

**“How to Eat A Poem”**

Eve Merriam

Don't be polite.

Bite in.

Pick it up with your fingers and lick the juice that

may run down your chin.

It is ready and ripe now, whenever you are.

You do not need a knife or fork or spoon  
or plate or napkin or tablecloth.

For there is no core

or stem

or rind

or pit

or seed

or skin

to throw away.

**“This Is Just to Say”**

William Carlos Williams

I have eaten

the plums

that were in

the icebox

and which

you were probably

saving

for breakfast

Forgive me

they were delicious

so sweet

and so cold

## **“Lucy Wan”**

Anonymous, 16th Century

Fair Lucy she sits at her father's door,  
A-weeping and making moan,  
And by there came her brother dear:  
'What ails thee, Lucy Wan?'

'I ail, and I ail, dear brother,' she said,  
'I'll tell you the reason why;  
There is a child between my two sides,  
Between you, dear Billy, and I.'

And he has drawn his good broad sword,  
That hung down by his knee,  
And he has cutted off Lucy Wan's head.  
And her fair body in three.

'Oh, I have cutted off my greyhound's head,  
And I pray you pardon me.'  
'Oh, this is not the blood of our greyhound,  
But the blood of our Lucy.'

'Oh, what shall you do when your father comes to know?  
My son, pray tell unto me.'  
'I shall dress myself in a new suit of blue  
And sail to some far country.'

'Oh, what will you do with your houses and your lands?  
My son, pray tell unto me?'  
'Oh, I shall leave them all to my children so small,  
By one, by two, by three.'

'Oh, when shall you turn to your own wife again?  
My son, pray tell unto me.'  
'When the sun and the moon rise over yonder hill,  
And I hope that may never, never be.'

### **“The Unquiet Grave”**

Anonymous, 15th Century

‘The wind doth blow today, my love,  
And a few small drops of rain;  
I never had but one true-love,  
In cold grave she was lain.

‘I’ll do as much for my true-love  
As any young man may;  
I’ll sit and mourn all at her grave  
For a twelvemonth and a day.’

The twelvemonth and a day being up,  
The dead began to speak:  
‘Oh who sits weeping on my grave,  
And will not let me sleep?’

‘Tis I, my love, sits on your grave,  
And will not let you sleep;  
For I crave one kiss of your clay-cold lips,  
And that is all I seek.’

‘You crave one kiss of my clay-cold lips;  
But my breath smells earthy strong;  
If you have one kiss of my clay-cold lips,  
Your time will not be long.

‘Tis down in yonder garden green,  
Love, where we used to walk,  
The finest flower that ere was seen  
Is withered to a stalk.

‘The stalk is withered dry, my love,  
So will our hearts decay;  
So make yourself content, my love,  
Till God calls you away.’

### **“I Am Stretched on Your Grave”**

*(Táim shínte ar do h’uaigh)*

Anonymous, 17th Century

I am stretched on your grave and will lie there forever,  
If your hands were in mine, I’d be sure they’d not sever,  
My appletree, my brightness ‘tis time we were together,  
For I smell of the earth and am worn by the weather.

When my family thinks that I’m safe in my bed,  
From night until morning I am stretched at your head.  
Calling out to the air with tears hot and wild,  
My grief for the girl that I loved as a child.

Do you remember the night we were lost  
In the shade of the blackthorn and the chill of the frost?  
Thanks be to Jesus we did what was right  
And your maidenhead still is your Pillar of Light.

The priests and the friars approach me in dread,  
Because I still love you, my love, and your dead.  
And still would be your shelter through rain and through storm  
For with you in the cold ground I cannot sleep warm.

I am stretched on your grave and will lie there forever,  
If your hands were in mine, I’d be sure they’d not sever,  
My appletree, my brightness ‘tis time we were together,  
For I smell of the earth and am worn by the weather. “

## **“Western Wind”**

Anonymous, 16th Century

*Page 717 in textbook shows modernized English.  
An older version appears in Middle English*

Westron wynde, when wilt thou blow,  
The small raine down can raine.  
Cryst, if my love were in my armes  
And I in my bedde again!

## **“The Cruel Mother”**

Anonymous, 18th Century

There was a lady dwelt in York:  
*Fal the dal the di do,*  
She fell in love with her father's clerk,  
Down by the green wood side.

