,  
 To cease from fear and fret -  
 I try to hope, to think it well,  
 All for the best - But yet -  
 But yet - above him, fresh and free,  
 Drearily, wearily  
 Washes the deep deep sea.

Pax Vobiscum.<sup>13</sup>

-----◇-----

I saw an angel like a glory glide  
 Down from the heavens amid the starry night;  
 Within his arms he bore a little child,  
 Robed dazzlingly in light;  
 White-winge'd the child, bosom'd in majesty,  
 His head with roses crown'd, a perfume-chain –  
 “Peace cometh,” sang the nightingale; the breeze  
     Caught up the glad refrain.  
 He came: he stay'd a little while on earth;  
 Alas! he found no home – the starry night  
 Took him once more, and from this world of strife  
     He fled to endless light:  
 Yet even now sometimes he comes to us,  
 To dwell within our hearts and chase dull pain;  
 Then “Peace be with you!” sings the nightingale,  
     And lingers o'er his strain.

April 26, 1883.

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13 “Peace be with you,” used in the Catholic mass.



Pax Vobiscum.

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April 26, 1883.

Daniel<sup>14</sup>

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What city that, which erst in Orient lands,  
 Embosomed 'mid a wilderness of sands,  
 Took the first glory of the rising day?  
 A city round whose walls thick pine-groves lay,  
 Like islands in a golden waste of wave,  
 And tossed their darksome heads, the sunbeams' grave.  
 A city huge, with towers and temples crowned,  
 While smiling domes and minarets around,  
 Uncounted as the laughter of the sea,  
 Caught up the darling rays in playful glee,  
 And flung them back in myriad points of light;  
 There too the famous gardens flower-bedight,  
 Raised tier on tier in sweeps of grassy sward,  
 A gem suspended by a viewless cord.  
 Whose power and pride, whose majesty and slate?  
 What city that? Know'st not? 'Tis Babylon the Great!

It was the time when Winter's icy hand  
 Loosened its<sup>15</sup> withered grasp on sea and land,  
 And with red rosy foot fair Spring passed by  
 Upborne by drowsy Zephyr's whispered sigh  
 On wings of gossamer all pearled with dew,

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14 See the Book of Daniel in the Bible.

15 The first words in this and the next line are re-written above the originals, ink-spoiled.

## Daniel.

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 And tossed their darksome heads, the sunbeams' grave.  
 A city huge, with towers and temples crowned,  
 While smiling domes and minarets around,  
 Uncounted as the laughter of the sea,  
 Caught up the darting rays in playful glee,  
 And flung them back in myriad points of light;  
 There too the famous gardens, flower-bedight,  
 Raised tier on tier in sweeps of grassy sward,  
 A gem suspended by a rivulet's cord.  
 Whose power and pride, whose majesty and state?  
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~~Loosened its~~ <sup>Loosened its</sup> withered grasp on sea and land,  
~~And with red~~ <sup>And with red</sup> rosy foot fair Spring passed by  
 Uplorne by drowsy Zephyr's whispered sigh  
 On wings of gossamer all bearded with dew,

Their rainbow colours shot with changeful hue:  
And as through empyrean air she sped,  
A coronal of blossoms on her head,  
There rippled from her lips a smile of mirth;  
An answ'ring smile awoke the face of Earth,  
And soon the flowers peeped out 'mid pencilled leaves,  
Blushing with coy delight from mossy eaves;  
The birds loud carolled in the wood's fresh green:  
All Nature was rejoiced to meet her queen.  
The sun was rushing through a golden haze;  
The city-walls were spangled with his rays;  
His beams were printing a fresh morning-kiss  
On bright Aurora's cheeks that blushed with bliss,  
And on the groves whose branches, newly-blest,  
Granted to weary limbs some shady rest.  
An open casement framed the youthful face  
Of Daniel, child of Judah; gentle grace  
Seemed breathed into his features by the buds  
That waving their pouting beauty in sweet floods  
Of perfume round the lattice; kneeling there,  
His soul was raised to Heaven in fervent prayer;  
His eyes were fixed upon Euphrates' stream,  
Winding its roaming silver where each beam



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In mazy dance seemed bent on gladdest play;  
Long gazed he where his native city lay,  
In fading space far distant from his eyes,  
And with soothed spirit was about to rise,  
When lo! a murmured whisper from the street –  
A pause – a shout – a rush of many feet;  
And straightway entered in a noisy rout  
Who, taking Daniel, led him forth without,  
And brought him to the King: then all the crowd  
Thrice in deep veneration lowly bowed,  
And thus: “O mighty King, thy high commands  
This Daniel disobeying, lifts his hands  
In prayer unto his God three times a day;  
And now must he be cast without delay  
Into the den of lions for this cause,  
According to the Medes’ and Persians’ laws  
Which alter not.”

They ended: but the King  
Was wrathful with himself; Contrition’s wing  
Brooded upon him, and pale-featured Pain  
Watched at his breast; all day he sought in vain  
How to deliver Daniel, but, held fast  
In bonds he could not break, gave word at last.

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 How to deliver Daniel, but, held fast  
 In bonds he could not break, gave word at last.

Now was bright Phoebus with his good-night flush  
Throwing a hasty farewell, and a blush  
Sat crimson on his face as though of shame;  
For through the palace-gardens Daniel came,  
Led by an eager throng. – A lovely spot,  
With many a sunny glade and shady grot,  
And bed of lushest flowers and mossy nook,  
And the bright rambles of a laughing brook;  
Trees that would soon sun-painted fruits display  
Of bloom that ne'er a Zeuxis could portray.  
At length the band had reached a sombre copse  
Which hurled aloft its dark embattled tops,  
Glinted between by some fast-faltering rays;  
Here were black pines and some all lichen-grays,  
And some in drapery of ivy quaint,  
Through which the dying beams were ebbing faint.  
Here in the voiceless gloom a huge stone lay,  
That quickly by prone strength was rolled away,  
And showed beneath a cave; vast was its size –  
Escarpèd rocks and pointed crags, shear-wise  
Down hanging, where the sun no light could give,  
Where flutt'ring day nigh vainly strove to live;  
And dimmest dungeons stretching many a span



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 Escaped rocks and pointed crags, spear-wise  
 Down hanging, where the sun no light could give,  
 Where flutt'ring day might vainly strive to ~~be~~ live,  
 And dimmest dungeons stretching many a span

Through depths untrodden by the foot of man,  
Blacker than Tartarus; and, fearful sight!  
There stood the lions ~~and with~~ in their angry might;  
With muttered death amid their jaws; while fire  
Gleamed from their eyes, as oft to tawny ire  
They lashed their horrent sides, and tossed around  
Their brinded manes, all shaggy o'er the ground –  
Huge in their hugeness, panting forth loud roars,  
As when vast Ætna mumbled through her shores,  
Or when Charybdis mid the billows groaned;  
So roared they, till the rocks responsive moaned  
And muttered thunders on the trembling air;  
As if in ruffled wrath that aught should dare  
Rashly their sleeping majesty to wake.  
Herein was Daniel thrust; the king thus spake:  
“Now may the God thou servest be thy shield!” –  
Then was the stone rolled back and signet sealed.

At length Night's jetty robe concealed the skies.  
Sparkling with million gems and starry eyes,  
And one pale opal, in a crystal glow,  
Down looking on the silent world below.  
The King had reached his palace and was now

Through depths untraded by the foot of man,  
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Stretched on his weary couch with wrinkled brow;  
No music lulled him with its soothing wings;  
No murmured melody of mild harp-strings  
Greeted his ear; no gentle sleep bedewed  
His restless limbs; but in his heart was feud  
‘Twixt Right and Wrong, and by his side Remorse  
Stood, hydra-headed with resistless force.  
He shrank at every shade, at every sound,  
With secret shudder; while without all round  
The mellow stars inlaced the cloud-rift sky  
With silver lightnings, and appeared to vie  
In killing darkness; while the moon’s clear light  
Threw down its argent splendours on the night  
With quiv’ring fingers. But when first the morn  
Expanded into life, and came upbore  
On eastern cloudlets, rose the King in haste  
And hurried to the den; long time he paced  
Heart-sick around, ere voice he found to speak,  
While beaded brine went coursing down his cheek:  
“Is thy God able from the lions’ jaws,  
O Daniel, to preserve thee?” – A short pause,  
And the King’s words seemed loud a while, until  
E’en Silence grew herself more silent still.



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Then forth the lions roared and pierced the poles,  
 Like rumbling rage of rugged thunder-rolls.  
 The King fell back a pace, when hark! what voice,  
 Calm thrilling upward, makes his heart rejoice  
 And with unhoped-for hope grow new once more?  
 'Tis Daniel, steadfast, scathless as before,  
 Undaunted. Disbelief with veiled head  
 Spread her black pinions wondering, and fled.  
 And then, for Truth must live and falsehood die,  
 Straight from Death's terrors Daniel safe could fly;  
 But his accusers, women, children, men,  
 Were cast amid the horror of the den,  
 Where soon the lions wrought their rightful doom  
 Or ever came they to the lower gloom.

So Daniel prospered in this reign, his life  
 Lit up by constant faith – Faith like the strife  
 Of a bright sunbeam which as, o'er the sky  
 Shooting, it strikes the swart clouds, will not die,  
 But, struggling onward, bears a tale of mirth  
 In unexpressive glory to the earth.  
 Such was the faith of Daniel: so to sin  
 He died in life, and living died to win  
 A deathless glory and immortal crown.

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No more the city stands: nought but the frown  
 Of mighty ruins greets the traveller's gaze –  
 Nought but a fleeting vision of old days.  
 Its pomp has passed. Yet still each season goes  
 As erst it did; still bright Euphrates flows,  
 Sun-blest, and, murmuring to distant lands,  
 Rolls on his broad blue wave; still the wide sands  
 Watch with their dull dead stare the skies above –  
 And still the world is young in hope and love.

Oct. 1882.

(Prox. Acc. For the Milton Prize at S. Paul's School, 1883)<sup>16</sup>

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<sup>16</sup> “Proxime Accessit” = runner-up for an academic prize. The Milton Prize went to H. G. Snowden, for his “Daniel” (*The Pauline*, II:7 [October 1883], 155). Snowden went on to Lincoln College, Oxford, where he became president of the Oxford Union (Trinity Term) and was active in debate and rowing (*The Oxford Magazine*, May 2, 1888, p. 320). The subject for the competition had been set by December 1882 (*The Pauline*, 3:1 [December 1882], 62).



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Winter Winds

-----

I

Hush! – She is dying.

Slowly a blossom of life is fading away:

Calmly – for scarce can we catch the long lingering sighing

Of those pure marble lips so lovingly trying

E'en with their latest breath to cheerfully say

'Farewell' –

Farewell! And the winter winds are moaning, and the flowers falling or gone.

II

Hush! – She is dead.

'Mourn not the eye ever closed,' says Faith, 'or the cheek

Whence the last soul of the roses for ever has fled:

Mourn not the fresh young life that has homeward sped.'

Yet Sorrow says 'Mourn,' and human nature weak

'She is dead' –

She is dead! And the winter winds are moaning, and the flowers falling or gone.

Dec. 21st, 1883

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'She is dead' -

Dead! And the winter winds are moaning, and the flowers falling

Dec. 21st, 1886

Ἐνῆ καὶ Νέα<sup>17</sup>

(Farewell to S. Paul's School: on the removal of the School to Hammersmith).

-----

1

Farewell, a long farewell! Four hundred years  
 O'er thee, Saint Paul's, have flowed in changeful stream,  
 And now thy latest smile is met with tears,  
 For we must leave thee; we who ne'er could deem  
 That this would come: now like a fading dream  
 Thou fall'st away on Time's eternal breast,  
 Fast vanishing as sinks the sun's last beam  
 In ruined splendor to his restless rest,

Sinks – yes, but not for ever – in the crimson west.

2

Alas! no more thy precincts shall resound  
 With merry voice wit and feet that never tire;  
 No more shalt thou for coming time be found  
 The home of heroes and the one call higher  
 To nobler things: for Learning's sacred fire,  
 As the relentless ages still roll on,  
 Shall in thy gray and weathered walls expire;  
 On her own altar here, and here anon

Silence shall sit alone and weep, – and we be gone.

<sup>17</sup> “The Old and The New Day.” In the school's removing itself from the City to Kensington, the editor of *The Pauline* (possibly Alexander himself) noted, “the incubus of noise, and fog, and cramped space, has been lifted from our shoulders” (*The Pauline*, II:12 (October 1884), [263]). The stanza numbers for this poem are encircled.



Ἐῴη καὶ Νῆα  
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 Shall in thy gray and weathered walls expire  
 On her own altar here, and here anon  
 Silence shall sit alone and weep, — and we be gone.

## 3

Soon, ah! too soon the summer night shall gaze  
 For the last time on thee, while thou art ours:  
 Soon the last splendour of the summer days  
 Shall cast a halo round thy dying hours; –  
 For thou wilt die: methinks thou know'st the powers  
 Of life and death; methinks a spirit o'erhead  
 Of thee and thine broods like a scent of flowers,  
 Whispering "Farewell, farewell!", in murmurous dread  
 "Farewell!" – Hark! Hear ye? 'Tis the voices of the dead.

## 4

The voices of the dead! First his who gave  
 This school its primal breath of life and light,  
 Pure-hearted Colet: Learning left her grave  
 At his long earnest call, and rose to might  
 Like a lone star, the only son of night,  
 Which rides on the wings of morn and bids the shroud  
 Of darkness fall, so glowed his beacon bright  
 Amid the gloom of ages dark and proud:  
 His very life a poem, a rainbow on the cloud.

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 Amid the gloom of ages dark and proud:  
 His very life a form, a rainbow on the cloud.

## 5

Then Milton: he whose trumpet-notes declare  
Deep truths of Heaven and Hell – infinite pain,  
Infinite love and infinite despair:  
He sang of Paradise, by carnal stain  
Lost, yet thro' Love Divine won back again.  
'Twas here, the rose of English poesy,  
He grew, and wed his soul to loftiest strain;  
'Twas here that deeply, as a deep calm sea,  
He felt the bright first dawn of immortality.

## 6

Great Marlborough next, a Briton staunch and true,  
Swift to obey, unerring to command:  
Honour to him! Our school was first that knew  
That lightning of his soul which smote the land  
Of lilyed France when her famed warrior-band  
Beneath him bowed their heads to rise no more,  
On Blenheim's glorious field, while in his hand,  
Amid the fiery fight, the cannon's roar  
Full redly flashed and fell the thunderbolt of war.



⑤

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 On Blenheim's glorious field, while in his hands,  
 Amid the fiery fight, the cannon's roar  
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## 7

Then comes the patriot voice of one whose name  
 Is writ with sunbeams on the whole world wide –  
 André!<sup>18</sup> What though he died a death of shame,  
 And fell by foeman's hand, by foeman's pride?  
 'Twas for his honour and his home he died,  
 Nor knew a fear where Duty called the brave:  
 Calm as the breath of purple eventide,  
 Soft as the Zephyr's kiss to dimpled wave  
 His death. An everlasting glory crowns his grave.

## 8

And many another voice of those no more;  
 Many whose names are pleasant to our ear  
 As the long wave which laughs upon the shore  
 Making its myriad change from smile to tear;  
 Many whose names are now no longer dear:  
 They mourn thee, old Saint Paul's, that wast their home,  
 They mourn thee: or, perchance, we seem to hear  
 A sadness 'mid the shadow of death's gloom,  
 A sorrow stealing from the silence of the tomb.

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18 It appears to have been an article of faith that John André (1750-1780) had been a student at St. Paul's. André was hanged as a spy by the Americans during the Revolutionary War; asked if he had any last words, he replied, "Nothing, but to request that you will witness to the world that I die like a brave man" (See "Pauline News in 1768," *The Pauline*, IV:23 (December 1886), 493. Robert T. Gardiner noted in the next issue that "as for André, I regret to say that his name does not occur in any existing School list" ("Pauline Antiquities," *The Pauline*, V:24 (March 1887), 535. But St. Paul's nevertheless claimed him, as in Michael F. J. McDonnell, *A History of St. Paul's School* (London: Chapman and Hall, 1909), p. 350.

⑦

Then comes the patriot voice of one whose name  
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 Nor knew a fear where Duty called the brave:  
 Calm as the breath of purple eventide,  
 Soft as the Zephyr's kiss to dimpled wave.  
 His death. An everlasting glory crowns his grave.

⑧

And many another voice of those no more,  
 Many whose names are pleasant to our ear  
 As the long wave which laughs upon the shore  
 Making its myriad change from smile to tear;  
 Many whose names are now no longer dear:  
 They mourn thee, old Saint Paul's, that wast thine home,  
 They mourn this: or, perchance, we seem to hear  
 A sadness 'mid the shadow of death's gloom,  
 A sorrow stealing from the silence of the tomb.

## 9

And we too mourn, Saint Paul's, for now we know  
 That we shall lose an old, old friend in thee;  
 Yet not thee only mourn we, ere we go:  
 Thee too, great monument of sanctity,  
 England's fair shrine of peace and piety,  
 Beneath whose shade hath Learnings taught her will,  
 While thou hast stood unmoved in majesty  
 And watched our sorrow-pang, our triumph-thrill, –  
 Grand as a solemn night of stars when all is still.

## 10

We know not our best friends before the night  
 When they are gone, and never can return;  
 The setting sun is loveliest to our sight  
 When thro' dark clouds his changing glories burn:  
 So now o'er thee, Saint Paul's, our spirits yearn,  
 To see thee at thy fairest, and to tell  
 This beauty is thy last; and now we learn  
 That while we loved, we loved not: – ~~no~~ so the knell  
 Peals over thee once more, a many-toned 'farewell!'



(9)

And we too mourn, Saint Paul's, for now we know  
 That we shall lose an old, old friend in thee;  
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 This beauty is thy last; and now we learn  
 That while we loved, we loved not:—so the Knell  
 Peals over thee once more, a many-toned 'farewell'!

## 11

But hark! the tones are changing. Ere the word  
 Has left the parted lips to close again  
 In sorrow, even now glad notes are heard  
 Which weave a whispered sweetness with our pain,  
 Then rise and swell, a full and joyous strain:  
 "A fairer home awaits you; – why this woe? –  
 A home where perfect peace can surely reign;  
 Where Earth a brighter song and smile can show;  
 A home of happiness: why mourn? – for ye must go."

## 12

Ah, yes; 'tis Nature's changeless, fixed decree,  
 New things must take the places of the Old:  
 So in the death of Winter do we see  
 The birth of Spring; and Summer hues unfold  
 To deepen into Autumn's ruddy gold.  
 On runs the tide of life – we cannot stay;  
 For we must change, while Change is uncontrolled:  
 Now majesty we see and now decay  
 For ever. And the lily blooms to fade away.

(11)

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 Has left the parted lips to close again  
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 For we must change, while Change is uncontrolled:  
 Now majesty we see and now decay  
 For ever. And the lily blooms to fade away.

## 13

“Rise then!” – to us the call has come at last;  
 “Rise, and to higher heights your steps incline,  
 Though on the ruins of a mighty past  
 Climbing, to reach that mount whereon doth shine  
 Eternal Truth, that each may say “Tis mine  
 Yon dazzling darkness from afar to scan,  
 And catch some broken light of the Divine’:  
 And so to strive e’en on the shattered span  
 Of life to build you up unto the perfect man.”

## 14

For as the skylark, that small soul of song,  
 When first on strained wing it seeks the sky,  
 Gives troublous music; then, far swept along,  
 Becomes a soaring melody on high  
 In heavens of light: so our once feeble cry  
 Will gather strength when we have left the Earth;  
 Though Earth be lovely, we must upward fly,  
 Called to a lovelier Heaven of passing worth,  
 Where many a glorious thought may find a glorious birth.



(13)

"Rise then!" - to us the call has come at last,  
 "Rise, and to higher heights your steps incline,  
 Though on the ruins of a mighty past  
 Climbing, to reach that mount wheron doth shine  
 Eternal Truth, that each may say 'Tis mine  
 You dazzling darkness from afar to scan,  
 And catch some broken light of the Divine':  
 And so to strive e'en on the shatter'd span  
 Of life to build you up unto the perfect man".