She laid her hand against a stone,  
*Fal the dal the di do,*  
And there she made most bitter moan,  
Down by the green wood side.

She took a knife both long and sharp,  
*Fal the dal the di do,*  
And stabb'd her babes unto the heart,  
Down by the green wood side.

As she was walking home one day,  
*Fal the dal the di do,*  
She met those babes all dress'd in white  
Down by the green wood side.

She said, “Dear children, can you tell,  
*Fal the dal the di do,*  
Where shall I go? To heav'n or hell?”  
Down by the green wood side.

“O yes! dear mother, we can tell,  
*Fal the dal the di do,*  
For it's we to heav'n and you to hell.”  
Down by the green wood side.

# Haiku

***The Classic Tradition of Haiku:  
An Anthology***

**Fabion Bowers, editor**<sup>1</sup>

*three translations of a poem by Matsuo Bashō,  
(1644-1694)*

On dead branches crows remain perched  
at autumn's end.

—Hiroaki Sato

•

on a barren branch  
a raven perched—  
autumn dusk

—William J. Higginson

•

On a leafless bough  
A crow is sitting: —autumn,  
Darkening now—

—Harold Gould Henderson

<sup>1</sup> Bowers, Fabion, ed. *The Classic Tradition of Haiku: An Anthology*. Mineola: Dover Thrift Editions, 1996.

<sup>2</sup> Wright, Richard. *Haiku: This Other World*. New York: Anchor Books, 1998.

***Haiku: This Other World***  
**Richard Wright**<sup>2</sup>

52

Gazing at her face  
Reflected in the spring pond,  
The girl grimaces.

200

A silent spring wood:  
A crow opens its sharp beak  
And creates a sky.

337

Blue-black beak open,  
The crow hurls a caw straight at  
A sinking red sun.

367

An old blindman  
Playing a black violin  
Amid fallen leaves.

408

A dead mouse floating  
Atop a bucket of cream  
In the dawn spring light.

474

A white butterfly  
Sits with slowly moving wings  
On a dead black snake.

561

An old lonely man  
Had a long conversation  
Late one winter night.

**James Wright**

***Lying in a Hammock at William Duffy's Farm in Pine Island,  
Minnesota***

Over my head, I see the bronze butterfly,  
Asleep on the black trunk,  
Blowing like a leaf in green shadow.  
Down the ravine behind the empty house,  
The cowbells follow one another  
Into the distances of the afternoon.  
To my right,  
In a field of sunlight between two pines,  
The droppings of last year's horses  
Blaze up into golden stones.  
I lean back, as the evening darkens and comes on.  
A chicken hawk floats over, looking for home.  
I have wasted my life.

***Beginning***

The moon drops one or two feathers into the field.  
The dark wheat listens.  
Be still.  
Now.  
There they are, the moon's young, trying  
Their wings.  
Between trees, a slender woman lifts up the lovely shadow  
Of her face, and now she steps into the air, now she is gone  
Wholly, into the air.  
I stand alone by an elder tree, I do not dare breathe  
Or move.  
I listen.  
The wheat leans back toward its own darkness,  
And I lean toward mine.

**Emily Dickinson**

**241**

I like a look of Agony,  
Because I know it 's true—  
Men do not sham Convulsion,  
Nor simulate, a Throe—

The Eyes glaze once—and that is Death—  
Impossible to feign  
The Beads upon the Forehead  
By homely Anguish strung.

**754**

My Life had stood— a Loaded Gun,  
In Corners— till a Day  
The Owner passed— identified—  
And carries Me away—

And now We roam in Sovereign Woods  
And now We hunt the Doe—  
And every time I speak for Him—  
The Mountains straight reply—

And do I smile, such cordial light  
Upon the Valley glow—  
It is as a Vesuvian face  
Had let its pleasure through—

And when at Night— Our good Day done—  
I guard My Master's Head—  
'Tis better than the Eider-Duck's  
Deep Pillow— to have shared—

To foes of His— I'm deadly foe—  
None stir the second time—  
On whom I lay a Yellow Eye—  
Or an emphatic Thumb—

Though I than He— may longer live  
He longer must— than I—  
For I have but the power to kill,  
Without— the power to die—

**c. 1861**

**c. 1863**

**William Blake**

**“The Chimney Sweeper”<sup>1</sup>**

When my mother died I was very young.  
And my father sold me while yet my tongue  
Could scarcely cry “ ‘weep! ‘weep! ‘weep! ‘weep!”  
So your chimneys I sweep & in soot I sleep.