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 When first on strained wing it seeks the sky,  
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 Though earth be lovely, we must upward fly,  
 Called to a lovelier Heaven of passing worth,  
 Where many a glorious thought may find a glorious birth.

## 15

Thus shall we rise. And yet what matter where  
 If we be still unchanged? Still the bright fame,  
 The loyal hearts that toil and love and dare,  
 To win for that old School a deathless name:  
 What matter where if these be still the same?  
 Now fades the Old, the New day now is born,  
 And through its twilight shines afar the flame  
 Of purer glory from a purer morn:

Our eyes, our eyes are opening, and we see the Dawn!

## 16

We see the dawn. The dayspring from on high  
 Breaks on the larger world whereto we go  
 With twofold lustre: thence, through every cry,  
 Comes forth a vaster music, sweet and slow.  
 Thither we take our hearts, here leave our woe  
 To die amid the ashes of the dead;  
 Thither we take our hope and strength, to grow  
 Yet stronger on the upward path we tread,

And here we leave our weakness with a Time that's fled.

(15)

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 If we be still unchanged? Still the bright fame,  
 The loyal hearts that toil and love and dare,  
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 Of purer glory from a purer morn:

Our eyes, our eyes are opening, and we see the Dawn!

(16)

We see the dawn. The dayspring from on high  
 Breaks on the larger world whereto we go  
 With twofold luster: thence, through every cry,  
 Comes forth a vaster music, sweet and slow.  
 Thither we take our hearts, here leave our woe  
 To die amid the ashes of the dead;  
 Thither we take our hope and strength, to grow  
 Yet stronger on the upward path we tread,  
 And here we leave our weakness with a Time that's fled.

## 17

Old thoughts still live within our hearts to feed  
 The cherished memory of what once hath been  
 Of good and noble; such can never need  
 A mightier dew than love to keep them green,  
 Nor fade though that they love be now unseen.  
 Still may the tie of "Faith and Letters"<sup>19</sup> prove  
 Our glorious watchword, still our search be keen  
 By him whose name we bear, and One above  
 To whom our School was dedicate: His name is Love.

## 18

"Look up! Look up!" Such is the calling voice: –  
 A message which will ever lead aright.  
 We hear and answer: can we but rejoice  
 When such a message meets us 'mid the night  
 And calls us to a dawn of stronger sight?  
 For the last time we pace the well-loved halls;  
 We say "Farewell!", and then: "Let there be Light,"  
 And there is Light. We leave the dark'ning walls,  
 We lift our heads, look up, and welcome new Saint Paul's.

----◇----

Jan-May, 1884

(Prox. Acc. For Milton Prize, S. Paul's School. 1884)<sup>20</sup>

<sup>19</sup> See the motto of St. Paul's School, "Fide Et Literis."

<sup>20</sup> The prize went to R. J. Walker (*The Pauline*, II:12 [October 1884], 74), a son of the High Master (J. G. Cotton Minchin, *Our Public Schools: Their Influence on English History* [London: Swan Sonnenschein, 1901], p. 266). He became a clergyman and Greek master at St. Paul's (*The Journal of Education*, November 1, 1905, p. 764).



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Jan-May, 1884

(Prox. Acc. for Milton Prize, S. Paul's School, 1884)

An Outline Picture<sup>21</sup>

----◇----

Soft eyes and deep and blue as summer lakes  
That catch the dawn: a laughter-loving face,  
Bright with youth's blossom, as of one who wakes  
Each day to a fairer world: pure maiden grace  
And maiden coyness that can understand,  
But will not: golden storm of hair, and dimpled hand.

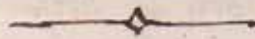
----◇----

Aug. 1884.

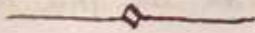
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21 The phrase as a type of poem seems to be Alexander's coinage.

## An Outline Picture



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Aug. 1884



Morning at Sea

----◇----

Far in the East

The sun was twinkling near the ocean's rims,  
Late come from Orient chambers. On the waves  
His restless beams were dancing far and wide,  
Making a lacy network of soft lights,  
Softer than those which at the gloaming hour  
Trouble the twilight, sweeter than the smile  
Dimpling a maiden's cheek with thoughts of love.  
In furthest heaven a few fleecy clouds  
Lay ranged, like snowdrops; but the sky around,  
High vaulted into azure, was outspread  
In depths of pale blue, which the sea beneath  
Mimicked with darker shades, and laughed in glee.

(1882)

----◇----

## Morning at Sea

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(1882)

## August-tide

-----◇-----

Hand in hand they wandered alone,  
And the night held her breath and the stars peeped out  
And the moonlight splendours were all about  
In the sweet soft dusk of that August-tide.

Heart to heart they wandered alone,  
And Nature's mute music was lulled to rest,  
But the sound of a singing was in their breast  
'Mid the sweet dim dusk of the August-tide.

Hand in hand and heart to heart  
For ever as one: and for ever the light  
Of Love was their pillar of fire by night  
As they wandered alone in the August-tide.

March 6, 1885

## August-tide

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 As they wandered alone in the August-tide.

March 6, 18

## A Fragment of Love

-----◇-----

I

Man heard and held that God is Love,  
That Love in beauty shining far  
Falls like the flashing of a star  
Across the darkness from above.

Man heard and held: his faith is true.  
He felt that Love unchangeable  
Spreads silent radiance over all;  
He could not understand: he knew.

And yet the world is dull and dark;  
It cannot catch the Love Divine,  
And print it for a lasting sign  
Upon its forehead, for a mark

Of faithful Charity and Hope:  
The many will not reach a hand  
To seize the Light: they idly stand  
Amid the gloom and idly grope.

## A Fragment of Love

—♦—

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 The many will not reach a hand  
 To seize the Light: they idly stand  
 Amid the gloom and idly grope.

The age is callous and impure:

It speaks of human love with scorn;

It knows not that true love is born

From One who loves: while He endure,

So long must pure love ever spring

From depths of His pure loving heart;

In loving, we with Him have part,

And, loving, rise on nobler wing.

That one true heart to one should yearn

In chastened union of Love

Is by the gift of Him above

Who loves; : true love from Him we learn.

And whatsoever love He give,

Methinks 'tis good to hold it fast,

To brighten from a loveless past

To love by Him, in Him to live.



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 Methinks 'tis good to hold it fast,  
 To brighten from a loveless fast  
 To love by Him, in Him to live.

## II

Calm lies the Church with solemn spire

That mounts and mounts in blue serene,

And calm September's fading green

Touched with September's touch of fire.

The trees have caught a richer hue

To meet the richer Autumn morns:

Above, as each swift dayspring dawns,

A whiter cloud, a deeper blue.

The winding paths and mossy ways

Are thick with Autumn's tarnished gold;

There large-eyed Peace delights to hold

Her quiet reign, and muse and gaze.

There Silence dwells and Solitude;

No thought of worldly care or wrong:

And rarely the full-throated song

Tells of the redbreast's joyous mood.

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There Silence dwells and Solitude;  
 No thought of worldly care or wrong:  
 And rarely the full-throated Song  
 Tells of the redbreast's joyous mood.

Fair laughs the sunlight overhead,  
     While, underneath, the white graves shine,  
     And gleaming teach us, line on line,  
 The names that name the silent dead.

### III.

Life amid death. 'Tis ever so.  
     Above the ruins of the year  
     The snowdrops lift their heads, and peer,  
 Spotless, across the spotless snow.

Life amid death. The thoughtful eye  
     Can see the cradle in the tomb:  
     One passing moment brings the doom  
 Of one to live and one to die.

Life amid death. We cannot see  
     Those silent dead, but know they give –  
     Living to die, dying to live –  
 Large hope of that which is to be.

Fair laughs the sunlight overhead,  
 While, underneath, the white graves shine,  
 And gleaming track us, line on line,  
 The names that name the silent dead.

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Life amid death. We cannot see  
 Those silent dead, but know they give -  
 Living to die, dying to live -  
 Large hope of that which is to be.

Life amid death. Yea, life is there,  
 Young life, amid those silent dead,  
 Who hear not now the voice and tread  
 That break but seldom on the air,

Nor hear the two whose footsteps part  
 The tarnished gold of autumn days,  
 Who, winding down the winding ways,  
 Come, hand to hand and heart to heart.

#### IV

Fair laughs the sunlight from above:  
 Heart unto heart and hand to hand  
 They come: today they understand:  
 They love: it is enough: they love.

'Tis their first day of sympathy,  
 Of conscious union and trust;  
 They do but love because they must;  
 They know not and they care not why.



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 Young life, amid those silent dead,  
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 They come: today they understand:  
 They love: it is enough: they love.

'Tis their first day of sympathy,  
 Of conscious union and trust;  
 They do but love because they must;  
 They know not and they care not why.



Their every thought is each for each;  
    They have no thought of worldly wrong,  
    Nor heed they the full-throated song,  
And murmurs from the murmuring beech.

They feel that their two lives are one  
    Henceforth for evil or for good:  
    They feel upsurging in their blood  
Love and Love's mystic union:

And know that union is a sign  
    They will not part for evermore,  
    And know a joy unknown before,  
A life more deep and more divine.

V.

O Love, how lovely thou dost seem  
    In all thy purity and truth!  
    How tender, when thou touchest youth  
With beauties of a beauteous dream!

Their every thought is each for each;  
 They have no thought of worldly wrong,  
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 They will not part for evermore,  
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 A life more deep and more divine.

## V.

O Love, how lovely thou dost seem  
 In all thy purity and truth!  
 How tender, when thou touchest youth  
 With beauties of a beautiful dream!

How bright, when as a morning star

Thou beamest on the dawn of life,

Piercing the thunder-clouds of strife,

O Love, and shining from afar;

Or when with angel-eyes above

Thou watchest through the starry night,

Scattering the lustres of thy light,

O fair, unfathomable Love!

\* \* \* \* \*

Jan- 1885

How bright, when as a morning star  
Thou beamest on the dawn of life,  
Piercing the thunder-clouds of strife,  
O Love, and shining from afar;

Or when with angel-eyes above  
Thou walchest through the starry night,  
Scattering the lustres of thy light,  
O fair, unfathomable Love!

\* \* \* \* \*

Jan-1865

The Dead Poet

----◇----

Lay garlands on his grave without a sigh;  
 Let him lie peacefully: he is not dead;  
 For he was one who sang with heart and head  
 Some of God's music, and that cannot die.  
 A brightness of the dawn was in his eye,  
 The smile and teardrop of the skies of May:  
 The dawn has deepened into larger day;  
 The smile and teardrop live abidingly.  
 Come, plant a heaven-blue violet in the sod,  
 And ~~hear~~<sup>see</sup> the skylark soaring over him  
 And singing: he too soaring sang to God  
 And loved the upper light. Our eyes are dim  
 With ~~po~~ tracing the high pathway that he trod. –  
 But hush! the skylark sings his requiem.

----◇----

April 15/1885

## The Dead Poet.

Lay garlands on his grave without a sigh;  
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 But hush! the skylark sings his requiem.

—◆—  
 April 15/11

S. Paul at Athens.<sup>22</sup>

-----◇-----

Many there are, true children of the dust,  
 Whose eyes, life-long, are earthwards: Life is lust  
 Of hoarded wealth, Earth's broideries of gem  
 And glittering gold; Wisdom and Wealth for them  
 Have the same meaning. Haply some may find  
 A richer treasure in the human mind,  
 In soaring science and the poet's love  
 Matched with the sage's wit; or love yet more  
 The silent sweetness of the summer lea,  
 The rippling sweetness of the laughing sea,  
 And all the innumerable voiceless song  
 Of Nature and her choir; she rights their wrong,  
 And calms their passions from her open book,  
 Nor ever lacks a moment or a nook  
 To show her beauty: all the good they see  
 They fashion into Gods, and bow the knee;  
 Each spot, to them an altar or a shrine,  
 Has something of a God, something divine.  
 Many there are: and yet they gaze to Earth;

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22 See Acts 17:16-34.



## S. Paul at Athens.

—◆—

Many there are, true children of the dust,  
 Whose eyes, life-long, are earthwards: Life is lost  
 Of hoarded wealth, Earth's broideries of gem  
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 Each spot, to them an altar or a shrine,  
 Has something of a God, something divine.  
 Many there are: and yet they gaze to Earth;

Their thoughts are earthwards: none has seen the birth  
 Of the bright sun, none lifted up his eye  
 To meet the dayspring dawning in the sky.  
 No, none has seen the sunrise: yet they yearn  
 Sometimes for what they know not, sometimes burn  
 With the vague throbbing of a fervid heat  
 And unknown hopes, which, like the strong swift beat  
 Of a strong eagle-wing within the breast,  
 Soar high, then droop.

A glory in the west:

Long, lingering lines of brightness; side by side,  
 Slow crimson bars; a dusk of eventide;  
 A wide sky fathomless; a fiery sun  
 Dying afar. The day was nearly done,  
 But in the rose-red cloudlets rested still  
 Remembrance of its beauty: tower and hill  
 Loomed softly through the gloaming, where, alone,  
 Up the long streets, unheeded and unknown,  
 Passed with slow foot the Apostle of the East.  
 One of Earth's greatest, yet of men the least,  
 Paul paced the shadowy city, while around  
 Strange faces made the strangeness more profound,  
 The loneliness more lone: no heart was there

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 Strange faces made the strangeness more profound,  
 The loneliness more lone: no heart was there

To sympathise and sanctify his care.  
Amid the dusk he saw more dimly shine  
The frozen fire of Pallas' lofty shrine;  
He saw each fane and statue; like a dream,  
Wrapt in mute music, through the twilight gleam;  
He saw their wonders, wondering at them all,  
And watched the shadows of the evening fall.

    Ah! Eventide at Athens. All her day  
Is fading, fast as summer mists, away:  
Whither have fled the splendours of her name,  
Whither the children of her morning fame,  
Those great and lovely of her lovely land?  
Alas, all gone! No more her laurelled band  
Strike their bold harps; no more the empurpled peaks  
Whisper her Muse's song and, when she speaks,  
Fling thunders of sonorous eloquence;  
No more they watch while, in glad reverence,  
At Freedom's feet; her sages spread their store  
Of gold and frankincense and myrrh: no more  
A star stands over her to mark the place  
Where Athens lies, the greatest of her race,  
With many great and good who share her tomb.

To sympathise and sanctify his care.  
 Amid the dusk he saw more dimly shine  
 The frozen fire of Pallas' lofty shrine;  
 He saw each fane and statue, like a dream,  
 Wrapt in mute music, through the twilight stream;  
 He saw their wonders, wondering at them all,  
 And watched the shadows of the evening fall.

Ah! Erewhide at Athens. All her day  
 Is fading, fast as Summer mists, away:  
 Whither have fled the splendours of her name,  
 Whither the children of her morning fame,  
 Those great and lovely of her lovely land?  
 Alas, all gone! No more her laurelled band  
 Strike their bold harps; no more the impurpled peaks  
 Whispers her Muse's song and, when she speaks,  
 Fling thunders of sonorous eloquence;  
 No more they watch while, in glad reverence,  
 At Freedom's feet, her sapes spread their store  
 Of gold and frankincense and myrrh: no more  
 A star stands over her ~~own~~ to mark the place  
 Where Athens lies, the greatest of her race,  
 With many great and good who share her tomb.



No longer is she Athens, the pure home  
 Of wise and pure Athene. All her day  
 Is fading, like a broken hope, away,  
 And all her blue with cloud is overcast;  
 Though yet a radiance lingers to the last,  
 Bright with a dying beauty that might tell  
 Her noontide glories, did it not too well  
 Speaks of the night; swift rising in her sky.  
 'Tis thus the rocket through the heavens on high  
 Surges, and flashes its fierce trail of fire,  
 A river of light, that rushes high and higher  
 Till its strong force is spent at last, and lo!  
 A shower of sudden stars, that pause, and glow  
 With myriad hues a moment's space; ~~when~~ but when  
 The moment's space is done, they drop, and then  
 Darkness.

And Paul paced 'mid the failing light  
 And watched where fell the shadows of the night.

But now he came to where an altar stood  
 With this inscription: TO THE UNKNOWN GOD:  
 And vexed his soul. For Athens was the shrine  
 Of many Gods, and that was most divine

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 Of wise and pure Athens. All her day  
 Is fading, like a broken hope, away,  
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 Of many Gods, and that was most divine



To her, that was most human: every grace  
And every power of Nature found a place  
Among her idols. Darkly on deep seas  
Her children drove before a doubtful breeze,  
While, as the lustrous eye of Greece grew dim,  
The shattered lights grew more, nor knew they Him  
That was, and is, the one great glorious Star.  
Their Gods, unmoved and careless, dwelt afar:  
He, strong to save, and ever from above  
Bending the everlasting arms of Love.  
They knew Him not; and yet to that Unknown  
They built an altar, silently to own  
His hidden greatness, while they felt the breast  
Heave suddenly at times with wild unrest,  
Vague courings through the channels of their blood,  
Dim aspirations after some high good,  
Strange burning thoughts that made them fall in awe  
Before the mystic Presence and adore: –  
Such thrills, perchance, as teach the nightingale  
Under a night of stars to lift his wail  
And weep, until his tawny throat might burst: –  
They knew not why; for 'tis the sudden thirst  
Of that divinity in man which cries,

To her, that was most human: every grace  
 And every power of Nature found a place  
 Among her idols. Darkly on deep seas  
 Her children drove before a doubtful breeze,  
 While, as the lustrous eyes of Greece grew dim,  
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 That was, and is, the one great glorious Star,  
 Their eyes, unmoved and careless, dwelt afar;  
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 Under a night of stars to lift his wail  
 And weep, until his tawny throat might burst:—  
 They knew not why; for 'tis the sudden thirst  
 Of that divinity in man which cries,

And will not be appeased: where'er he flies,  
Man cannot flee from that immortal Self;  
To which all mortal pomp and mortal pelf  
Are nothing worth. So Athens, though she lay  
In realms of gloom that marred the better day,  
Felt, like a far flash o'er a troublous sea,  
The fiery touch of immortality.

And now the dusk grew darker through the land  
When on the Hill of Mars Paul took his stand  
Alone, to plead his cause. 'Twas there of old,  
In that same spot, another true and bold,  
Another of mean aspect and large heart,  
Great Socrates, had striven to impart  
His glimpses of the Truth. Paul was alone  
Amid an eager throng, to all unknown,  
Yet dauntless: calm as from an August sky  
Looks the full moon when all the revelry  
Of cloudlet-chase has ceased. On every side,  
The many Gods: above, pure, solemn, wide,  
The vault of Heaven – God's Heaven. They hearkened there,  
Those self-wrapt sages, filled with hopes like air  
That swells in bubbles, meets the summer sun,

And will not be appeased: where'er he flies,  
 Man cannot flee from that immortal Self,  
 To which all mortal pomp and mortal pelf  
 Are nothing worth. So Athens, though she lay  
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 The many gods: above, pure, solemn, wide,  
 The vault of Heaven - God's Heaven. They hearkened there,  
 Those self-wrapt sages, filled with hopes like air  
 That swells in bubbles, meets the summer sun,

Then bursts in nothingness, and all is done; –  
Wise they in folly, men of little soul,  
Who grasped at little truths, and missed the whole  
He told new things, and they paid willing heed  
To what was new: he told them a new creed  
Of love and life; he told them of a God,  
A one and only, Whose near footsteps trod  
The pathway of each soul, His hand a shield  
To Life's dim flame. Then would he have revealed  
The grand scheme of the ages, and the life  
That is to be; but they, with sudden strife  
Clashed in harsh discord; : and Paul held his peace.  
In peace he turned and left them. Slowly cease  
The many murmurings of the sleeping day.  
He spoke and failed, peacefully: but straightway  
O'er Athens from above the word has sped  
'Let there be Light!'; and soon the aegis dread  
And terrible of Pallas was to fall  
Before the Christ, the conqueror of all;  
Soon was the God, they knew not, to be known.  
From Paul 'twas hidden then: he passed alone,  
With morning in his face, but saw no morn,  
No coming daybreak of a larger dawn.