There’s little Tom Dacre, who cried when his head,  
That curl’d like a lamb’s back, was shav’d: so I said:  
“Hush, Tom! never mind it, for when your head’s bare  
You know that the soot cannot spoil your white hair.”

And so he was quiet & that very night,  
As Tom was a-sleeping, he had such a sight!  
That thousands of sweepers, Dick, Joe, Ned & Jack,  
Were all of them lock’d up in coffins of black.

And by came an Angel who had a bright key,  
And he open’d the coffins & set them all free;  
Then down a green plain leaping, laughing, they run,  
And wash in a river, and shine in the Sun.

Then naked & white, all their bags left behind,  
They rise upon clouds and sport in the wind;  
And the Angel told Tom, if he’d be a good boy,  
He’d have God for his father & never want joy.

And so Tom awoke; and we arose in the dark,  
And got with our bags & our brushes to work.  
Tho’ the morning was cold, Tom was happy & warm;  
So if all do their duty they need not fear harm.

**“The Chimney Sweeper”<sup>2</sup>**

A little black thing among the snow:  
Crying weep, weep, in notes of woe!  
Where are thy father & mother? say?  
They are both gone up to the church to pray.

Because I was happy upon the heath,  
And smil’d among the winters snow:  
They clothed me in the clothes of death,  
And taught me to sing the notes of woe.

And because I am happy, & dance & sing,  
They think they have done me no injury:  
And are gone to praise God & his Priest & King  
Who make up a heaven of our misery.

<sup>1</sup> *Songs of Innocence*

Dover Publications, New York © 1971  
[original self-publication 1789]

<sup>2</sup> *Songs of Experience*

Dover Publications, New York © 1984  
[original self-publication 1794]

**e. e. cummings**  
**"in Just"**

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

whistles far and wee

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

when the world is puddle-wonderful

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

from hop-scotch and jump-rope and

it's  
spring  
and  
the

goat-footed

balloonMan whistles  
far  
and  
wee

**13**

r-p-o-p-h-e-s-s-a-g-r  
who  
a)s w(e loo) k  
upnowgath  
PPEGORHASS  
eringint (o-  
aThe) :l  
eA  
!p:  
S a  
(r  
rIvInG .gRrEaPsPhOs)  
to  
rea (be) rran (com) gi (e) ngly  
,grasshopper;

**Francesco Petrarch** (July 1304 - July 1374)

from *Rime Sparse*

*original Italian*

**i**

Voi ch'ascoltate in rime sparse il suono  
di quei sospiri ond'io nudriva 'l core  
in sul mio primo giovenile errore  
quand'era in parte altr'uom da quel ch'i' sono,

del vario stile in ch'io piango et ragiono  
fra le vane speranze e 'l van dolore,  
ove sia chi per prova intenda amore,  
spero trovar pietà, nonché perdono.

Ma ben veggio or sí come al popol tutto  
favola fui gran tempo, onde sovente  
di me mesdesmo meco mi vergogno;

et del mio vaneggiar vergogna è 'l frutto,  
e 'l pentersi, e 'l conoscer chiaramente  
che quanto piace al mondo è breve sogno.

taken from:

<http://petrarch.petersadlon.com/canzoniere.html>

*English translation*

**i**

You who hear the sound, in scattered rhymes,  
of those sighs on which I fed my heart,  
in my first vagrant youthfulness,  
when I was partly other than I am,

I hope to find pity, and forgiveness,  
for all the modes in which I talk and weep,  
between vain hope and vain sadness,  
in those who understand love through its trials.

Yet I see clearly now I have become  
an old tale amongst all these people, so that  
it often makes me ashamed of myself;

and shame is the fruit of my vanities,  
and remorse, and the clearest knowledge  
of how the world's delight is a brief dream.

trans: A.S. Kline

**Emund Spencer** (1552 — 1599)

from *Amoretti*

**IX**

Long while I sought to what I might compare  
Those powerful eyes, which lighten my dark spright,  
Yet find I nought on earth to which I dare  
Resemble th' image of their goodly light.  
Not to the sun, for they do shine by night;  
Nor to the moon, for they are changed never;  
Nor to the stars, for they have purer sight;  
Nor to the fire, for they consume not ever;  
Nor to the lightning, for they still persever;  
Nor to the diamond, for they are more tender;  
Nor unto crystal, far nought may them sever;  
Nor unto glass, such baseness might offend her;  
Then to the Maker self they likest be,  
Whose light doth lighten all that here we see.