Then bursts in nothingness, and all is done; -  
Wise they in folly, men of little soul,  
Who grasped at little truths, and missed the whole.  
He told new things, and they paid willing heed  
To what was new: he told them a new creed  
Of love and life; he told them of a God,  
A one and only, whose near footsteps trod  
The pathway of each soul, His hand a shield  
To Life's dim flame. Then would he have revealed  
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'Let there be Light!'; and soon the aegis dread  
And terrible of Pallas was to fall  
Before the Christ, the conqueror of all;  
Soon was the God, they knew not, to be known.  
From Paul 'twas hidden then: he passed alone,  
With morning in his face, but saw no morn,  
No coming daybreak of a larger dawn.

Yet, as he turned and left them, still God's sky  
 Looked down upon him with its peaceful eye,  
 Till every voice was hushed to silence, save  
 The far-off anthem of the rough blue wave.

He spoke and failed.

And now the stars were out,  
 And dim mysterious shades lay all about, –  
 Though not in Heaven, – and all the purple flush  
 Had deepened into dark, and all the blush  
 That lit the west faded in fading light,  
 And Athens lay enshrouded by the night.

----◇----

Jan-March, 1885

(Milton Prize Poem at S. Paul's School, Apposition, 1885)<sup>23</sup>

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<sup>23</sup> Apposition in 1885 was held July 15. See the introduction for some details. The subject for the competition had been set the previous autumn (*The Pauline*, 2:12 [October 1884], 270)



Yet, as he turned and left them, still good sky  
 Looked down upon him with its peaceful eye,  
 Till every voice was hushed to silence, save  
 The far-off ~~sea~~ anthem of the rough blue wave.

He spoke and failed.

And now the stars were out,  
 And dim mysterious shades lay all about,  
 Though not in Heaven, - and all the purple flush  
 Had deepened into dark, and all the blush  
 That lit the west faded in fading light,  
 And Athens lay enshrouded by the night.

Jan-March, 18

(Milton Prize Poem at St. Paul's School, Apposition, 1885)

The Place of Peace

-----

I

Calm is the summer lea

When the peaceful shades of even

Drown the peaceful blue of heaven,

And the day dies silently:

Calm is the summer sea

When the waves lie restfully,

When no more the storm's rude motion

Breaks the quick bright smile of ocean,

And no more the strife is striven: –

But calmer yet his calm who lies

In Love's eternal sympathies –

## The Place of Peace.

---

### I

Calm is the summer sea  
 When the peaceful shades of even  
 Drawn the peaceful blue of heaven,  
 And the day dies silently:  
 Calm is the summer sea  
 When the waves lie peacefully,  
 When no more the storm's rude motion  
 Breaks the quick bright smile of ocean,  
 And no more the strife is striven:—  
 But calmer yet his calm who lies  
 In Love's eternal sympathies—

## II

Their calm can never <sup>is swiftly</sup> past:

Nature's calm is ever fleeing;

Storm and sunshine make her being,

And she knows no length of peace: –

Her calm can never last

In moods whose changes never cease;

'Tis the storm that calls the calm,

'Tis the bruising brings the balm,

Darkness heralds truest seeing: –

But Love is man's peace in a world forgot;

For Love is God, God Love: God changes not.

Aug. 14: 1885

## II

Their calm ~~can never~~ <sup>is swiftly</sup> fast:

Nature's calm is ever fleeing;  
Storm and sunshine make her being,

And she knows no length of peace:-  
Her calm can never last

In moods whose changes never cease;

'Tis the storm that calls the calm,

'Tis the bruising brings the balm,

Darkness heralds truest seeing:-

But Love is man's peace in a world forgot;

For Love is God, God Love: God changes not.

Aug. 14: 1888

Truth and Error

-----◇-----

Truth came to me and said

“I give myself to thee”:

But I looked, and she was bright,

Far too dazzling for my sight,

And I said, “Nay, I am young,

And mine heart is full of lightness,

And mine eyes unused to brightness,

Life’s deep music yet unsung: –

Give not thyself to me!”

Then Error came and said

“I give myself to thee”:

And I looked, and she was bright,

Yet not dazzling to my sight,

And I said, “Ah, beauteous one,

Thine heart too, I feel, hath lightness,

And mine eyes can bear thy brightness:

Now Life’s music hath begun: –

Yea, give thyself to me!”

## Truth and Error

◆

Truth came to me and said,

"I give myself to thee":

But I looked, and she was bright,  
 Far too dazzling for my sight,  
 And I said, "Nay, I am young,  
 And mine heart is full of lightness,  
 And mine eyes unused to brightness,  
 Life's deep music apt unsung :-  
 Give not thyself to me!"

Then Error came and said,

"I give myself to thee":

And I looked, and she was bright,  
 Aft not dazzling to my sight,  
 And I said, "Ah, beauteous one,  
 Thine heart too, I feel, hath lightness,  
 And mine eyes can bear thy brightness:  
 Now Life's music hath begun :-  
 Yea, give thyself to me!"



But as I went away

    To take her unto me,

Lo, Truth met us. Error fled

Pale, foul, ghastly. And I said,

“Now I see thee, Truth O Truth,

See thee, love thee, and adore:

I have seen Error; and before

Thou wast too bright for my dark youth: –

    O take myself to thee!”

Aug 21: 1885.

But as I went away  
To take her unto me,  
Lo, Truth met us. "Error" fled  
Pale, foul, ghastly. And I said,  
"Now I see thee, Truth O Truth,  
See thee, love thee, and adore:  
I have seen Error; and before  
Thou wast too bright for my dark youth:-  
O take myself to thee!"

Aug 21: 1885.

## False Stars

-----◇-----

## I

A night of stars, an August night:

    The falling meteors on high  
Flash out, one after one, and write  
    Their line of brightness on the sky;  
From dark they pass to dark, and leap  
    Into the deep.

## II.

Stand here and think in the August night:

    Yon silent gleams, unless they meet  
Our earthly air, can give no light; –  
    Ev'n then, for only a moment's beat,  
Those stars, that are no stars at all,  
    Flash, – and then fall.

## III

And think again: Error is such;

    False stars of falsehood cannot shine  
In upper heav'ns; but when they touch  
    The earthly, seeming then divine,  
They burst from nothingness to light,  
    Then back to night.

Sep 9/85

## False Stars

— ◆ —  
I

A night of stars, an August night:  
 The falling meteors on high  
 Flash out, one after one, and write  
 Their line of brightness on the sky;  
 From dark they pass to dark, and leap  
 Into the deep.

II.

Stand here and think in the August night:  
 You silent gleams, unless they meet  
 Our earthly air, can give no light; -  
 Even then, for only a moment's beat,  
 Those stars, that are no stars at all,  
 Flash, - and then fall.

III

And think again: Error is such;  
 False stars of falsehood cannot shine  
 In upper heavens; but when they touch  
 The earthy, seeming then divine,  
 They burst from nothingness to light,  
 Then back to night.

Sep 9/85

—If—

-----◇-----

“What if it never had been – that ray  
 That smiles from the grim rugged winter-day?  
 What if the song that rises between  
 The black bare boughs had never been?  
 What if the moon had never riven,  
 Solemnly silent, the clouds of heaven,  
 To guide the traveller’s footsteps home?  
 If the light were dark and the music dumb?

What if it never had been – our Love?” \* \* \* \*

– “Then were the sky a void above,  
 With never a God to dwell therein,  
 And purge by Love the stain of sin:  
 Then were Life, Death, and Earth a dream,  
 And Truth were of the things that seem:  
 Then were it good to be dead and forgot.  
 ‘If it had not been?’ – Dearest, ask not.  
 It must have been: in the homes above  
 God is: we love, for He is Love.”

-----◇-----

Sep. 12/85

- If -

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"What if it never had been - that ray  
 That smiles from the grim rugged winter-day?  
 What if the song that rises between  
 The black bare boughs had never been?  
 What if the moon had never risen,  
 Solemnly silent, the clouds of heaven,  
 To guide the traveller's footsteps home?  
 If the light were dark and the music dumb?"

What if it never had been - our Love? \* \* \* \*

- "Then were the sky a void above,  
 With never a God to dwell therein,  
 And judge by Love the stain of sin:  
 Then were Life Death, and Earth a dream,  
 And Truth were of the things that seem:  
 Then were it good to be dead and forgot.  
 'If it had not been?' - Dearer, ask not,  
 It must have been; in the home above  
 God is: we love, for He is Love?"

---

Sep. 12/

Waiting for the Dawn

----◇----

Strong Sun of righteousness, shine forth,  
 And chase the darkling glooms of night;  
 Shine forth upon our helplessness:

We wait for Light.

For Light we wait: the night is dark –  
 No star in heaven to cheer our sight;  
 We dread the things we cannot see:

We wait for Light.

For Light we wait: the night is still –  
 No still small voice to guide aright;  
 We dread the things we cannot hear:

We wait for Light.

The night is dark and still: great Sun,  
 Dawn quickly on our darkened sight;  
 Shine forth, strong Sun of righteousness:

We wait for Light.

----◇----

Sep. 17/85



Waiting for the Dawn.

—◆—  
 Strong Sun of righteousness, shine forth,  
 And chase the darkling glooms of night;  
 Shine forth upon our helplessness:  
 We wait for Light.

For Light we wait: the night is dark—  
 No star in heaven to cheer our sight;  
 We dread the things we cannot see:  
 We wait for Light.

For Light we wait: the night is still—  
 No still small voice to guide aright;  
 We dread the things we cannot hear:  
 We wait for Light.

The night is dark and still: great Sun,  
 Dawn quickly on our darkened sight;  
 Shine forth, strong Sun of righteousness:  
 We wait for Light.

—◆—  
 Sep. 17/85

A Beam in Darkness<sup>24</sup>

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## I

Pure violet, why growest here alone

In the dusk of the deep wood's gloom,  
Where the shadows are dark and the rough winds moan,  
And never a sound breaks the undertone

Of the whispering birds and the bees? –  
And the violet said, in the voice of the breeze,  
“God smiled: and His smile made me bloom.”

## II

Pure life-blossom, why growest lonely here

In the dusk of the great world's gloom,  
Where care lies dark and the gathering tear  
Weeps over the sins that scorch and sear,

And the hearts unregardful of love? –  
And the pure life turned to the skies above:  
“God smiled: and His smile made me bloom.”

Jan 7: 1886

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24 See Tennyson's "In Memoriam": "A beam in darkness: let it grow" (Prologue, l. 24).

## A Beam in Darkness.

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### I

Pure violet, why growest here alone  
 In the dusk of the deep wood's gloom,  
 Where the shadows are dark and the rough winds moan  
 And never a sound breaks the undertone  
 Of the whispering birds and the bees? —  
 And the violet said, in the voice of the breeze,  
 "God smiled: and His smile made me bloom".

### II

Pure life-blossom, why growest lonely here  
 In the dusk of the great world's gloom,  
 Where care lies dark and the gathering tear  
 Weeps over the sins that scorch and sear,  
 And the hearts unregardful of love? —  
 And the pure life turned to the skies above:  
 "God smiled: and His smile made me bloom".

Jan 7: 1882

## To Wordsworth

○ ~~thou~~ <sup>Great one,</sup> whom Nature never did betray

Because thou lov’dst her, teach us too to know

That love: teach us to watch the peaceful glow

Of sunset, and be peaceful; feel the day

Wan <sup>Dark Black</sup> with the storm-cloud, till we stand and say –

‘That is my mood!’; to love the rivers flow,

The hills <sup>stars</sup> and flowers <sup>stars</sup> <sup>birds</sup> and flowers; and ever so

In sympathy with Nature, grave or gay.

For Nature loved thee too: thou wast so dear

To her ~~great~~ <sup>large</sup> heart that she bestowed on thee

The beauty of herself, and tuned thine ear

To all her voices: so, amid the free,

Full sounding of thy verse, we seem to hear

The eternal music of Earth, Air and Sea.

Jan 8: 1886

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Pub. at in “Academy” of Dec. 18: 1886<sup>25</sup>

(First pub. poem)

25 P. 411. The poem appeared also in the American periodical *Book News: A Monthly Survey*, March 1887, p. 230.

## To Wordsworth

<sup>Great one,</sup>  
 O ~~Thou~~ whom Nature never did betray  
 Because thou lov'dst her, teach us too to know  
 That love: teach us to watch the peaceful glow  
 Of sunset, and be peaceful; feel the day  
<sup>black</sup> Death with the stormcloud, till we stand and say -  
 'That is my mood!'; to love the river's flow,  
 The <sup>stars</sup> hills and <sup>stars</sup> flowers, and flowers; and even go  
 In sympathy with Nature, grave or gay.  
 For Nature loved thee too: thou wast so dear  
 To her <sup>large</sup> ~~great~~ heart that she bestowed on thee  
 The beauty of herself, and tuned thine ear  
 To all her voices: so, amid the free,  
 Full sounding of thy verse, we seem to hear  
 The eternal music of Earth, Air and Sea.

Jan 8: 1886

pub. ~~at~~ in "Academy" of Dec. 18: 1886  
 (First pub. poem)

What and Whither?

-----◇-----

Life – is it wild, is it peaceful?

See the swift stream in the wood,

Murmuring under the branches.

Life – is it bad, is it good?

How does it flow, the swift river?

Dark with the gloom of the glade:

Bright with the light thro' the branches.

Life – is it sun, is it shade?

How does it end, the swift river?

Deep ~~Out~~ in the broad blue main,

Where all is still and eternal.

Life – is it loss, is it gain?

May 4: 1886

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unsuccessful

Savonarola: (Newdigate)<sup>26</sup>

Jan – Feb. 1886

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<sup>26</sup> “Unsuccessful” is a later addition, to judge from the ink; the date, out of chronological sequence just here, suggests that Alexander entered the title on the first page that had space at the bottom and was close to other poems from the same period, i.e., after they had already been copied in to the notebook.



- What and Whither? -

Life - is it wild, is it peaceful?  
 See the swift stream in the wood,  
 Murmuring under the branches.  
 Life - is it bad, is it good?

How does it flow, the swift river?  
 Dark with the gloom of the glade:  
 Bright with the light thro' the branches.  
 Life - is it sun, is it shade?

How does it end, the swift river?  
 Deep ~~at~~ in the broad blue main,  
 Where all is still and eternal.  
 Life - is it loss, is it gain?

May 4: 1880

Saronarola: (<sup>unsuccessful</sup> Newdigate)

Jan - Feb. 18



By the Harbour

-----

I

They are standing by the harbor,  
    Watching where the broad waves dream,  
And the ship's white sails are flapping  
    High above blue ocean's gleam.

They are standing by the harbour,  
    And her hands are clasped in his:  
One short moment – a 'God bless you!' –  
    One short moment, and a kiss.

II

She is waiting by the harbour  
    And a frown is on the sea,  
And far out the sullen surges  
    Moan and murmur endlessly.

She is waiting by the harbour:  
    'Will he never come?' she cries.  
Nothing answers save the sea-gull  
    Screaming from the dark'ning skies.

## By the Harbour.

### I

They are standing by the harbour,  
 Watching where the broad waves dream,  
 And the ship's white sails are flapping  
 High above blue ocean's gleam.

They are standing by the harbour,  
 And her hands are clasped in his:  
 One short moment - a 'God bless you!' -  
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 And far out the sullen surges  
 Moan and murmur endlessly.

She is waiting by the harbour:  
 'Will he never come?' she cries.  
 Nothing answers save the sea-gull  
 Screaming from the dark'ning skies.

## III

She is weeping by the harbour,  
Where the wild rocks foam and roar,  
As the waves beneath the whirlwind  
Beat and break for evermore.

She is weeping by the harbour,  
But no hand, no kiss has she:  
For the great deep rolls above him,  
And the tumult of the sea.

July 1: 1886

## III

She is weeping by the harbour,  
Where the wild rocks foam and roar,  
As the waves beneath the whirlwind  
Beat and break for evermore.

She is weeping by the harbour,  
But no hand, no kiss has she:  
For the great deep rolls above him,  
And the tumult of the sea.

July 1, 1888

Ἄστέρας εἰσαθρεῖς<sup>27</sup>

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I

I told my love the words divine  
 Of that old Greek, one night, as we  
 Were standing 'neath a moonlit sky: –  
 'The stars thou watchest, Star of mine:  
 Ah, would that I were heaven, that I  
 Might gaze with myriad eyes on thee!'

II

In playful mood she quick replied,  
 'Nay, dost thou wish as far from me  
 As heaven from earth to be away?' –  
 When thus in playful mood she sighed,  
 What could I do but stoop and stay  
 The lips that spoke so naughtily?

July 6: 1886

---

27 "You look at stars."

Ἀστέρης εἰσαθρήν.

I

I told my love the words divine  
 Of that old Greek, one night, as we  
 Were standing 'neath a moonlit sky :-  
 'The stars thou watchest, Star of mine :  
 Ah, would that I were heaven, that I  
 Might gaze with myriad eyes on thee !'

II

In playful mood she quietly replied,  
 'Nay, dost thou wish as far from me  
 As heaven from earth to be away ?'-  
 When thus in playful mood she sighed,  
 What could I do but stoop and stay  
 The lips that spoke so naughtily ?

July 6: 1886

## Daybreak

-----

Day from the peaks of the mountain

    Whence we can watch the lone light

Burst through the chasms of darkness

    In pulses of crimson and white,

And the young fair day come dawning

    From the realms of the infinite.

See how the heavens grow larger

    With the quivering silver dawn,

Till the grey clouds glimmer with fire-flecks

    From the flame-torch of the Morn,

And a desolate star shines through them

    Like a bright life left forlorn.

A Star in the East! Yes, another

    Once flashed in the margin of night

To the Wise who were waiting the dayspring

    Of a purer and holier light: –

As it broke from the chasms of darkness

    And the blue of the infinite.



## Daybreak

Day from the peaks of the mountain  
 Whence we can watch the lone light  
 Burst through the chasms of darkness  
 In pulses of crimson and white,  
 And the young fair day come dawning  
 From the realms of the infinite.

See how the heavens grow larger  
 With the quivering silver dawn,  
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 Like a bright life left forlorn.

A Star in the East! Yes, another  
 Once flashed in the margin of night  
 To the Wise who were waiting the dawning  
 Of a purer and holier light:-  
 As it broke from the chasms of darkness  
 And the blue of the infinite.

Dark was the gloom of the ages,  
     Bright was the moving Star,  
 As it shone with the strange new beauty  
     Of unseen worlds afar:  
 And it brought a new day to the nations  
     From the place where all daysprings are.

And now? – There is gloom on the ages,  
     And the toil of terrible fight,  
 And doubt and despair and destruction,  
     And strong men groping for light,  
 And strong hands stretched in yearning  
     To the veil of the infinite.

And now? – There is want and oppression,  
     And a cry goes up ‘How long?’<sup>28</sup>  
 From the poor who are starved by the wealthy  
     And the weak who are crushed by the strong;  
 And life’s clear sources are tainted  
     In the chaos of right and wrong.

---

28 See Elizabeth Barrett Browning’s “The Cry of the Children,” where “how long” becomes a part of the climactic indictment of the wealthy and powerful; if Alexander had “The Cry of the Children” in mind, his poem reads as an optimistic riposte to Browning’s, reasserting the benevolent universe she queries.

Dark was the gloom of the ages,  
 Bright was the morning Star,  
 As it shone with the strange new beauty  
 Of unseen worlds afar:  
 And it brought a new day to the nations  
 From the place where all daysprings are.

And now? - There is gloom on the ages,  
 And the toil of terrible fight,  
 And doubt and despair and destruction,  
 And strong men groping for light,  
 And strong hands stretched in yearning  
 To the veil of the infinite.

And now? - There is want and oppression,  
 And a cry goes up "How long?"  
 From the poor who are starved by the wealthy  
 And the weak who are crushed by the strong;  
 And life's clear sources are tainted  
 In the chaos of right and wrong.

Yet still shines the Star in the eastward

To tell us that Love is here;

And still there are tender voices

To strengthen and comfort and cheer;

And still there are works of mercy,

And Pity's priceless tear: –

~~Still Hope, while men die for good's sake~~ While men for the Truth are dying,

Or bravely live on through the night,

While the Star still shines in the eastward

With its beacon of undimmed light,

And a new herald-day comes dawning

From the far blue infinite.

July 8:1886

Yet still shines the Star in the eastward  
 To tell us that Love is here;  
 And still there are tender voices  
 To strengthen and comfort and cheer;  
 And still there are works of mercy,  
 And Pity's priceless tear: -

While men for the truth are dying,  
~~Still Hope, while men die for goods sake~~  
 Or bravely live on through the night,  
 While the Star still shines in the eastward  
 With its beacon of undimmed light,  
 And a new herald-day comes dawning  
 From the far blue infinite.

July

Sunbeam

-----

I

Surely it is by living near to God  
That she has caught such sunlight in her face, –  
That merciful grace  
Which He showers down to make the brown earth glad,  
When Spring comes, and from every tree and sod  
Breaks bud and bloom: Earth cannot then be sad.

II

For, when life's winter-winds blow drearily,  
The sunlight of her face falls sweet on mine  
Like a hope divine:  
And to my heart she, in those sunny hours,  
Brings back the primrose-time and wakes in me  
All that I have of beauty and of flowers.

July 11: 1886



## Sunbeam.

---

### I

Surely it is by living near to God  
 That she has caught such sunlight in her face, -  
     That merciful grace  
 Which He showers down to make the brown earth glad,  
 When Spring comes, and from every tree and sod  
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 Brings back the primrose-time and wakes in me  
 All that I have of beauty and of flowers.

July 11: 1886



Wandering

-----

I

A tiny sun-ray  
Lost in way  
And went astray.

II

I found it – where?  
In bright eyes fair.  
It nestled there.

III

'Tis well to wander if we find at last  
Sweet resting-place we knew not in the past.

July 13: 86

## Wandering

---

I

A tiny sun-ray  
Lost its way  
And went astray.

II

I found it - where?  
In bright eyes fair.  
It nestled there.

III

'Tis well to wander if we find at last  
Sweet resting-places we knew not in the past.

July

The Bee and the Butterfly

-----

O Bee, gold-barred with the light of noon

Or the flash of the tempest-murk,

Tell me, hast thou seen in thy wanderings far

A Lily,<sup>29</sup> far fairer than thy lilies are

Whose nectar thou winnest at work?

Tell me, hast thou seen her by brake or by bower, –

My Lily, my beautiful flower.

O Butterfly, set with sapphire wings

And dashed with the moonlight's ray,

Tell me, hast thou seen in thy flutterings far

A Lily, far sweeter than thy lilies are

Whose nectar thou winnest at play?

Tell me, hast thou seen her in sunshine or shower, –

My Lily my beautiful flower.

But the Bee and the Butterfly pass;

They heed not the words that I say:

They are fickle, and flutter from bloom to bloom: –

I am constant: my heart has only room

For one Lily in work or in play;

Her only I look for by tarn and by tower,

My lily, my beautiful flower. July 13

---

<sup>29</sup> Alexander married Lily Redfern in 1891.

## The Bee and the Butterfly

O Bee, gold-banded with the light of noon  
 Or the flash of the tempest-murk,  
 Tell me, hast thou seen in thy wanderings far  
 A lily, far fairer than thy lilies are  
 Whose nectar thou winnest at work?  
 Tell me, hast thou seen her by brake or by bower,  
~~At~~ My lily, my beautiful flower.

O Butterfly, set with sapphires wings  
 And dashed with the moonlight's ray,  
 Tell me, hast thou seen in thy flutterings far  
 A lily, far sweeter than thy lilies are  
 Whose nectar thou winnest at play?  
 Tell me, hast thou seen her in sunshine or shower,  
 My lily, my beautiful flower.

But the Bee and the Butterfly pass;  
 They heed not the words that I say:  
 They are fickle, and flutter from bloom to bloom:—  
 I am constant: my heart has only room  
 For one lily in work or in play;  
 Her only I look for by tarn and by tower,  
 My lily, my beautiful flower.

July 13

Together

-----

I

Darling, put thy hand in mine:  
With my hand close linked in thine,  
Let us cross the rough wild sea.  
Come with me!

II

Let us cross, and find together  
Where God's music sounds for ever  
And God's dawn breaks on the sea.  
Come with me!

## Together.

---

### I

Darling, put thy hand in mine:  
With my hand close linked in thine,  
Let us cross the rough wild sea.  
Come with me!

### II

Let us cross, and find together  
Where God's music sounds for ever  
And God's dawn breaks on the sea.  
Come with me!

To a Lily

-----◇-----

I

Frail darling of the red-lipped Spring

And my sweet darling too,

Was it an angel's foot that passed,

An angel's hand that threw

Thy beauty 'twixt the fallen leaves

And April's cloudless blue?

Was it an angel's smile to which

Old Earth smiled back with thee?

Was it an angel's tear that fed

Thy sunny purity,

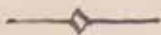
And made thee lighten the cold brown land,—

God's gift to the world and me?

Oct 13:86



To a Lily.



Frail darling of the red-lipped Spring  
 And my sweet darling too,  
 Was it an angel's foot that passed,  
 An angel's hand that threw  
 Thy beauty 'twixt the fallen leaves  
 And April's cloudless blue?

Was it an angel's smile to which  
 Old Earth smiled back with thee?  
 Was it an angel's tear that fed  
 Thy sunny purity?  
 And made thee lighten the cold brown land,  
 God's gift to the world and me?

Oct 13: 86

Ossian<sup>30</sup> to the Dying Year

-----

## I

Wild whirlwind of withered leaves,  
 That carpet the brown earth with scarlet and tawny gold  
     Before sad October's slow footstep,  
 Whence come ye? Whither go ye?  
     Or what is the place of your habitation?  
     Where is your abiding-place in the land?

## II

See! the boughs grow gaunt!  
     The air is red with you!  
 The green banks take you and cover themselves for sorrow:  
 For October is sad; the teardrops are in her eyes:  
 She weeps for the death of the sweet glad year.

## III

Hark! voices, pitiful voices,  
     Moaning among the branches!  
 Are they your voices, ye scattered fiery leaflets,  
 Wandering like lost souls, disembodied now of you,  
 And wailing over your beauty as it passes into dust? –  
     Or are they the voices of cold Ocean and the North?

---

30 Ossian was the narrator of a cycle, *The Poems of Ossian*, written by James Macpherson (first claimed by him to be translations from ancient sources). Alexander's poem finds its origin in such melancholia as that in "Berrathon."

## Ossian to the Dying Year.

---

### I

Wild whirlwind of withered leaves,  
 That carpet the brown earth with scarlet and tawny gold  
 Before sad October's slow footsteps,  
 Whence come ye? Whither go ye?  
 On what is the place of your habitation?  
 Where is your abiding-place in the land?

### II

See! the boughs grow gaunt!  
 The air is red with you!  
 The green banks take you and cover themselves for sorrow  
 For October is sad; the teardrops are in her eyes:  
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 Wandering like lost souls, disembodied now of you,  
 And wailing over your beauty as it passes into dust?  
 Or are they the voices of cold Ocean and the North

## III

Ah, we too are leaves!

We wither and droop and pass away;

And we lie in the bosom of the brown earth

Waiting for a new birth to the light:

And for a little while there is a moaning where we have been,

A tearful moaning round the place that knew us once –

Yet not long for long: only a little while.

----◇----

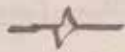
– Oct 8:86

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Waiting for a new birth to the light:  
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A tearful moaning round the place that knew us once—  
Yet not ~~long~~ for long: only a little while.



-Oct 8: 88

## A Smile

-----◇-----

Thanks, dear, for that bright smile! I wonder where  
You got it from. Perhaps 'twas caught that day  
In Florence (you remember) when the sun  
Seemed to grow brighter as I told my love  
For the first time: and Arno blazed with gold:  
And those sweet eyes looked love, and those sweet lips  
Said 'Yes,' and kissed me with that same old smile.  
More likely, though, your tender woman's heart  
Had brought it into birth like some frail flower,  
A violet or a sunny daffodil,  
That takes the frozen year and makes it glad  
In its wild woods, by being beautiful.  
And so your smile is you. God gave it you  
To make the world a purer, better thing, –  
Me most of all. Yet let me be content  
To know it is, and seek not to know how.  
Just smile again and kiss me.....

I was lonely,

Dear Love, until you came. Hark, how the wind  
Howls round the lattice just as if the sea,  
The fierce tempestuous sea, were at our doors!



## A Smile.

Thanks, dear, for that bright smile! I wonder where  
 You got it from. Perhaps 'twas caught that day  
 In Florence (you remember) when the sun  
 Seemed to grow brighter as I told my love  
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 Just smile again and kiss me.....

I was lonely,  
 Dear Love, until you came. Hark, how the wind  
 Howls round the lattice just as if the sea,  
 The fierce tempestuous sea, were at our doors!



I was so lonely: and I heard the owl  
Moan like a lost soul in the desolate night,  
Out of yon forest: and I saw the moon,  
High up above the fir-trees on the hill,  
Struggle and struggle with a mass of clouds,  
Black but light-fringed, that every moment seemed  
Ready to overwhelm it like a lost Leander  
Seeking his Hero over blackening waves.  
Yet still it climbed the heavens. The night is dark,  
And all the world is dark but for your love.  
Ah! 'tis a cruel world: it will not take  
The good that's offered it, but flings it back  
Scornfully with a curse. 'Tis very sad  
To see so much of darkness everywhere,  
And know men will not look nor seek the dawn.  
Yet all is brighter when you smile on me,  
And when the guiding beacon-light of love  
Falls on my face. Love comes to me as dew  
Upon the rose-bud: as the evening star  
To way-worn traveller: or the first sunbeam  
That springs across a land of April showers,  
~~Between the sun and~~ <sup>Calling a rainbow</sup> from the glooms above.  
So, Dearest, I was thinking yesterday,

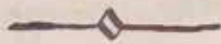
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 Yet all is brighter when you smile on me,  
 And when the quivering beacon-light of love  
 Falls on my face. Love comes to me as dew  
 Upon the rose-bud: as the evening star  
 To way-worn traveller: or the first sunbeam  
 That springs across a land of April showers,  
<sup>calling a rainbow</sup>  
~~Behoist the sun and~~ from the glooms above.  
 So, Dearest, I was thinking yesterday,

When, wandering through that tiny dell where oft  
We drank the light of summer moons, I mused  
How like a rainbow Life's imperfect are  
Is flung across this sombre world of clouds  
Betwixt the sun and rain. Gleaming it lies  
Upon the darkness, with its central fires  
Of hues innumerable: at either end  
Shrouded in misty vapours that half hide  
And half reveal the beauty. One brief hour  
Sees it emerge and fade and die away:  
And in another world than ours we seek  
That which was wanting. So your love has brought  
A rainbow on the clouds, and your dear smile  
Made all the colours that play round me now,  
Thus beautiful through you. Then kiss me, Love;  
Kiss me again, and smile on me once more,  
And let the heavens pour down and light my life.

----◇----

Oct 13: 86

When, wandering through that tiny dell where oft  
We drank the light of summer moons, I mused  
How little a rainbow Life's imperfect arc  
Is flung across this sombre world of clouds  
Betwixt the sun and rain. Gleaming it lies  
Upon the darkness, with its central fires  
Of hues innumerable: at either end  
Shrouded in misty vapours that half hide  
And half reveal the beauty. One brief hour  
Sees it emerge and fade and die away:  
And in another world than ours we seek  
That which was wanting. So your love has brought  
A rainbow on the clouds, and your dear smile  
Made all the colours that play round me now,  
Thus beautiful through you. Then kiss me, Love;  
Kiss me again, and smile on me once more,  
And let the heavens pour down and light my life.



Among the Flowers March-Blossoms

-----

I

Gathering the buds of blue-eyed March

Yonder I see her now:

The wild white violets at her feet,

The robin on the bough.

II

I too must gather the blooms of spring:

Ah there! I have it now –

The look that lights, like sudden fire,

Her lip and cheek and brow.

III

We are but gathering early flowers:

What think you of it now,

Ye wild white violets at our feet,

~~Thou, Robin on the bough?~~<sup>T</sup>

Thou, Robin on the bough?

Oct 24:86

[Pub. in “Time” for March, 1887]<sup>31</sup>

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31 *Time: A Monthly Magazine of Current Topics, Literature, and Art*, New Series, vol 5, p. 354. The square brackets are Alexander’s; “March-Blossoms” also appeared in *Littell’s Living Age*, April 23, 1887, p. 194.

March-Blossoms  
Among the Flowers.

I

Gathering the buds of blue-eyed March  
Yonder I see her now:  
The wild white violets at her feet,  
The robin on the bough.

II

I too must gather the blooms of spring:  
Oh there! I have it now—  
The look that lights, like sudden fire,  
Her lip and cheek and brow.

III

We are but gathering early flowers:  
What think you of it now,  
Ye wild white violets at our feet,  
~~Thou, Robin, on the bough~~  
Thou, Robin, on the bough?

Oct 24:86

[ Pub. in "Times" for March, 1887 ]

Passing

-----

I

A cold white mist

In a cold blue sky,

By sunbeams kist

Till it fade and fly:

Like a seraph's breath

Just caught by the frost

And turned to white death,

With its music lost.

II

A round bright tear

In a round blue eye,

Still lingering here

While the clouds pass by:

Like a mermaid's gem

Just turned by the sun

To a dew diadem,

With its hardness gone.



## Passing

### I

A cold white mist  
 In a cold blue sky,  
 By sunbeams hush  
 Till it fade and fly:

Like a siren's breath  
 Just caught by the frost  
 And turned to white death,  
 With its music lost.

### II

A round bright tear  
 In a round blue eye,  
 Still lingering here  
 While the clouds pass by:

Like a mermaid's gem  
 Just turned by the sun  
 To a dew diadem,  
 With its hardness gone.

## III

O mist, cold and white,

In the cold blue sky,

What is left you but flight

When the sunbeam goes by?

O tear, round and bright,

'Neath a tiny sad brow,

What is left you but flight

When I kiss you – as now?

-----

Dec 30:86

## III

O mist, cold and white,  
In the cold blue sky,  
What is left you but flight  
When the sunbeam goes by?

O tear, round and bright,  
'Neath a tingy sad brow,  
What is left you but flight  
When I kiss you - as now?

---

Dec 20. 86

## Until The Sunset

-----

Leaving no relic but a fading rose,  
With one sweet farewell word shall I be gone:  
I shall pass in through those white-glimmering gates,  
And thou wilt stand without and wait alone.

The fading rose will blossom on thy breast  
While thou art waiting in the misty Dawn,  
Content to keep the frail bud near thy heart  
And wait till sunset comes nor feel forlorn.

And thou wilt look with thy large eyes of love  
Across the mists to seek me in the blue,  
Thy face with that old wistful look upturned,  
Peaceful in patience, purified and true.

And thou wilt stand where I can hear thy voice  
Far from men's wailing and the world's harsh din,  
Till the dawn grows to noon, noon fades to night,  
And the gates open and thou enter in.

Dec 30:86

## Until the Sunset

---

Leaving no relic but a fading rose,  
 With one sweet farewell word shall I be gone:  
 I shall pass in through those white-glimmering gates,  
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 Thy face with that old wistful look upturned,  
 Peaceful in patience, purified and true.

And thou wilt stand where I can hear thy voice  
 Far from men's wailing and the world's harsh din,  
 Till the dawn grows to noon, noon fades to night,  
 And the gates open and thou enter in.

The Eremite

-----

A great wide land, all shelterless and still,  
Where no foot treads and no voice comes to me:  
Only the murmur of a lonely rill  
Foaming its way in sighing to the sea.

An image dark, colossal, desolate,  
Frowning, rock-wrought, upon the empty plain:  
Wild eyes that glitter with immortal hate:  
One hand outstretched as if to slay the slain.

And all about the music of the breeze,  
The glow of suns, the far-off caroling  
Of light-encircled larks, the hum of bees,  
Green moss and blue-bells and the scent of Spring.

-----

Dec 31:86



## The Hermite

---

A great wide land, all shelterless and still,  
 Where no foot treads, and no voice comes to me:  
 Only the murmur of a lonely rill  
 Foaming its way in sighings to the sea.

An image dark, colossal, desolate,  
 Frowning, rock-wrought, upon the empty plain:  
 Wild eyes that glitter with immortal hate:  
 One hand outstretched as if to slay the slain.

And all about the music of the breeze,  
 The glow of suns, the far-off carolling  
 Of light-encircled larks, the hum of bees,  
 Green moss and blue-bells and the scent of Spring.

---

Dec 31. 86



## A Christmas Tragedy

-----

## I

'Tis the eve of the day He was born:  
The blue-eyed Syrian morn  
Laughed over Him first that day,  
And was beautiful only for Him  
Out there in the land far away  
Of beautiful Bethlehem.  
And the earth broke out into song,  
And the angels sang and were glad –  
Could any be sorrowful, any be sad? –  
For He came to shiver the biting thong,  
Bringing to all men joy and peace,  
Bringing the chafèd spirit release  
And rest from the burthen of wrong.

So the earth and the angels were glad.

## II

'Tis the eve of the day He was born:  
The village is merry in many a home,  
And everyone happy and gay  
With the thought of pleasure to come:  
Tomorrow – tomorrow is Christmas-day,

## A Christmas Tragedy

### I

'Tis the eve of the day He was born:  
 The blue-eyed Syrian morn  
 Laughed over Him first that day,  
 And was beautiful only for Him  
 Out there in the land far away  
 Of beautiful Bethlehem.  
 And the earth broke out into song,  
 And the angels sang and were glad—  
 Could any be sorrowful, any be sad?—  
 For He came to shiver the biting throng,  
 Bringing to all men joy and peace,  
 Bringing the chafed spirit release  
 And rest from the burthen of wrong.  
 So the earth and the angels were glad.

### II

'Tis the eve of the day He was born:  
 The village is merry in many a home,  
 And everyone happy and gay  
 With the thought of pleasure to come:  
 Tomorrow—tomorrow is Christmas day,

And none tonight can be sighing or sad  
When the earth and the angels are glad.

### III

What is this? A woman here  
With a baby at her breast,  
Toiling along, young and fair,  
Weary, not daring to rest;  
For she must reach this evening  
The town far out in the plain,  
Where she may hope for shelter  
And help in her trouble and pain.  
And would you know her story? –  
A piteous tale of woe:  
Innocent once and happy  
As the cowslips buds that blow  
When April comes with the song of the Spring  
And all the earth is aglow.  
Tempted by one she trusted,  
Tempted and forced to fall;  
Then trampled by the traitor,  
Thrust out and scorned by all.  
Was it her fault, this sorrow  
Which no other heart can take?

And none tonight can be sighing or sad  
 When the earth and the angels are glad.

III

What is this? A woman here  
 With a baby at her breast,  
 Toiling along, young and fair,  
 Weary, not daring to rest;  
 For she must reach this evening  
 The town far out in the plain,  
 Where she may hope for shelter  
 And help in her trouble and pain.  
 And would you know her story?—  
 A pitious tale of woe:  
 Innocent once and happy  
 As the cowslip buds that blow  
 When April comes with the song of the Spring  
 And all the earth is aglow.  
 Tempted by one she trusted,  
 Tempted and forced to fall;  
 Then trampled by the traitor,  
 Thrust out and scorned by all.  
 Was it her fault, this sorrows  
 Which no other heart can take?

Was it her fault, this sorrow  
That makes her own heart break?....  
So she has wandered hither,  
Her baby in her arms,  
Out from great London's tumults,  
Out from its wild alarms,  
Out from the light and the coldness, –  
Anywhere out of the way, –  
Wandering, weary and fainting,  
Many a long long day.  
Far she has come: whither goes?

We cannot tell: God knows.

#### IV

Darkly the night is falling  
    Over the land and sea,  
Dark on the tiny village,  
    Dark on the forest and lea:  
And the voice of the storm is in the air  
    And the sound of its revelry!

#### V

Then, as the shadows deepen,  
She meets and asks help there  
Of one who is hurrying homeward,

Was it her fault, this sorrow  
That makes her own heart break?....