*English Sixteenth-Century Verse: An Anthology.* Richard S. Sylvester, ed. W.W. Norton & Co., New York, © 1974.

**William Shakespeare** (1564 — 1616)

from *The Sonnets*

**126**

O thou, my lovely boy, who in thy power  
Dost hold Time's fickle glass, his fickle hour;  
Who hast by waning grown, and therein show'st  
Thy lovers withering, as thy sweet self grow'st.  
If Nature, sovereign mistress over wrack,  
As thou goest onwards, still will pluck thee back,  
She keeps thee to this purpose, that her skill  
May time disgrace and wretched minutes kill.  
Yet fear her, O thou minion of her pleasure!  
She may detain, but not still keep, her treasure:  
Her audit (though delayed) answered must be,  
And her quietus is to render thee.

*The Sonnets and Narrative Poems: The Complete Non-Dramatic Poetry.* Sylvan Barnet, ed. Signet Classic, Penquin Books, New York, © 1989.

**Sor Juana Inés de la Cruz** (Nov. 12, 1648/51 — April 17, 1695)

**149**

Were the perils of the ocean fully weighed,  
no man would voyage, or, could he but read  
the hidden dangers, knowingly proceed  
or dare to bait the bull to frenzied rage.

Were prudent rider overly dismayed,  
should he contemplate the fury of his steed  
or ponder where its headlong course might lead,  
there'd be no reining hand to be obeyed.

But were there one so daring, one so bold  
that, heedless of the danger, he might place,  
upon Apollo's reins emboldened hand

To guide the fleeting chariot bathed in gold,  
the diversity of life he would embrace  
and never chose a state to last his span.

*Sor Juana Inés de la Cruz*. Margaret Sayers Peden, trans.  
Bilingual Press/Editorial Bilimgüe, New York, © 1985.

**Lady Mary Wroth** (1587 — 1651/3)

from *Pamphilia to Amphilanthus*

**I**

When night's blacke Mantle could most darknes prove,  
And sleepe deaths Image did my senses hier,  
From knowledg of my self, then thoughts did move  
Swifter then those, most switnes need require:

In sleepe, a Chariot drawne by wind'd desire,  
I sawe: wher sate bright Venus Queene of Love,  
And att her feete her sonne, still adding fire  
To burning hearts which she did hold above,

But one hart flaming more then all the rest,  
The goddesse held, and put itt to my brest,  
Dear sonne now shutt (shoot), sayd she: thus must we winne;

Hee her obay'd, and martir'd my poore hart.  
I, waking hop'd as dreames itt would depart,  
Yett since: O mee, a lover have I binn.

*The Poems of Lady Mary Wroth*. Josephine A. Roberts, ed.  
Louisiana State University Press, Baton Rouge, © 1983.

**John Berryman** (October 25, 1914 – January 7, 1972)

from *Berryman's Sonnets*

**115**

All we were going strong last night this time,  
the *mots* were flying & the frozen daiquiris  
were downing, supine on the floor lay Lise  
listening to Schubert grievous & sublime,  
my head was frantic with a following rime:  
it was a good evening, an evening to please,  
I kissed her in the kitchen—ecstasies—  
among so much good we tamped down the crime.

The weather's changing. This morning was cold,  
as I made for the grove, without expectation,  
some hundred Sonnets in my pocket, old,  
to read her if she came. Presently the sun  
yellowed the pines & my lady came not  
in blue jeans & a sweater. I sat down & wrote.

*Berryman's Sonnets*. Farrar, Straus and Giroux, New York,

© 1968.

**e. e. cummings**

**“i carry your heart with me(i carry it in”**

i carry your heart with me(i carry it in  
my heart)i am never without it(anywhere  
i go you go,my dear;and whatever is done  
by only me is your doing,my darling)  
i fear  
no fate(for you are my fate,my sweet)i want  
no world(for beautiful you are my world,my true)  
and it's you are whatever a moon has always meant  
and whatever a sun will always sing is you

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

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

*Complete Poems: 1913-1962*

Harcourt Brace Jovanovich, New York, © 1963.