So she has wandered hither,  
Her baby in her arms,  
Out from great London's tumults,  
Out from its wild alarms,  
Out from the light and the coldness, -  
Anywhere out of the way, -  
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Over the land and sea,  
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## V

Then, as the shadows deepen,  
She meets and asks help there  
Of one who is hurrying homeward,



Wealthy and free from care.  
 “Starving?” he cried impatient;  
 “There’s work for all who will:  
 Homeless? And ~~wha~~ yet what wonder,  
 What wonder if idlers fare ill?  
 No wages for those who will not work,  
 No room for an idler here:  
 And we have work of our own to do: –  
 But give her a penny, dear” –  
 This to the child who stood by his side,  
 As he carelessly strides away,  
 Thinking, perchance, of the good he has done,  
 Good words of advice, a good gift beside;  
 Not of the peace of Christmas-tide,  
 Not of the Christ who was born that day.

And she turns and goes wearily on.

## VI

Wearily, wearily on,  
 While night grows black around,  
 Black, without moon or star,  
 And the storm begins afar  
 To murmur and mutter and sigh  
 In the gloom of the angry sky.



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 "There's work for all who will:  
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VI

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 While night grows black around,  
 Black, without moon or star,  
 And the storm begins afar  
 To murmur and mutter and sigh  
 In the gloom of the angry sky.

Wearily, wearily on,  
Past the glimmering lights that beam  
From the warm rooms near the street;  
Past the patter of tiny feet  
And the firelight's cheery gleam:  
On to the darkness out there,  
Where the branches creak and groan,  
Where the fields are cold and bare  
And the rough winds sob and moan.  
Why is she out there all alone,  
Out all alone in the gathering snows? –  
    We cannot tell: God knows.

## VII

Fiercer the storm-flake flies,  
Keener the storm-wind blows  
Cold with the frost. Baby cries,  
Waked from his broken sleep  
By the roar of the storm as it goes:  
And she turns to the empty skies  
A white face, white as the snows.

## VIII

O Christ! O Christ! Art Thou near  
To catch those parched lips' cry,

Wearily, wearily on,  
 Past the glimmering lights that beam  
 From the warm rooms near the street;  
 Past the patter of tiny feet  
 And the firelight's cheery gleam:  
 On to the darkness out there,  
 Where the branches creak and groan,  
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 A white face, white as the snows.

VIII

O Christ! O Christ! Art Thou near  
 To catch those parched lips' cry,

To see that trembling tear  
 In her troublous yearning eye,  
 That quivering voice to hear  
 Calling Thee from the death-drift? O come:  
 Take them home to Thyself, take them home!

## IX

Pitiless, pitiless, pitiless  
 Surges the wild white snow:<sup>32</sup>  
 Not a hand, not a sound, not a footstep,  
 Not a shelter where she may go:  
 Only the desolate loneliness  
 Of the fierce white drifting snow.  
 No light for the tear-dimmed eye  
 In the black, blank, barren sky:  
 No answer for the lonely moan  
 Save voices of the winter-wind –  
 The careless cruel winter-wind –  
 That whirls the cold flakes through the air  
 And whistles with his icy tone  
 And lays the snowy branches bare.  
 Nothing to help her anywhere:  
 Only, wherever she may go,  
 Pitiless, pitiless, pitiless,

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<sup>32</sup> Quite possibly unrelated, but an unusually fierce snow storm erupted on Boxing Day 1886 (see “The Snow Storm,” *The Times*, December 28, 1886, p. 3a.

To see that trembling tear  
 In her troubled yearning eye,  
 That quivering voice to hear  
 Calling These from the death-drift? O come:  
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 That whirls the cold flakes through the air  
 And whistles with his icy tone  
 And lays the snowy branches bare.  
 Nothing to help her anywhere:  
 Only, wherever she may go,  
 Pitiless, pitiless, pitiless,

The drifting of the wild white snow:  
 Everywhere round her, everywhere,  
 The fierce white deathly snow.

## X

“Glory to God and peace on Earth” –  
 Ha Hark to the sudden chime!  
 “Peace upon earth, goodwill to men” –  
     The bells of Christmas time!  
 O happy bells, ring loud, ring loud  
     The day of Bethlehem:  
 O solemn bells, ring low, ring low  
     A death-knell over them:  
 Bringing to her the remembrance  
     Of childhood’s sunny glow,  
 Of years once glad and peaceful  
     And pure as the Christmas snow,  
 Of things that can never be now undone  
     That were done in the long ago.

## XI

O Christ! O Christ! Art Thou near  
 To catch those parched lips’ cry,  
 To see that trembling tear  
 In her troublous yearning eye,



The drifting of the wild white snow.  
 Everywhere round here, everywhere,  
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 Of childhood's sunny glad,  
 Of years once glad and peaceful  
 And pure as the Christmas snow,  
 Of things that can never be now undone  
 That were done in the long ago

XI

O Christ! O Christ! Art Thou near  
 To catch those panted lips cry,  
 To see that trembling tear  
 In her troubled yearning eye,



That quivering voice to hear  
 Calling Thee from the death-drift? O come:  
 Take them home to Thyself, take them home!

## XII

Some one will read tomorrow  
     A story of trouble and woe;  
 Some one will read tomorrow  
     Of two lives lost in the snow;  
 Some one tomorrow will murmur,  
     “Poor things! poor things! how sad!” –  
 Yet for a moment only:  
     ‘Tis Christmas, and all must be glad.

## XIII

See how the red Dawn lightens,  
 And the dark clouds roll away:  
 See how the broad sky brightens  
 With the sun’s strong conquering ray:  
 And a robin begins to warble  
 As the dawn grows into day.

## XIV

Today is the day He was born:  
 The blue-eyed Syrian morn  
 Laughed over Him first today,

141

That quivering voice to hear  
Calling thee from the death-drift? O come:  
Take them home to Thyself, take them home!

XII

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Some one will read tomorrow  
Of two lives lost in the snow;  
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See how the broad sky brightens  
With the sun's strong conquering rays:  
And a robin begins to warble  
As the dawn grows into day.

XIV

Today is the day He was born:  
The blue-eyed Syrian mom  
Laughed over Him first—today,

And was beautiful only for Him  
 Out there in the land far away  
 Of beautiful Bethlehem.  
 And the earth broke out into song,  
 And the angels sang and were glad –  
 Could any be sorrowful, any be sad? –  
 For He came to shiver the biting thong,  
 Bringing to all men joy and peace,  
 Bringing the chafèd spirit release  
 And rest from the burthen of wrong.

So the earth and the angels were glad.

## XV

They find them there in the snow-drift wild  
 Peacefully lying side by side;  
 They find them there, the mother and child,  
 While the earth is bright with Christmas-tide:  
 Side by side, with the white snow under;  
 Side by side, 'neath the cold blue sky:  
 Not even Death has parted asunder  
 Mother and child, and they peacefully lie,  
 Taken away – for the Christ is come –  
 Taken away to Himself, taken home.

----◇----

Dec. 1886

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 Taken away to Himself, taken home.

Dec. 18

At Nightfall

-----

A sunset sky, storm-red: black piles of cloud  
Heaped on the lightning: piteous undertone  
Of pine-woods as the storm begins to moan,  
And leaves that quiver as its voice grows loud.

Nearer, uplifted to the angry sky,  
Silent assemblages of solemn peaks,  
Snow-crowned and still as those to whom one speaks  
With awe and tells some great night-tragedy.

And in the cleft clouds where the thunders are,  
Just opening for the light to tremble through,  
A stainless spot of everlasting blue,  
And in the blue one desolate white star.

-----

Jan 1: 1887

## At Nightfall.

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Jan 1: 1887

## Sea-Dreams

-----

Hot noon upon a great green sea of glass:  
No wavelet stirs the levels of sun-gold;  
The waters, lying wide and foamless, hold  
White pictures of the sea-gulls as they pass.

Far off, a long brown line of rocky land  
Capped with red gables and a grey church-spire:  
A mountain with its pinnacles of fire  
Behind a wilderness of yellow sand.

And out amid the sea the silver trace  
Of one small boat that slowly leaves the shores,  
Urged by the drowsy dip of rhythmic oars;  
And in the boat two sitting, face to face.

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Jan 1: 87

Pub. in "Cassell's Magazine" for June: 1887<sup>33</sup>

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33 P. 429 (illustrated). "Sea Dreams" was also printed in *Littell's Living Age*, October 1/8, 1887.



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---

Pub. in "Cassell's Magazine" for June: 1887

Jan 1: 8

Peace and the Sword

-----

Walls gaunt and shattered, half-decayed and grey,  
Swept by the breeze that tremulously sighs  
With voices of sad ceaseless memories  
Thro' empty halls that glimmer to the day.

Bare towers which once the thunder-bolt of war  
Smote terribly when foemen pressed around,  
Armed with red flame and hatred, and the sound  
Throbbled like an earthquake through the hills afar.

And on the grass a little child alone,  
Sleeping, gold-curved, with curtained eyes of blue:  
A tuft of primrose-buds: a gleam of dew:  
A broken sunbeam falling on the stone.

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Jan 6: 87

Pub. in "Cassell's Magazine" for

## Peace and the Sword

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---

Jan 6: 87

in "Caswell's Magazine" for

Sub Lucem<sup>34</sup>

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Low music from the birds that ~~charms the air~~ <sup>steals afar</sup>

Over a waste of flower and leaf and thorn,

Glimmer of mist, ~~first faintness of the dawn~~ <sup>laughter of light re-born</sup>

Beyond the long line where the great seas are,

A stir and scent of life, a gleaming star

Set in the blue and lingering forlorn

Above the red up-surgings of the morn,

~~Tell of~~ <sup>f Forerun</sup> the ~~daybreak~~ <sup>dDaybreak</sup> ~~on the hills afar~~ <sup>in its his</sup> flaming car.

And in my heart an impulse strange and new

Of something sacred to the touch of wrong,

A roseate flush of being, and a strong

Sweet sense of thoughts made nobler and more true,

Herald Love's dawn-light and a day of song –

Lo, a Star also in my world of blue.

Jan 11:87

Pub. Eng. Illustrated for Nov. 1888.<sup>35</sup>

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Finished Jan 15: Sakia-muni (Newdigate for 1887)<sup>36</sup>

<sup>34</sup> “Early in the Morning,” a phrase in Virgil’s *Georgics*.

<sup>35</sup> *The English Illustrated Magazine*, V: 62 (November 1888), 133. A clipping is pasted to the back cover.

<sup>36</sup> See the Introduction and Appendix C.

## Sub Lucem

Low music from the birds that <sup>strals afar</sup> ~~charms the air~~  
 Over a waste of flower and leaf and thorn,  
 Glimmer of mist, <sup>laughter of flight re-born</sup> ~~fresh freshness of the dawn~~  
 Beyond the long line where the great seas are,  
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 Set in the blue and lingering forlorn  
 Above the red up-surgings of the morn,  
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Pub. in Eng. Illustrated for Nov. 1888.

Jan.

Finished Jan 15: Sakya-muni (Newdigate for 1887)

## Quietude

-----

Light of the gloaming on the ivied spire  
That mounts amid the blueness overhead:  
Light on the painted oriels gleaming red  
Against the slant sun's radiance of fire.

Peace in the yew-tree's shadow, broad and dim,  
Where no sound mars the sacred even-time:  
Only a sleepy murmur in the lime,  
Only a clear-voiced thrush's vesper-hymn.

Apart from all, a woman's fresh-made tomb:  
Three golden lines that glimmer to the light:  
Wreathèd narcissus and a cross of white:  
A lone black figure standing in the gloom.

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Jan – 87.



## Quintude

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 A lone black figure standing in the gloom.

---

Jan. 87.



Enough.

-----

I

Enough for me

To read, writ on the summer sky  
And largely on the summer land,  
That God is Love: to understand  
Thus much of Life's weird mystery.

II

Enough for me

To watch amid the gloom and know  
That, though our ways are <sup>be</sup> dark and dim,  
The patient stars are lit by Him,  
And that His will would have it so.

III

Enough for me

To wait and labour patiently  
Until the morn breaks on the night  
With a day-dawning, infinite  
Of limitless Love. Enough for me.

Jan 23: 87.

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Insperatus Amor<sup>37</sup>

## I

In wood and field and fen,  
In mountain and in city everywhere  
I wandered among men,  
And sought a rosebud for myself to wear:

## II

When, glancing by the way,  
Instead of a red rose I found a lone  
White iris-bloom that lay  
Drooping across my path: 'tis now my own.

----◇----

Jan 26:87

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37 "Unanticipated love."

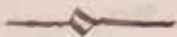
## Insuperatus Amor

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Jan 26, 87.

## Reconciliation

## I

We lingered in the rich twilight,  
 Watching the great sea-waves that rolled  
 Their level drifts of foam and gold  
 High up the shore: for yesternight  
 Had raged with storm, and all the sea  
 Was one bright surge of revelry.

## II

And had we quarrelled? Nay, a word  
 Spoken in haste had crossed our lips,  
 While, just apart, we watched the ships  
 Pass, white-winged, with the white sea-bird;  
 I wondered, in that last sunshine,  
 Whether the fault was hers or mine.

## III

So we sat there beside the sea,  
 And clasped our hands, and watched until  
 The noisy waves grew hushed and still,  
 And calm was on the wind: and we  
 Were calm too, and a wide peace lay  
 Along the purple line of day.

June/87

----◇----

Pub. in "Home Chimes", Apr. 1888.<sup>38</sup>

## Reconciliation

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June/87

---

Pub. in 'Home Chimes', Apr. 1888.

Down from the Mount

I

O thou snow-mantled summit, coldly still,  
    What didst thou see that night, in purple gloom,  
When dusk stole lingeringly from hill to hill,  
    And deeper than the silence of the tomb  
Was that calm depth of silence where the day  
Faltered along the blue marge far away?

II

What didst thou see? Three forms unearthly bright,  
    Talking and pacing there, with grave glad eyes;  
And One on Whose face shone a solemn light  
    Brighter than daybreak when June tints the skies:  
But, lo, on His pure brows – no kingly gem –  
The shadow of a sharp thorn-diadem!

III

Then, as the stars passed over, a great throng  
    Gathered with wailing in that lonely place,  
And with the dawn One came to right their wrong,  
    He and the Dawn together: and His face  
Was radiant with unfading memories  
Of that dear splendour and a Father's peace.



## Down from the Mount

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 Of that dear splendour and a Father's peace.

## III

O thou sun-burnished summit, calm with snow,

What is thy message unto us who yearn? –

‘Be strong of soul and patient; mount and know

Your Christ transfigured; then descend to learn

More rightly, as you treads life’s lowly way,

The small grand duties of the common day’.

June: 1887

-----◇-----

## III

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'Be strong of soul and patient; mount and know  
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The small grand duties of the common day.'

June: 1887



## Not Comfortless

-----

## I

No tract<sup>path</sup> of life so bare

But that, with patient care,

Some sunny flower will break in blossom there.

## II

No sorrow-gloom so deep

But that a star will peep

Between the clouds, and teach us not to weep.

## III

No mist of doubt so high

But that we may descry

The smile of strong-winged angels sweeping by.

## IV

O flower and star and smile,

This weary hour beguile:

We shall not need you in a little while.

July: 87

## Not Comfortless

I

No tract of life so bare  
 But that, with patient care,  
 Some sunny flower will break in blossom there.

II

No sorrow-gloom so deep  
 But that a star will peep  
 Between the clouds, and teach us not to weep.

III

No mist of doubt so high  
 But that we may descry  
 The smile of strong-winged angels sweeping by.

IV

O flower and star and smile,  
 This weary hour beguile:  
 We shall not need you in a little while.

July. 87

## Must Be

-----

Only an hour, where the cowslips blow,  
     To kiss and say farewell,  
 While the sun sinks down and the fiery glow  
     Fades, dreamlike, from the dell;  
 And the far-off Sabbath chime is low  
     And sad as a dead man's knell.

Only one kiss in the warm blue night,  
     Like sunlight on the sea,  
 Ere we shall part to left and right  
     And face the stern 'must be';  
 And then the cold mist's barren blight  
     Steals in 'twixt you and me.

And then the long, long hours of pain,  
     Cheerless and blank and slow,  
 And the yearning dreams that come in vain  
     Of the golden long-ago:  
 Until at last we meet again  
     And kiss where the cowslips blow.

July 8:87



## Must Be

Only an hour, where the cowslips glow,  
 To kiss and say farewell,  
 While the sun sinks down and the fiery glow  
 Fades, dreamlike, from the dell;  
 And the far-off Sabbath chime is low  
 And sad as a dead man's knell.

Only one kiss in the warm blue night,  
 Like sunlight on the sea,  
 Ere we shall part to left and right  
 And face the stern "must be";  
 And then the cold mist's barren blight  
 Steals in 'twixt you and me.

And then the long, long hours of pain,  
 Cheerless and blank and slow,  
 And the yearning dreams that come in vain  
 Of the golden long-ago:  
 Until at last we meet again  
 And kiss where the cowslips glow.

July 8



### A Child's Thought

-----

He asked me, while we walked last night,

That dreamy six-years' child,

'Why did this lovely flower grow?

Was it because God smiled?'

And, as I watched with wonder

His frank deep eyes of blue,

I could not answer aught but 'Yes',

And felt that it was true.

For when God paints a picture

Upon the sunset skies,

Or bids an April blossom bud

Or grand sea-waves arise,

Always He sends some lesson

To teach us how to be

As pure and true and beautiful

As are the things we see.

And, would we learn the lesson

Of all fair things that are,

The meaning of the summer morn,

## A Child's Thought

---

He asked me, while we walked last night,  
That dreamy six-year's child,  
'Why did this lonesome flower grow?  
Was it because God smiled?  
And, as I watched with wonder  
His frank deep eyes of blue,  
I could not answer aught but 'Yes',  
And felt that it was true.

For when God paints a picture  
Upon the sunset skies,  
Or bids an April blossom bud  
Or grand sea-waves arise,  
Always He sends some lesson  
To teach us how to be  
As pure and true and beautiful  
As are the things we see.

And, would we learn the lesson  
Of all fair things that are,  
The meaning of the summer morn,

The secret of the star,  
 We must keep fresh within us  
 The innocence of birth; :  
 None but the child-heart knows the way  
 Into that heaven on earth

----◇----

July 8:87

Sailing

I

O breath of the sparkling sea!  
 O sweet breath of the sunlit sea!  
 Hast thou a word, a voice for me?

Tell me – I wait and dream –  
 Where do the white sails gleam  
 That waft her along thy stream?

II

O blast of the booming sea!  
 O wild blast of the cruel sea!  
 Hast thou a word, a voice, for me?

Tell me – I wait and weep –  
 Down in the still blue deep  
 Where does she lies [sic], asleep?

Aug. 87.

Pub. in 'Home Chimes' –<sup>39</sup>

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<sup>39</sup> The note is in pencil; the poem appeared in VI (1889), 56.

The secret of the star,  
 We must keep fresh within us  
 The innocence of birth:  
 None but the child-heart knows the way  
 Into that heaven on earth



## Sailing

### I

O breath of the sparkling sea!  
 O sweet breath of the sunlit sea!  
 Hast thou a word, a voice for me?

Tell me - I wait and dream -  
 Where do the white sails stream  
 That waft her along the stream?

### II

O blast of the booming sea!  
 O wild blast of the cruel sea!  
 Hast thou a word, a voice, for me?

Tell me - I wait and weep -  
 Down in the still blue deep  
 Where does she lie, adrift?

July 8: 87

Aug

## Two Worlds are His

## I

She is his worlds – a second world, more true,  
     More beautiful and true, than that we see  
 Wearing for aye with tone and shape and hue  
     Its mystic veil of changeful imagery.

## II

Beneath her gentle brow, grey loving eyes  
     Look out like twin lakes in a mountain-wood,  
 Where, 'neath a canopy of stainless skies,  
     The land lies consecrate to solitude.

## III

Her nest is witchery; but when she moves  
     He feels his pulse beat faster: her dear smile  
 Has music's subtle meaning, and he loves  
     No charm so well as her sweet maiden-guile.

## IV

In tiny storm of curls about her head  
     Clusters the dark-brown wonder of her hair:  
 Spring's magic breathes where'er her footsteps tread,  
     And beauty is around her everywhere.

## V

She is his other world: while she is his,  
     A heaven is open where he dwells alone;  
 And, though he loves her for all else she is,  
     He loves her most because she is his own

----◇----

July/87

Pub. in "Home Chimes" for Jan: 1888 [IV, 454]

## Two Worlds are His

I

She is his world - a second world, more true,  
 More beautiful and true, than that we see  
 Wearing for aye with tone and shape and hue  
 Its mystic veil of changeful imagery.

Beneath her gentle brow,<sup>II</sup> grey loving eyes  
 Look out like twin lakes in a mountain-wood,  
 Where, 'neath a canopy of stainless skies,  
 The land lies consecrate to solitude.

Her rest is witchery,<sup>III</sup> but when she moves  
 He feels his pulse beat faster: her dear smile  
 Has music's subtle meaning, and he loves  
 No charm so well as her sweet maiden-guilt.

In tiny storm of curls<sup>IV</sup> about her head  
 Clusters the dark-brown wonder of her hair:  
 Spring's magic breaths where'er her footsteps tread,  
 And beauty is around her every where.

She is his other world:<sup>V</sup> while she is his,  
 A heaven is open where he dwells alone,  
 And, though he loves her for all else she is,  
 He loves her most because she is his own



Pub. in "Home Chimes" for Jan. 1888

July/87.

## To October

-----

We will not weep for thee. Thou com'st sad-eyed,  
     With tear-drops sparkling down thy faded cheek,  
     As if thou mournest: yet the mountain-peak  
 Has glory which might well be summer's pride  
 In her own sunset; all the country-side  
     Flames with new beauty, and new voices speak,  
     In tones more chaste than summer's and more meek,  
 Of a glad peace that lingers far and wide.  
 Look back into the unforgotten spring  
     And summer well-remembered; look before  
 Into the unawakened days that bring  
     The joys of winter: and be sad no more.  
 Thou hast the year's whole wealth – Why weep for thee,  
 Sweet prophet and sweet nurse of memory?

----◇----

13 Aug: 87.



## To October

We will not weep for thee. Thou com'st sad-eyed,  
 With tear-drops sparkling down thy faded cheek,  
 As if thou mournest: yet the mountain-peak  
 Has glory which might well be summer's pride  
 In her own sunset; all the country-side  
 Flames with new beauty, and new voices speak,  
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 Of a glad peace that lingers far and wide.  
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 And summer well-remembered; look before  
 Into the unawakened days that bring  
 The joys of winter: and be sad no more.  
 Thou hast the year's whole wealth - Why weep for thee,  
 Sweet prophet and sweet nurse of memory?

13 Aug.

After Rain

-----

Dark storms of rain have passed away,  
 Leaving the blue skies bare, and lo!  
 Above the twilight<sup>odorous</sup> fields of May  
 Red sunset-arches glow.

The hawthorn-boughs are wet with drops  
 That flash and sparkle, each a star;  
 Bird-music chimes in every copse,  
 Re-echoed from afar.

On wings with summer fancies fraught  
 The blue- black swallow sweeping by,  
 Cuts, like an unexpected thought,  
 The silence of the sky.

I hear the laughter of a child  
 Down where the meadow-banks are all  
 Fretted with shifting lights and wild,  
 And broad-green<sup>dreamy</sup> shadows fall.

## After Rain

Dark storms of rain have passed away,  
 Leaving the blue skies bare, and lo!  
 Above the ~~twilight~~<sup>odorous</sup> fields of May  
 Red sunset-arches glow.

The hawthorn-boughs are wet with drops  
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 Bird-music chimes in every copse,  
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 The blue-black swallow sweeping by,  
 Cuts, like an unexpected thought,  
 The silence of the sky.

I hear the laughter of a child  
 Down where the meadow-banks are all  
 Fretted with shifting lights and wild,  
 And ~~broad green~~<sup>dreamy</sup> shadows fall.

I see two passing, where I stand;

I catch the sweet soft undertone;

But they are walking hand in hand,

~~While~~<sup>And</sup> I am here alone.

-----◇-----

17 Aug: 87

Pub. in 'Macmillan's Magazine', for Oct 1888<sup>40</sup>

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40 *The English Illustrated Magazine*, October 1888, p. 466, signed "S. A. A." It also appeared in *Littell's Living Age*, November 17, 1888, p. 368. Alexander has added the date above, "Oct 1888," in pencil. On this page too are several cancelled words blotted from another sheet and therefore inverted. The words appear to include "~~teaches~~ [or ~~touches~~] with p..." and "[~~illeg-~~] pain." If these were part of a draft of a poem, the poem is not included in this notebook.

I see two passing, where I stand;  
 I catch the sweet soft undertone;  
 But they are walking hand in hand,  
<sup>And</sup> while I am here alone.

17 Aug: 87

Pub. in 'Macmillan's Magazine', for Oct. 1888

~~xxxxxx~~ ~~if there is a~~ ~~me~~ ~~no~~ ~~in~~  
~~and~~ ~~to~~

## Memories

-----

Pub. in Eng. Illustrated Aug. 1888.<sup>41</sup>

## I

Do you remember how the sunset sky  
     Blazed red and gold  
 When we were parting; how, at our 'good-bye',  
     Black thunder-clouds that rolled

Angrily round, were touched with purple passion –  
     Like that sharp pain  
 Which seemed to seize our hearts and in them fashion  
     A storm of fire and rain;

And how the thrush upon the bending twig  
     Was mute with fears;  
 And future things loomed terrible and big  
     Through blinding haze of tears?

## II

Do you remember, when we met again,  
     How all the Dawn  
 Was thrilled with light that flooded hill and plain,  
     And crept from lawn to lawn;

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41 *The English Illustrated Magazine*, August 1888, p. [762], where it is accompanied by a header illustration by Henry Ryland (1856-1924). "Memories" also appeared in *Littell's Living Age*, September 22, 1888, p. 706. Alexander's note on the publication is in pencil. A review of "The August Magazines" in *The Leeds Mercury* (July 28, 1888) singled out "Memories" as "tuneful and pathetic."

## MEMORIES

pub. in *Mag. Illustrated*  
Aug. 1884

## I

Do you remember how the sunset sky  
Blazed red and gold  
When we were parting; how, at our 'good-bye',  
Black thunder-clouds that rolled

Angrily round, were touched with purple passion-  
Like that sharp pain  
Which seemed to seize our hearts and in their fashion  
A storm of fire and rain;

And how the thrush upon the bending twig  
Was mute with fears;  
And future things loomed terrible and big  
Through blinding haze of tears?

## II

Do you remember, when we met again,  
How all the Dawn  
Was thrilled with light that flooded hill and plain,  
And crept from lawn to lawn;



When the glad skylark on his buoyant wing,  
     Wet from the dew,  
 Soared up and up, and could not choose but sing  
     Within a sky so blue

That June herself seemed moved with our own gladness,  
     And everywhere  
 Earth's beauty mingled with the sweet half-sadness  
     That comes from things most fair?

### III

Do you remember? Ah! those memories  
     Of days long dead –  
 How can they die? Blent with the breath of seas,  
     Dawn's blue and Evening's red,  
  
 With light and music, magic scent of flowers,  
     And wings at play,  
 With fragrance of the dew; and summer showers,  
     With moon-beam and sun-ray,  
  
 With meetings and with partings, hopes and fears,  
     And all that gives  
 Life's interchange of laughter and of tears –  
     How die, while Love still lives?

23 Aug 87

When the glad skylark on his buoyant wing,  
 Wet from the dew,  
 Soared up and up, and could not choose but sing  
 Within a sky so blue

That June herself seemed moved with our own gladness  
 And everywhere  
 Earth's beauty mingled with the sweet half-sadness  
 That comes from things most fair?

### III

Do you remember? Ah! those memories  
 Of days long dead—  
 How can they die? Blent with the breath of seas,  
 Dawn's blue and Evening's red,

With light and music, magic scent of flowers,  
 And wings at play,  
 With fragrance of the dew and summer showers,  
 With moon-beam and sun-ray,

With mislings and with partings, hopes and fears,  
 And all that gives  
 Life's interchange of laughter and of tears—  
 How die, while love still lives?

## At Moonrise

-----

How hushed and quiet the gaunt poplars spring  
Beside the lake,  
Where the song-weary thrush; head under wing,  
Is nestling half-awake!

The warm grey lights of evening linger there  
Or gently pass  
Along the dappled water, and the air  
No voice nor music has.

Low on the night's marge yonder, a big moon,  
Clearing the blue,  
Comes up and silvers the broad shades which soon  
The bats flit darkly through.

And visions, born of fancy and the night,  
Glide to and fro,  
Mote with dream-feet amid the solemn light,  
And softly come and go.

## At Moonrise

---

How hushed and quiet the gaunt poplars spring  
 Beside the lake,  
 Where the song-wrany thrush, head under wing,  
 Is nodding half-awake!

The warm grey lights of evening linger there  
 Or gently pass  
 Along the dappled water, and the air  
 No voice nor music has.

Low on the night's marge yonder, a big moon,  
 Clearing the blue,  
 Comes up and silvers the broad shades which soon  
 The bats flit darkly through.

And visions, born of fancy and the night,  
 Glide to and fro,  
 Move with dream-feet amid the solemn light,  
 And softly come and go.

Across the moor – else silent over earth

And sky's wide range –

Steals the low laughter of two lovers' mirth:

How sweet it sounds, yet strange!

1 Sep: 87.

Pub. in "English Illustrated Mag." Xmas Number, Dec. 1887.<sup>42</sup>

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<sup>42</sup> *The English Illustrated Magazine*, December 1887, p. 244. "At Moonrise" was also printed in *Littell's Living Age*, January 7, 1888, p. 2; *The Golden Argosy*, February 25, 1888, p. 202; and the *Milwaukee Daily Journal*, May 31, 1888. Tipped into the notebook between pp. 162 and 163 is a clipping of the *English Illustrated Magazine* printing of "At Moonrise."

Across the moor - else silent over earth  
And sky's wide range -  
Steals the low laughter of two lovers' mirth:  
How sweet it sounds, yet strange!

1 Sep

Pub. in "English Illustrated Mag." Xmas Number, Dec. 1887.

By the Sea

-----

Night and the desolate reaches of the sea  
    Were with me, like a vision: nothing more.  
    I wandered down beside the windy shore,  
And watched the white surf hissing, strong and free,  
Against the rocks, until the soul in me,  
    Thrilled by the ever-multitudinous roar  
    Of wind and wave, grew vaster than before,  
Lost in wide ocean's spirit-mystery.  
Quiet I stood there, though the thunder came  
    In godlike anger, and great waves were hurled  
Up at my feet, and fast the forked red flame  
Of passionate lightning cut the starless sky:  
    Only I felt, in that unpeopled world,  
That we two were alone, the Sea and I.

----◇----

8 Sep: 87



## By the Sea

---

Night and the desolate reaches of the sea  
 Were with me, like a vision: nothing more.

I wandered down beside the windy shore,  
 And watched the white surf hissing, strong and free,  
 Against the rocks, until the soul in me,

Thrilled by the ever-multitudinous roar  
 Of wind and wave, grew vaster than before,  
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 Up at my feet, and fast the forked red flame  
 Of passionate lightning cut the starless sky:

Only I felt, in that unpeopled world,  
 That we two were alone, the Sea and I.

---

8<sup>th</sup> Sep: 87

## Unspoken

-----

Sometimes a passionate yearning in our breast  
 Burns like a flame, and up thro' widening rings  
     Soars as the skylark: yet the skylark sings,  
 And we are voiceless, knowing not how blest.  
 Hope, Faith and Fear mingle in vague unrest;  
     And grand veiled visitants on spirit-wings  
     Come to us from a land of shadowy things,  
 Like grey clouds trooping from the a golden West.  
 There, up amid that strangely glorious sky,  
     Solemn, wild, limitless, with no man near  
 [Heg:] To catch the unworded murmurs of our breath,  
 We feel that we must speak – must speak or die.  
     Once past the dark gates of constraining Death,  
     Shall we not tell it out, with God to hear?

----◇----

9 Sep: 87

## Unspoken

---

Sometimes a passionate yearning in our breast  
 Burns like a flame, and up thro' widening rings  
 Soars as the skylark: yet the skylark sings,  
 And we are voiceless, knowing not how blist.  
 Hope, Faith and Fear mingle in vague unrest;  
 And grand veiled visitants on spirit-wings  
 Come to us from a land of shadowy things,  
 Like grey clouds trooping from ~~the~~ a golden West.  
 There, up amid that strangely glorious sky,  
 Solemn, wild, limitless, with no man near  
 \* To catch the unworded murmurs of our breath,  
 We feel that we must speak - must speak or die.  
 Once past the dark gates of constraining Death,  
 Shall we not tell it out, with God to hear?

## Sorrow

-----

When Sorrow comes to one forlorn  
Of love and light, about her head –  
Bare, pensive, bowed, ungarlanded –  
Is wreathed no chaplet save of thorn.

And in her trembling hand she brings  
No ruddy wine that soothes and cheers:  
Only the chalice of cold tears  
And shadowy imaginings.

Yet, as she goes, she leaves behind  
White flowers of amaranth that bloom  
Fragrantly through the darkened room,  
And breathe a freshness on the wind:

That efall from clouds of bitter strife  
A pure soul's star's bright and perfect whole,  
Filling the chambers of the soul  
With odours of a sweeter life.

# Sorrow

167

When Sorrow comes to one forlorn  
Of love and light, about her head -  
Bare, pensive, bowed, ungarlanded -  
Is wreathed no chaplet save of thorn.

And in her trembling hand she brings  
No ruddy wine that soothes and cheers:  
Only the chalice of cold tears  
And shadowy imaginings.

Yet, as she goes, she leaves behind  
White flowers of amaranth that bloom  
Fragrantly through the darkened room,  
And breathe a freshness on the wind:

That fall from clouds of bitter strife  
A pure south star's bright and perfect white,  
Filling the chambers of the soul  
With odours of a sweeter life.

So wake us into larger day,

O Sorrow, from our empty dream,

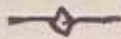
And set us by the immortal stream

Where thy white amaranth  $\text{†}$  shines alway!

-----◇-----

9 Sep: 87

So wake us into larger day,  
O Sorrow, from our empty dream,  
And set us by the immortal stream  
Where the white amaranth ~~it~~ shines always!



9 Sep: 87



Today and Tomorrow

Resignation

-----

I

My ways are dim: a dusky light is burning  
 Over the shadows of the silent hills.  
 Breaketh the day, or is the dark returning? –  
 All shall be as God wills.

II

Yes, all shall be as Thou wilt, O my Father!  
 The night has no abiding-place with Thee:  
 Through dark and light not what I will, but rather  
 Do Thou Thy will in me.

III

I must not linger here to sigh or sorrow:  
 Above the blackest gloom of Life, I know,  
 Will dawn the sweet hope of a bright tomorrow;  
 And where Thou art I go.

IV

My ways are dim: a dusky light is burning  
 Over the shadows of the silent hills.  
 Breaketh the day, or is the dark returning? –  
 All shall be as God wills.

----◇----

~~Today and Tomorrow~~  
Resignation

## I

My ways are dim: a dusky light is burning  
Over the shadows of the silent hills.

Breaketh the day, or is the dark returning?—  
All shall be as God wills.

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Yes, all shall be as Thou wilt, O my Father!

The night has no abiding-place with Thee:  
Through dark and light not what I will, but rather  
Do Thou Thy will in me.

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I must not linger here to sigh or sorrow:  
Above the blackest gloom of Life, I know,  
Will dawn the sweet hope of a bright tomorrow;  
And where Thou art ~~at~~ I go.

## IV

My ways are dim: a dusky light is burning  
Over the shadows of the silent hills.

Breaketh the day, or is the dark returning?—  
All shall be as God wills.



17 Sep: 87

May Music

-----

I

Soft as sea-echoes answering  
     Far music when the night is still,  
 The voices of the virgin Spring  
     Steal round the woodland and the hill.

II

Over the fields, star-eyed with flowers,  
     The skylark soars against the light:  
 The cuckoo tells the slow-paced hours  
     That troop through gloaming into night.

III

Children who rob the tawny Earth  
     Of her first, darling, frail primrose,  
 Mingle the laughter of their mirth  
     With all the songs that Nature knows.

IV

Even the ripple of the rain  
     Brings sweetness from the flaming West,  
 Waking, along the lonely lane,  
     The shy anemone from rest.

V

So, as the months glide down the year  
     And dance on fairy feet away,  
 No voices soothe the troubled ear  
     More sweetly than the songs of May.

-----◇-----

## May Music

I

Soft as sea-echoes answering  
 Far music when the night is still,  
 The voices of the virgin Spring  
 Steal round the woodland and the hill.  
 Over the fields, star-eyed with flowers,  
 The skylark soars against the light:  
 The cuckoo tells the slow-paced hours  
 That troop through gloaming into night.

Children who rob the tawny Earth  
 Of her first, dawning, frail primrose,  
 Mingle the laughter of their mirth  
 With all the songs that Nature knows.

Even the rattle of the rain  
 Brings sweetness from the flaming West,  
 Waking, along the lonely lane,  
 The shy anemone from rest.

II

So, as the months glide down the year  
 And dance on fairy feet away,  
 No voices soothe the troubled ear  
 More sweetly than the songs of May.

—♦—

Dec. 1886

## Lorelei

(after Heine)

## I

What is it? Why am I so sad?

I know not why.

My mind is turning o'er and o'er

A tale of days gone by.

## II

The cool peace of the gloaming rests

On Rhine's swift stream:

The mountain-peaks are all aglow

With Evening's last sunbeam.

## III

A lovely Maid – O wondrous sight! –

Is sitting there;

I see the glitter of her gems;

She combs her golden hair

## IV

She combs it with a comb of gold,

And still sings she:

It is a weird, weird song she sings –

A magic melody.

## V

The boatman in his little boat

Is thrilled with grief;

His eyes are ever fixed above,

Nor see the rocky reef.

Lorelei  
(after Heine)

17

I

What is it? Why am I so sad?  
I know not why.

My mind is turning o'er and o'er  
A tale of days gone by.

The cool place of <sup>II</sup> the gloaming rests  
On Rhine's swift stream:

The mountain-peaks are all aglow  
With Evening's last sunbeam.

A lovely Maid - <sup>III</sup> O wondrous sight! -  
Is sitting there;

I see the glitter of her gems;  
She combs her golden hair

She combs it with <sup>IV</sup> a comb of gold,  
And stills sings she:

It is a weird, weird song she sings -  
A magic melody.

The boatman <sup>V</sup> of his little boat  
Is thrilled with grief;

His eyes are ever fixed above,  
Nor sees the rocky reef.

He sinks, it seemeth me, at last

The waves among: –

Such is the work of Lorelei

And of the song she sung.<sup>43</sup>

Dec 1887.

-----◇-----

In the Violet-time

-----

I

The blackthorn-buds are breaking where, but now,

Gaunt yew-trees caught the bitter rime,

And where upon the uplands soon will bow

Green glories of the Summer's prime.

---

43 A translation of "Die Loreli" (1822) by Heinrich Heine (1799-186).



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He sinks, it seemeth me, at last  
The waves among:—  
Such is the walk of Loveli  
And of the song she sung.

Dec 1887



### In the Violet-time

---

I

The blackthorn-buds are breaking where, but now,  
Gaunt year-trees caught the latter ring,  
And where upon the upland song will bow  
Queen glories of the Summer's prime.

## II

Linked half with Summer, half with Winter's snows,  
 Spring trips in laughter thro' the land;  
 Snowdrops of March and glad June's budding rose  
 Blend with the violets in her hand.

## III

The dying snowdrop tells of Winter dead  
 And rough winds that are lulled asleep;  
 Within the rosebud's slowly darkening red  
 Young Summer's hope lies hidden deep.

## IV

Between them both Spring intertwines her hair  
 With her own violets, white and blue –  
 Standing like those sweet music-notes that bear  
 A memory and a promise too.

## V

Thus may for us life's seasons, more and ever more,  
 Each unto each be knit alway,  
 And the bright After and the bright Before  
 Meet in a yet more bright Today.

-----◇-----

Dec 1887

Pub. in 'Atalanta'.<sup>44</sup>

<sup>44</sup> 2:7(April 1889), 483. *Atalanta*, ed. by L. T. Meade (Elizabeth Thomasina Meade Smith [1854-1914]) and a popular magazine for girls, was published by Hatchards' from October 1887.

## II

dinked half with Summer, half with Winter's snows,  
 Springs trips in laughter thro' the land:  
 Snowdrops of March and glad June's budding rose  
 Blend with the violets in her hand.

## III

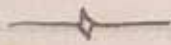
The dying snowdrop tells of Winter dead  
 And rough winds that are lulled asleep;  
 Within the rosebud's stony-darkening red  
 Young Summer's hope lies hidden deep.

## IV

Between them both Spring intertwines her hair  
 With her own violet, white and blue—  
 Standing, like those sweet music-notes that leave  
 A memory and a promise too.

## V

Thus may for us life's seasons, more and <sup>more</sup> ~~more~~,  
 Each unto each be knit always,  
 And the bright After and the bright Before  
 Meet in a yet more bright Today.



Dec 1887

## Pine-wood Glooms

-

We found by chance a thicket of tall pines

Deep in a dale

That caught the Spring, and ran in sunny lines

Between the hill and vale.

-

Desolate, old, unblossoming it lay –

A thing apart:

Like some great sorrow hidden deep away

In a sweet innocent heart.

-

For all without was sunshine, and the song

Of thrush and wren,

And breakings-out of dewy buds along

The green-gold of the glen.

-

But in its silent depths was not a sound,

Nor any light:

Only a stillness, awful and profound,

And a weird gloom of night.

-

There, too, beneath a gnarled root, strange to tell,

Grew all bereaven

A single primrose: one white sunbeam fell

Beside it out of heaven.

-----◇-----

Jan: 1888

Quiver [in pencil; if published, untraced. TLM.]

## Pine-wood Gloom

We found by chance a thicket of tall pines

Deep in a dale

That caught the Spring, and ran in sunny lines  
Between the hill and vale.

Desolate, old, unblossoming it lay -

A thing apart:

Like some great sorrow hidden deep away  
By a sweet innocent heart.

For all without was sunshine, and the song  
Of thrush and wren,

And usakings - out of dewy buds along  
The green-gold of the glen.

But in its silent depths was not a sound,  
Nor any light:

Only a stillness, awful and profound,

And a weird gloom of night.

There, too, beneath a gnarled root, strange to tell,  
Grew all benighted

A single primrose: one white sunbeam fell  
Beside it out of heaven.

Love in the Roses

(After Anacreon<sup>45</sup>)

I

Heedless Love among the roses

Woke one day a sleeping bee;

Then it stung him in the finger,

And he sobbed full bitterly.

II

Ran he then to fair Cythera:

‘Mother!’ he began to cry,

As he flung his arms about her,

‘I am killed, and I shall die.’

III

‘As I played among the roses,

I was stung – my finger, see! –

By the little winged serpent

Called by countryfolk a bee.’

IV

‘Ah!’ his mother said in answer,

‘If the bee’s sting hurt thee so,

How much are they hurt, dost think, Love,

Whom thine arrow has brought low?’

-----◇-----

Jan, 1888

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<sup>45</sup> A translation from Anacreon (554-469 B.C.). Thomas Moore’s “Cupid and the Bee” is perhaps the most famous translation.



# Love in the Roses

(After Amerson)

Headless Love <sup>I</sup> among the roses  
 Woke one day a sleeping bee;  
 Then it stung him in the finger,  
 And he sobbed full bitterly.

II

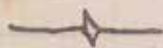
Ran he then to fair Cythra:  
 "Mother!" he began to cry,  
 As he flung his arms about her,  
 "I am killed, and I shall die!"

III

"As I played among the roses,  
 I was stung - my finger, see! -  
 By the little winged serpent  
 Called by countryfolk a bee."

IV

"Ah!" his mother said in answer,  
 "If the bee's sting hurt thee so,  
 How much are they hurt, dost think, dove,  
 Whom thine arrows has brought low?"



Jan, 1888



It must be Spring

-----

I

It must be Spring. Deep in the woods I see  
The pure pale primrose light the wakened dells,  
And, mingled with the shy anemone,  
Blue mists of drooping bells.

II

It must be Spring. The lark leaps up the skies,  
Half mad with joy, and sings against the cloud;  
I hear the merry laugh of children rise  
Brokenly, low and loud.

III

It must be Spring. I feel the evening breeze,  
Moist with the sweetness of new-fallen rain,  
Blow from the crimson sunset through the trees;  
And sink to rest again.

## It must be Spring

---

### I

It must be Spring. Deep in the woods I see  
 The pale pale primrose light the wakened dills,  
 And, mingled with the shy anemone,  
 Blue mists of drooping lills.

### II

It must be Spring. The lark leaps up the skies,  
 Half mad with joy, and sings against the cloud;  
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### III

It must be Spring. I feel the evening breeze,  
 Moist with the sweetness of new-fallen rain,  
 Blow from the crimson sunset through the trees,  
 And sink to rest again.

## IV

It must be Spring. And yet why steals along  
Down all the ways of Earth, in cadence slow,  
The wordless, murmured, mystic undersong  
Which tells of human woe?

## V

Why is it that we ever seem to hear  
That music, never hushed since Time began? –  
Earth has her Spring with each returning year:  
Is there no Spring for Man?

----◇----

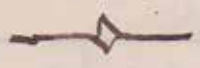
Apr. 1888.

IV.

It must be Spring. And yet why steals along  
Down all the ways of Earth, in cadence slow,  
The wordless, murmured, mystic under-song  
Which tells of human woe?

V.

Why is it that we ever seem to hear  
That music, never hushed since Time began?—  
Earth has her Spring with each returning year:  
Is there no Spring for Man?



Apr. 1855.

It must be Summer

-----

Down in the dell where the brambles grow  
 And the lilies are all afire with ~~the~~<sup>a</sup> glow  
     Of the crimson sun on the waters cool,  
 You may hear the buzz of the weary bee  
 As it flies to its home in the hollow tree,  
     And the leap of the trout in the sombre pool.

The wild trout leaps, and the still deep pond  
 Breaks with the flash of a diamond  
     About the large-leaved lilies there;  
 And the rippling wave and the hum of the bee  
 Blend in a murmured melody:  
     “It must be Summer: the world’s so fair.”

-----◇-----

Ap. 88

Published in Cassell’s Mag. 1889<sup>46</sup>

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46 The title and date are in pencil. The poem appeared, illustrated, in the August 1889 issue, p. 532.

## It must be Summer

---

Down in the dell where the brambles grow  
 And the lilies are all afire with the glow  
 Of the crimson sun on the waters cool,  
 You may hear the buzzy of the weary bee  
 As it flits to its home in the hollow tree,  
 And the leaps of the trout in the sombre pool.

The wild trout leaps, and the still deep pond  
 Breaks with the flash of a diamond  
 About the large-leaved lilies there;  
 And the rippling waves and the hum of the bee  
 Blend in a murmured melody:  
 "It must be Summer; the world so fair."

M. 89

—◆—

Published in Cassell's Mag. 1889

Earth's Winters Change

-----

I

Earth's winters change. Spring sweeps her silver lyre  
 And sings a new life into wood and hill:  
 Over the fields leaps out a sudden fire  
 Of pallid primrose and deep daffodil.

II

Earth's winters change: but is there change in Man?  
 He has his winter too – the deadly strife  
 With sin and pain and poverty's stern ban,  
 The blossomless, unloved and loveless life.

III

And for those frail child-florets of the street, –  
 The wee wan faces to which the sun is strange,  
 Nipped by the bitter frost that kills the sweet  
 Fresh dawn of hope – is there for them no change?

IV

Ah, who will touch, for them, the golden string  
 Whose music is the anthem of new birth?  
 Who will bring back the sunlight of the Spring,  
 And lift to Heaven what now is turned to Earth?

-----



## Earth's winters change

---

I

Earth's winters change. Spring sweeps her silver lips  
 And sings a new life into wood and hill:  
 Over the fields leaps out a sudden fire  
 Of pallid primrose and deep daffodil.

II

Earth's winters change: but is there change in Man?  
 He has his winter too - the deathly strife  
 With sin and pain and poverty's stern ban,  
 The blossomless, unloved and loveless life.

III

And for those frail child-florists of the street, -  
 The woe way faces to which the sun is strange,  
 Nipped by the bitter frost that kills the sweet  
 Fresh dawn of hope - is there for them no change?

IV

o- Ah, who will touch, for them, the golden string  
 Whose music is the anthem of new birth?  
 Who will bring back the sunlight of the Spring,  
 And lift to Heaven what now is turned to Earth?

---

## Life &amp; Pain

-----

Two Angels stood beside me, Life and Pain;  
And on the first I dared not look, or if  
I threw a timid, side-long glance, he seemed  
To turn away, & shroud his lightning face  
With a strange glory of half-folded wings:  
So that I saw him dimly. But at last,  
When we had mused together one sweet hour,  
The Angel Pain stretched out his hand & laid  
A flame-like finger on my forehead, while  
I shrank before him, as on lonely flats  
To the cold ripple bows the wind-swept reed.  
Then, gazing on me out of dark deep eyes,  
He cried, in words that thrilled & then grew soft  
With pathos: 'Only they who have known Pain  
Look wisely upon Life or rightly guess  
The meaning of his face. On those alone  
Whose eyes are blinded with earth's blurring tears  
Breaks from afar the Apocalypse of Heaven.'

-----

June 21: 88

## Life &amp; Pain

Two Angels stood beside me, Life and Pain;  
 And on the first I dared not look, or if  
 I threw a timid, side-long glance, he seemed  
 To turn away, & shroud his lightning face  
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 Look on us wisely upon life or rightly guess  
 The meaning of his face. On those alone  
 Whose eyes are blinded with earth's blurring tears  
 Breaks from afar the Apocalypse of Heaven.'

June 21: 88

An ~~Autumn~~<sup>Winter</sup> Sunset

-----

A cold mist, motionless & grey,  
Sleeps on the dark moors where the glow  
Of the last sunlight of the day  
Scarce strikes a sparkle from the snow;  
The red sun in the murky west  
Sinks to his rest.

The red sun sinks: his ways grow dim.  
From earth and heaven, East, South & North  
And from the West that welcomed him  
No voice or murmur stealeth forth  
To break the sombre calm & tell  
His last farewell.

Nowhere is any sound or life:  
Only at times, far off, you hear  
Across the dry & barren ground  
Strange crackings from the ice-blue mere;  
The moorland like a dead thing lies  
Beneath dead skies.

131

Winter  
At ~~Autumn~~ Sunset

A cold mist, motionless & grey,  
Sleeps on the dark moors where the glow  
Of the last sunlight of the day  
Scarcely strikes a sparkle from the snow;  
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Only at times, far off, you hear  
Across the dry & barren ground  
Strange crackings from the ice-blue moss;  
The moorland like a dead thing lies  
Beneath dead skies.



Yet even here quick Fancy sees  
 The hidden germs of patient Spring,  
 Watches amid the flowerless tree,  
 The flashings-out of April's wing,  
 And hears in cadence low & long  
 ≠ An Easter-song!

Sep 1888

Pub. in Cassell's<sup>47</sup>

---

Song: To the Winds

I

Fling O fling, ye Winds of May,  
 Fragrance on my primrose bed;  
 Check the feet of hasty Day  
 With quiet hints of gold & red.

II

Winds of summer, come & bring  
 Those dear songs that once I knew;  
 Keep me wakeful, while you sing  
 All the night's long wonder through.

III

~~Winds of autumn, weave~~ <sup>Weave, ye autumn winds,</sup> & throw  
 Strange grey spells across the plain;  
 Teach the corn to catch the glow  
 Mixed of sunset & the rain.

---

<sup>47</sup> In pencil; illustrated in *Cassell's Family Magazine*, 1890, p. 152 (the index lists Alexander as "The Rev."). Included too in Martha Capps Oliver, *Round the Year with the Poets: A Compilation of Nature Poems* (New York: 1900) p. 378.

Yet even here quick Fancy sees  
 The hidden gems of patient Spring,  
 Watches amid the flowerless trees  
 The flashings-out of April's wing,  
 And hears in cadence low + long  
 ≠ An Easter-song!

Sep 188

Pubi in Connally's

Song: To the Winds

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 Fragrance on my primrose bed;  
 Check the feet of hasty Day  
 With quiet hints of gold + red.

II

Winds of summer, come + bring  
 Those dear songs that once I knew;  
 Keep me wakeful, while you sing  
 All the night's long wonder through.

III

~~Winds of autumn~~ <sup>Wear, ye autumn winds,</sup> ~~wear + throw~~  
 Strange grey spells across the plain;  
 Teach the corn to catch the glow  
 Mixed of sunset + the rain.



## IV

Winds of winter, sleep O sleep,  
 Lest you wake a happy past.  
 Sleep: for, if you cease to weep,  
 I may also rest at last.

Sep 5/88

Pub. in 'English Illustrated'<sup>48</sup>

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## Homeless

## I

Where the willow-boughs were drooping  
 Close beside the water's edge,  
 And the long grey leaves were looping  
 Dappled shadows o'er the sedge –  
 There they found her softly lying  
 In a lily-haunted place,  
 With the day about her dying,  
 With the red light on her face.

## II

Hither, so they guessed, she wandered –  
 Work was scarce & wages scant –

---

<sup>48</sup> *The English Illustrated Magazine*, June 1889, p. 687; *Littell's Living Age*, July 20, 1889, p. 130; and the *American Magazine of Poetry and Literary Review*, 2:2 (April 1890), 248.

IV

Winds of winter, sleep O sleep,  
 Lest you wake a happy past.  
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Sep 5/88

Pub. in 'English Illustrated'

Homeless

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 There they found her softly lying  
 In a lily-haunted place,  
 With the day about her dying,  
 With the red light on her face.

II

Hither, so they guessed, she wandered -  
 Work was scarce & wages scant -

When her tiny means were squandered,  
    Sick at heart & weak with want:  
And within the swift green river,  
    Far from all the city's strife,  
She had sought, to last for ever,  
    Quiet for her fevered life.

III

Quiet was indeed the meadow  
    Sloping to the liliated stream;  
Standing there amid the shadow  
    In the sunset's broken gleam,  
They could only hear the quiver  
    Of the rushes in the breeze,  
And the ripple of the river,  
    And the tossing of the trees

Sep 5/88

-----

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Sick at heart & weak with want:  
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Sloping to the lilyed stream,  
Standing there amid the shadow  
In the sunset's broken gleam,  
They could only hear the quiver  
Of the rushes in the breeze,  
And the ripple of the river,  
And the tossing of the trees

Sep 5/88

Unanswered Love's Oracle

-----

We must not question Love's dark oracle:

And yet sometimes a soul that strives a alone,

Half-solaced by a choice but half its own,

Looks suddenly <sup>up</sup> where ~~on the black Night's pall,~~ piercing through Night's dusky pall,

Down the long mountain-paths, the lightnings fall

With momentary glory from God's throne,

And sees a great pure soul, before unknown,

Come near, and touch, and help – yet not in all.

'Tis then that, standing by the golden gate

Beneath the strong-winged angels & the shine

Of lifted swords, and catching, all too late,

~~The transient~~ <sup>Quick</sup> glimpses of a ~~heaven~~ <sup>Eden-life</sup> divine,

For ever barred by adamant Fate,

It asks of Love, with bowed head – 'Why not mine?'

-----

Nov 23: 1888

Pub. in English Illustrated<sup>49</sup>

<sup>49</sup> In pencil; *The English Illustrated Magazine*, July 1889, p. 757. The poem appeared also in the *Galveston Daily News* (Houston, Texas), August 15, 1889, p.4e.

Love's Oracle  
Unanswered

We must not question Love's dark oracle:  
 And yet sometimes a soul that strives alone,  
 Half-solaced by a choice but half its own,  
 Looks suddenly <sup>up</sup> where <sup>piercing through Night's dusky pall,</sup> ~~on the black Night's path,~~  
 Down the long mountain-paths, the lightnings fall  
 With momentary glory from God's throne,  
 And sees a great pure soul, before unknown,  
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 For ever barred by adamantine Fate,  
 It asks of Love, with bowed head - 'Why not mine?'

Nov 23: 1888

Pub. in English Monthly

Looking Back <sup>Retrospect</sup>

-----

How strange to stand at last  
 On Death's lone verge, and, looking back, to see,  
 Through the grey twilight's growing mystery,  
 A solemn splendour brood on all the past! –

As at the evening rest  
 Of some autumnal storm a purple light  
 Breaks from the ~~falling~~ <sup>broken clouds</sup> sun and fills the night  
 With unimagined fires in East and West;

Or as, before we know  
 The angels near us, light'ning field and street  
 With the pale light of their departing feet,  
 They leave a glory in the dark, and go.

-----

Feb 20/89



## Retrospect Looking Back

---

How strange to stand at last  
 On Death's lone verge, and, looking back, to see,  
 Through the grey twilight's growing mystery,  
 A solemn splendor hood on all the past! —

As at the evening rest  
 Of some autumnal storm, a purple light  
 Breaks from the <sup>broken clouds</sup> falling sun and fills the night  
 With unimagined fires in East and West;

Or as, before we know  
 The angels near us, light'ning field and street  
 With the pale light of their departing feet,  
 They leave a glory in the dark, and go.

---

Feb 20/89

## Stanzas

-----

There is a rest for all we see:

A slumber for the murmuring bee;

A hushed time when the nightingale,

‘Mid the blue silence of the dale,

Can charm the winds into tranquility;

A moment when the waters lie

Quiet beneath a quiet sky,

And every folded flower is still

⊖ In brown wood or on mossy hill,

Soothed by a dark-winged moth’s soft lullaby.

And yet of living creatures one

Never knows rest beneath the sun:

He it is who loves in vain;

Who, wandering through a world of pain,

Seeks everywhere for rest and findeth none.

Sep/90

-----

Stanzas

There is a rest for all we see:  
 A slumber for the murmuring bee;  
 A hushed time when the nightingale,  
 'Mid the blue silence of the dale,  
 Can charm the winds into tranquillity;

A moment when the waters lie  
 Quiet beneath a quiet sky,  
 And every folded flower is still  
 In brown wood or on mossy hill,  
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And yet of living creatures one  
 Never knows rest beneath the sun:  
 He it is who loves in vain;  
 Who, wandering through a world of pain,  
 Seeks everywhere for rest and findeth none.

Sep/90

Still Waters<sup>50</sup>

-----

Into the trouble of our noisy ways

    There steals at times a prophecy of rest,

    So that we lie at peace on Nature's breast

And think the old thoughts of the old far days

When we could linger with contented gaze

    By all we saw, apart from men's hot quest

    For things beyond their reach, nor yet depressed

By burdens of the world's contempt or praise.

Soon faded is the dream: yet even we

    Have known, for one white moment how to lie

By those enchanted waters and to be

    As quiet as a quiet evening sky –

    Watching like children, with large wakeful eye,

The stillest light that ever lit the sea.

Aug: 90

---

50 See Psalm 23:2.

## Still Waters

Into the trouble of our noisy ways  
 There steals at times a prophecy of rest,  
 So that we lie at peace on Nature's breast  
 And think the old thoughts of the old far days  
 When we could linger with contented gaze  
 By all we saw, apart from man's hot quest  
 For things beyond their reach, nor yet depressed  
 By burdens of the world's contempt or praise.  
 Soon faded is the dream: yet even we  
 Have known, for one white moment, how to lie  
 By those enchanted waters and to be  
 As quiet as a quiet evening sky—  
 Watching like children, with large wakeful eye,  
 The stillest light that ever lit the sea.

Aug: 90

By the River

-----

Swift river, running smoothly to the deep  
     'Twixt fields of poppied corn and groves of pine,  
     And ~~past~~ through rich pasture-lands of lowing kine  
 Till thou canst take at last thy rocky leap  
 To where, half drowsy with their summer sleep,  
     The lazy waves crawl up the yellow line  
     Of the broad sands with music clear as thine,  
 What is the human secret thou dost keep?  
 He who stands by thee, warm with human joys  
     And hopes and fears and doubts, and listens long  
 To the perpetual whispers of thy voice,  
 Finds in thee something humanlike, and hears,  
     Mixed with thy sounds of laughter and of song,  
 The consecration and the depth of tears.

Pub Quiver '91<sup>51</sup>

Aug. 90

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51 In pencil; the poem appeared, illustrated and signed simply "S. A. A.," in the June 1891 issue of *The Quiver: An Illustrated Magazine for Sunday and General Reading*, p. [621]; Alexander's name is not listed among the contributors to the volume.



By the River

Swift river, running smoothly to the deep  
 'Tis fields of popped corn and groves of pines,  
 And past through rich pasture-lands of lowing kine  
 Till thou canst take at last thy rocky leap  
 To where, half drowsy with their summer sleep,  
 The lazy waves crawl up the yellow line  
 Of the broad sands with music clear as thine,  
 What is the human secret thou dost keep?  
 He who stands by thee, warm with human joys  
 And hopes and fears and doubts, and listens long  
 To the perpetual whispers of thy voice,  
 Finds in thee something humanlike, and hears,  
 Mixed with thy sounds of laughter and of song,  
 The consecration and the depth of tears.

Put Quire '91

Aug. 90



The Flying Years

-----

The flying years,  
Rich with old hopes and fears,  
Like a dim troop of grey clouds never-ending  
At eve before the west wind lightly bending,  
Float back to me along the tides of thought.

And at the glance  
Of each neglected chance,  
Each opening for the spirit to burst through  
And blossom with fresh power, I feel anew  
All that I might have been & yet am not.

-----

Aug 90

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## The Flying Years

---

The flying years,  
Rich with old hopes and fears,  
Like a dim troop of grey clouds never-ending—  
At sea before the west wind lightly blinding,  
Float back to me along the tides of thought.

And at the glance  
Of such neglected chance,  
Each opening for the spirit to burst through  
And blossom with fresh power, I feel anew  
All that I might have been or yet am not.

---

Aug 90

Night's Mystery<sup>52</sup>

-----

Out of the blue, gray Night leaps down and throws  
Her mystic spell round tree & field & tower;  
Beside her, lightly tripping Fancy goes:  
This is her sovereign hour.

This is the hour when strange things walk the earth –  
Shapes which no eye of day has ever seen;  
Beings and thoughts that almost come to birth,  
And yet have never been,

Nor ever will be: soul to sense gives room;  
Till the late swallows darting homeward seem,  
Amid the glimmer of this fairy gloom,  
The swallows of a dream.

Aug 90

---

52 A draft of "Night's Mystery" occupies in part the verso of a list of magazines and their addresses once tipped into the notebook (see Appendix E).

## Night's Mystery.

Out of the blue, gray Night leaps down and throws  
 Her mystic spell round tree & field & tower,  
 Beside her, lightly tripping Fancy goes:  
 This is her sovereign hour.

This is the hour when strange things walk the earth -  
 Shapes which no eye of day has ever seen,  
 Brings and thoughts that almost come to birth,  
 And yet have never been,

Nor ever will be: soul to sense gives room;  
 Till the late swallows darting homeward seem,  
 Amid the glamour of this fairy gloom,  
 The swallows of a dream.

Aug 90

The Dream of Aquinas<sup>53</sup>

-----

Over the sea and land the nightwind swept  
 Through gloom and glory: one still moonbeam crept  
 Into the dark cell where Aquinas slept.

The spirit of the night like gentle rain  
 Came down to soothe the strong heart's joy and pain,  
 And charm the magic workings of the brain

That rested not, till midnight hours were told,  
 Searching the ways of wisdom manifold,  
 To forge with flame great subtle thoughts of gold.

Now the keen fires were quenched; and brooding deep,  
 The mind its dim unconscious watch did keep  
 Until a Voice broke through the vale veil of sleep.

Was it an unsubstantial thing he dreamed,  
 Or a shape like himself? For lo, there seemed  
 To stand a sacred Form, thorn-diademed.

---

<sup>53</sup> “The story is told that toward the end of his life this greatest of Christian theologians had a dream. In it, he was trying to empty out the ocean with a teaspoon. When asked what he was doing in the dream, Aquinas replied ruefully, ‘theology’” (David J. Wolpe, *Why Faith Matters* [New York: HarperCollins, 2009], p. 189).

## The Dream of Aquinas

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 Through gloom and glory: one still moonbeam crept  
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 And charm the magic workings of the brain

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 Searching the ways of wisdom manifold,  
 To forge with flame great subtle thoughts of gold.

Now the keen fires were quenched; and brooding deep,  
 The mind its dim unconscious watch did keep  
 Until a Voice broke through the <sup>veil</sup> ~~veils~~ of sleep.

Was it an unsubstantial thing he dreamed,  
 Or a shape like himself? For lo, there seemed  
 To stand a sacred Form, thorn-diademed.

‘Well hast thou laboured’, said the Voice, ‘for Me.  
Great is thy toil: great thy reward shall be.  
Choose what thou wilt: I give thy choice to thee’.

Still lay the Saint, as though he heard the dead,  
While the slow moonbeam, falling round the bed,  
Made a white aureole about his head.

He paused, not doubtful in his choice, but stirred  
By a strange wonder: softly came the word –  
‘I ask no gift except Thyself, O Lord!’

No gift but Thee! That be our choice as his,  
To make a solemn music out of this –  
Mixing the heavenly with the earthly bliss.

No gift but Thee, Who art, not here nor there,  
But the one gift<sup>life</sup> of all things good and fair,  
At once the Gift and Giver everywhere!

Aug / 90



'Well hast thou laboured', said the Voice, 'for Me.  
Great is thy toil: great thy reward shall be.  
Choose what thou wilt: I give thy choice to Thee.'

Still lay the Saint, as though he heard the dead,  
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'I ask + no gift except Thyself, O Lord!'

No gift but Thee! That be our choice as his,  
To make a solemn music out of this -  
Mixing the heavenly with the earthly bliss.

No gift but Thee, Who art, not here nor there,  
But the one <sup>life</sup> ~~gift~~ of all things good and fair,  
At once the Gift and Giver everywhere!

Aug/90

## Near the Sea

-----

## I

When the dark Night  
With her dank hair sits by the shores of Time,  
I watch<sup>see</sup> the breaking clouds let silver light  
Down on the silver rime;

## II

As, one by one,  
The stars come out, each on a fiery throne,  
To watch blue Evening mourning for the sun  
With long melodious moan.

## III

And then I hear,  
Like an old tired voice from an old gray tomb,  
The everlasting sea, far off yet near,  
Making his hollow boom.

Aug 90

194

## Near the Sea

I

When the Dark Night  
With her dark hair sits by the shores of Time,  
I watch the breaking clouds let silver light  
Down on the silver rime;

II

As, one by one,  
The stars come out, each on a fiery throne,  
To watch blue Evening mourning for the sun  
With long melodious moan.

III

And then I hear,  
Like an old tired voice from an old gray tomb,  
The everlasting sea, far off yet near,  
Making his hollow boom.

Aug 90

## A Magic Hour

-----

Night hath one magic moment, strange and dear:

‘Tis when the red dusk, dreaming of the sun

And half forgetful that the day is done,

Sees with surprise the yellow moon appear

Lonely amid the pines, and starts to hear

The deepening cry that tells a task begun

For the great owl whose long day-sleep has run

To its dark close in some dim haunt of fear: –

Then, as the last bee leaves the orchis-bloom,

And over riverside and wood and hill

All the divinities of song are still,

There falls upon the darkling sea and land

Like snow, amid the glamour and the gloom,

A silence that is hard to understand.

Sep 90

## A Magic Hour

---

Night hath one magic moment, strange and dear:

'Tis when the red dusk, dreaming of the sun

And half forgetful that the day is done,

Sees with surprise the yellow moon appear

Lonely amid the pines, and starts to hear

The deepening cry that tells a task begun

For the great owl whose long day-sleep has run

Do its dark close in some dim haunt of fear:—

Then, as the last bee leaves the orchis-bloom,

And over riverside and wood and hill

All the divinities of song are still,

There falls upon the darkling sea and land

Like snow, amid the glamour and the gloom,

A silence that is hard to understand.

Sep 90

Too Late

-----

I

How wilt thou make  
The broken harp revive one strain;  
Or learn to wake  
Those long-forgotten songs again  
– Of passion and of pain?

II

How wilt thou press  
Lost odours from the faded rose,  
When colourless  
It lies upon December snows  
As deathly cold as those?

III

How wilt thou give  
That heart of fire again to me  
And bid it live  
That loved so well, so uselessly,  
And died for love and thee?

Sep 90.



## Too Late

—

I

How wilt thou make  
 The broken harp revive one strain;  
 Or learn to wake  
 Those long-forgotten songs again  
 — of passion and of pain?

II

How wilt thou press  
 Lost odours from the faded rose,  
 When colourless  
 It lies upon December snows  
 As deathly cold as those?

III

How wilt thou give  
 That heart of fire again to me  
 And bid it live  
 That loved so well, so uselessly,  
 And died for love and thee?

Sept 90.



## Parted

-----

FAh! there is nothing more to tell.  
 And thou who bidst me say farewell,  
     Because thy heart will have it so,  
     Truly I see thou dost not know  
 Why all this sad and weary change befell.

Was it a little thing – a word  
 That, in the silence lightly stirred,  
     Cut us asunder, me from thee,  
     In one sharp moment, as a sea  
 Of purple clouds when thunder's voice is heard?

Or was it a great thing – the sense  
 Of some unfitness or offence,  
     Some need within my soul or thine,  
     That marked the slow sure parting-line,  
 And will not suffer me to reach thee hence.

Nor thou nor I will ever know:  
 For since at last thou bidst me go  
     Thus in the dark, I say farewell;  
 ≠ And what it means I cannot tell,  
 Save only that thy heart will have it so.

Sep 90

Parted

Ah! there is nothing more to tell,  
 And thou who bidst me say farewell,  
 Because thy heart will have it so,  
 Truly I see thou dost not know  
 Why all this sad and woeing change befell.

Was it a little thing - a word  
 That, in the silence lightly stirred,  
 Cut us asunder, me from thee,  
 In one sharp moment, as a sea  
 Of purple clouds when thunder's voice is heard?

Or was it a great thing - the sense  
 Of some unfitness or offence,  
 Some need within my soul or thine,  
 That marked the slow sure parting-line,  
 And will not suffer me to reach thee hence.

Nor thou nor I will ever know:  
 For since at least thou bidst me go  
 Thus in the dark, I say farewell;  
 † And what it means I cannot tell,  
 Save only that thy heart will have it so.

dep 90

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A Bird's Nest.

A Spring Day.

A Storm at Sea.

Night and Morning.

Caedmon: Milton Prize Poem.

The Seasons of Life.

Some thoughts on the Soul.

Childhood.

The Nightingale's Song.

Sunset.

Autumn Leaves.

November.

Nature and Poetry.

Sonnet to a Daisy.

A Hunting Song.

Shadows.

Question and Answer.

Clytie. Pub. in the "Pauline"

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111. + To Wordsworth: A Sonnet Pub. in “Academy.”<sup>54</sup>
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115. Ἄστέρας εἰσαθρεῖς.
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120. Wandering.
121. The Bee and the Butterfly.
122. Together.
123. To a Lily.
124. Ossian to the Dying Year.
126. A Smile.
129. + March Blossoms. Pub. in “Time.”
130. ~~A cold white mist.~~ Passing
132. Until the Sunset.
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134. A Christmas Tragedy.
143. At Nightfall.
144. Sea-Dreams. Pub. in “Cassell’s Mag.”
145. Peace and the Sword.
146. + Sub Lucem Pub. in “English Illustrated.”
- + Sakya-Muni: Newdigate 1887. Pub. separately.

<sup>54</sup> See the texts of the poems noted as published for any further appearances.

<sup>55</sup> Alexander’s note on p. 112 cites “Savonarola” as his unsuccessful entry for the Newdigate Prize in 1886; the phrasing here suggests that he had at least one other notebook for his poetry.





147. Quietude.
148. Enough.
149. Insperatus Amor.
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151. Down from the Mount.
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156. Sailing. Pub. in "Home Chimes."
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- + 159. After Rain. Pub. in "Macmillan's."
- + 161. Memories. Pub. in "English Illustrated."
- + 163. At Moonrise. Pub. in "English Illustrated."
165. By the Sea.
166. Unspoken.
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171. Lorelei (from Heine)
172. In the Violet-time. Pub. in "Atlanta—"
- 17-4-5. Love in the Roses (from Anacreon)
174. Pine-wood Glooms.

- 7 Quietude
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- 9 Insperatus Amor.
- 10 Reconciliation.
- 11 Down from the Mount.
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- 15 A child's Thought.
- 16 Sailing.
- 17 Two Worlds are His.
- 18 To October.
- 19 After Rain.
- 20 Memoriss.
- 21 At Moonrise.
- 22 By the Sea.
- 23 Unspotted.
- 24 Sorrow.
- 25 ~~Today and Tomorrow~~. Resignation
- 26 May Music
- 27 Lerelei (from Heine)
- 28 In the Violet-time.
- 29 ~~5~~ Love in the Roses (from Anacreon)
- 30 Pine-wood Gloom.

Pub. in "Home Chimes"

Pub. in "Home Chimes"

Pub. in "Home Chimes".

†

Pub. in "Macmillan's".

Pub. in "English Illustrated".

Pub. in "English Illustrated".

Pub. in "Atalanta"

176. It must be Spring.
178. It must be Summer. Pub. in Cassell's Magazine.
179. Earth's Winters change.
180. Life + Pain.
181. ~~An Autumn~~ Winter Sunset. Pub. in Cassell's Magazine.
182. Song: To the Winds Pub. in 'English Illustrated' for June, 89.
183. Homeless.
185. + Love's Oracle - Pub. in 'English Illustrated' for July, 89.
186. + ~~Looking Back~~ Retrospect.
187. Stanzas.
188. Still Waters.
189. By the River. Pub. in 'Quiver' June, 1891.<sup>56</sup>
190. The Flying Years.
191. Night's Mystery.
192. Dream of Aquinas.
194. Near the Sea.
195. A Magic Hour.
196. Too Late.
197. Parted.

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| 176 | It must be Spring                            |                                      |
| 178 | It must be Summer                            | Pub. in Cassell's Magazine           |
| 179 | Earth's Winters change                       |                                      |
| 180 | Life & Pain                                  |                                      |
| 181 | A <del>Autumn</del> <sup>Winter</sup> Sunset | Pub. in Cassell's Magazine           |
| 182 | Song: To the Winds                           | Pub. in 'English Illustrated' for J. |
| 183 | Homeless                                     |                                      |
| 185 | + Love's Oracle -                            | Pub. in 'English Illustrated' for J. |
| 186 | + <del>Looking Back</del> Retrospect.        |                                      |
| 187 | Stanzas                                      |                                      |
| 188 | Still Waters                                 |                                      |
| 189 | By the River                                 | Pub. in 'Quiver' June, 1891          |
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| 197 | Parted                                       |                                      |

[Recto] <sup>57</sup>

MAGAZINES

+ Leisure Hour – 56, Paternoster Row...

Good Words – W.C.

+ Quiver –

+ Casell's Magazine Cassells<sup>58</sup>

English Illustrated – Macmillans. – Longmans

+ Cornhill – Smith Elder. 15 Waterloo Place

Temple Bar – Bentley ?

+ Atalanta – Hatchards<sup>59</sup>

+ Newbury House Magazine – Griffith & James

Macmillans – [illeg.] Paternoster [?]

+ Sunday at Home, – Paternoster Row

+ Sunday Magazine – W.C. Tavistock St.

+ Argosy. New Burlington St. W.

A. C. [?]

Atlantic Monthly – Belgravia ? – Chambers –

Century – East & West? – Harpers – Lippincott

Longman – [London Society] & Sun? – Scribner –

Tinsley – Universal Review ? – Household Words

Igdrasil<sup>60</sup> ? + Clergyman's Magazine? Lyceum

20 St. Bride St. G.C. – Graphic ? & Weeklies

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57 See Appendix E. This list, in pencil, is on a slip 10.1 cm x 16.5 cm. once lightly pasted by a corner to the page just before the index.

58 A bracket for "Cassell's" incorporates "Quiver" and "Cassell's Magazine"

59 *Atalanta*, ed. by L. T. Meade (Elizabeth Thomasina Meade Smith [1854-1914]) and a popular magazine for girls, was published by Hatchards' from October 1887.

60 Subtitled *Journal of the Ruskin Reading Guild / A Magazine of Literature, Art, and Social Philosophy*, published January 1890 - March 1892, thus helping to set boundaries to when Alexander probably drew up this list.



MAGAZINES

+ Leisure Hour - 56, Paternoster Row

Good Words -

W.C.

+ Quiver -

+ Cassell's Magazine

} Cassell's

English Illustrated - Macmillans - Longmans

+ Cornhill - Smith Elder, 15 Waterloo Place

Temple Bar - Bentley &

+ Atalanta - ~~Wells~~

+ Newbury House Magazine - Griffith & Jones

Macmillans - ~~Wells~~ Paternoster

+ Sunday at Home - Paternoster Row

+ Sunday Magazine - W.C. Tavistock St.

+ Argosy - New Burlington St. W.

A.C.

Atlantic Monthly - Belgravia W. Chambers -

Century - East & West? - Harpers - Lippincott

Longman - ~~London Society~~ - ~~Wells~~ - Edinburgh -

Illustrated - Quiver Review? - Household Words

Illustrated? + Clergyman's Magazine? Lippincott

20 St. Pauls St. F.C. - Graphic - weekly



[Verso]

Temple Bar B.P.

Outing (Nature &c) V.G.P. 170 Strand

Chambers Journal (sonnet nature &c) 339 High St. Edinburgh

Etc etc.

[Also on the verso, upside down to the list above is a draft, still in pencil, of “Night’s Mystery” (see Appendix E) signed with Alexander’s initials in a circle: “SAA”]:

### NIGHT’S MYSTERY

Out of the blue, gray Night leaps down & throws

Her mystic spell round tree & field & tower;

Beside her, lightly tripping Fancy goes:

This is her reigning <sup>sovereign</sup> hour.

This is the hour when strange ~~things are abroad~~ <sup>—things walk the earth</sup>

Shapes ~~that the~~ <sup>which no</sup> eye of day has ever seen;

Beings & thoughts that almost come to birth,

And yet have never been,

Nor ever will be: soul to sense gives room;

‡ Till the late swallows, darting homeward seem,

Amid the glimmer of this fairy gloom,

The ~~shadows~~ <sup>swallows</sup> of a dream.

SAA

Telegraph Bar B.P.  
 Outing (Nature vol) V.G.P. 170 Strand  
 Charles J. (Sonnet Nature vol) 339 High St. E. London  
 Atlantic (Ward Lock) — Murray's  
 All year round 26 Wellington St Strand  
 Belgravia G.P. (Sonnet) } F.V. White also  
 London Society (Lancet) } 31 Southampton St Strand

JH

And the former of this family bloom,  
 Till we let another budding blossom,  
 New sun will be: sent to seek your room;

NIGHTS MYSTERY  
 Out of the blue, gray Night keeps down a lamp  
 Her mystic spell round her + (also + lens)  
 Beside her, light's whispering fancy goes:  
 This is her reigning hour.  
 This is the hour when change things are done  
 Maps that the eye of day has found seem  
 Bright + thought that blind come to birth,  
 And yet have never been







SUB LUCEM.

Low music of the birds that steals afar  
Over a waste of flower and leaf and thorn,  
Glimmer of mist, laugh or of light re-born,  
Beyond the long line where the great seas are,  
A stir and scent of life, a cold-white star,  
Set in the blue and lingering forlorn  
Above the red up-surgings of the morn,  
Fore-run the Daybreak in its flaming ear,  
And in my heart an impulse strange and new  
Of something sacred to the touch of wrong,  
A rosate flush of being and a strong  
Sweet sense of thoughts made nobler and more true,  
Herald Love's dawn-light and a day of song:  
Lo, a Star also in my world of blue.

STURGEY A. ALEXANDER.

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