

**G.S. LEWIS**

---

**SPIRITS IN  
BONDAGE**

**A CYCLE OF LYRICS**

**WITH A PREFACE  
BY WALTER HOOPER**

A HARVEST/HBJ BOOK

Project Gutenberg's Spirits in Bondage, by (AKA Clive Hamilton) C. S. Lewis

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at [www.gutenberg.org](http://www.gutenberg.org)

Title: Spirits in Bondage

Author: (AKA Clive Hamilton) C. S. Lewis

Release Date: November 7, 2008 [EBook #2003]

Language: English

\*\*\* START OF THIS PROJECT GUTENBERG EBOOK SPIRITS IN BONDAGE \*\*\*

Produced by An Anonymous Volunteer, and David Widger

# **SPIRITS IN BONDAGE**

# **A CYCLE OF LYRICS**

**By Clive Hamilton [C. S. Lewis]**

---

# Contents

[Historical Background.](#)

[Prologue.](#)

## [Part I. The Prison House.](#)

<a href="#"><u>I.</u></a>	Satan Speaks
<a href="#"><u>II.</u></a>	French Nocturne (Monchy-Le-Preux)
<a href="#"><u>III.</u></a>	The Satyr
<a href="#"><u>IV.</u></a>	Victory
<a href="#"><u>V.</u></a>	Irish Nocturne
<a href="#"><u>VI.</u></a>	Spooks
<a href="#"><u>VII.</u></a>	Apology
<a href="#"><u>VIII.</u></a>	Ode for New Year's Day
<a href="#"><u>IX.</u></a>	Night
<a href="#"><u>X.</u></a>	To Sleep
<a href="#"><u>XI.</u></a>	In Prison
<a href="#"><u>XII.</u></a>	De Profundis
<a href="#"><u>XIII.</u></a>	Satan Speaks
<a href="#"><u>XIV.</u></a>	The Witch
<a href="#"><u>XV.</u></a>	Dungeon Grates
<a href="#"><u>XVI.</u></a>	The Philosopher
<a href="#"><u>XVII.</u></a>	The Ocean Strand
<a href="#"><u>XVIII.</u></a>	Noon
<a href="#"><u>XIX.</u></a>	Milton Read Again (In Surrey)

[XXI.](#) The Autumn Morning

## **Part II. Hesitation.**

[XXIII.](#) Alexandrines

[XXIV.](#) In Praise of Solid People

## **Part III. The Escape.**

[XXVI.](#) Song

[XXVII.](#) The Ass

[XXVIII.](#) Ballade Mystique

[XXIX.](#) Night

[XXX.](#) Oxford

[XXXI.](#) Hymn (For Boys' Voices)

[XXXII.](#) "Our Daily Bread"

[XXXIII.](#) How He Saw Angus the God

[XXXIV.](#) The Roads

[XXXV.](#) Hesperus

[XXXVI.](#) The Star Bath

[XXXVII.](#) Tu Ne Quaesieris

[XXXVIII.](#) Lullaby

[XXXIX.](#) World's Desire

[XL.](#) Death in Battle

---





# In Three Parts

I. The Prison House

II. Hesitation

III. The Escape

"The land where I shall never be  
The love that I shall never see"

# Historical Background

Published under the pseudonym, Clive Hamilton, *Spirits in Bondage* was C. S. Lewis' first book. Released in 1919 by Heinemann, it was reprinted in 1984 by Harcourt Brace Jovanovich and included in Lewis' 1994 *Collected Poems*. It is the first of Lewis' major published works to enter the public domain in the United States. Readers should be aware that in other countries it may still be under copyright protection.

Most of the poems appear to have been written between 1915 and 1918, a period during which Lewis was a

student under W. T. Kirkpatrick, a military trainee at Oxford, and a soldier serving in the trenches of World War I. Their outlook varies from Romantic expressions of love for the beauty and simplicity of nature to cynical statements about the presence of evil in this world. In a September 12, 1918 letter to his friend Arthur Greeves, Lewis said that his book was, "mainly strung around the idea that I mentioned to you before—that nature is wholly diabolical & malevolent and that God, if he exists, is outside of and in opposition to the cosmic arrangements." In his cynical poems, Lewis is dealing with the same questions about evil in nature that Alfred Lord Tennyson explored from a

position of troubled faith in "In Memoriam A. H." (Stanzas 54f). In a letter written perhaps to reassure his father, Lewis claimed, "You know who the God I blaspheme is and that it is not the God that you or I worship, or any other Christian."

Whatever Lewis believed at that time, the attitude in many of these poems is quite different from the attitude he expressed in his many Christian books from the 1930s on. Attempts in movies and on stage plays to portray Lewis as a sheltered professor who knew little about pain until the death of his wife late in life, have to deal not only with the many tragedies he experienced from a boy

on, but also with the disturbing issues  
he faced in many of these early poems.

---



# Prologue

As of old Phoenician men, to the Tin Isles sailing  
Straight against the sunset and the edges of the earth,  
Chaunted loud above the storm and the strange sea's  
wailing,  
Legends of their people and the land that gave them birth—  
Sang aloud to Baal-Peor, sang unto the horned maiden,  
Sang how they should come again with the Brethon treasure  
laden,  
Sang of all the pride and glory of their hardy enterprise,  
How they found the outer islands, where the unknown stars  
arise;  
And the rowers down below, rowing hard as they could row,  
Toiling at the stroke and feather through the wet and weary  
weather,  
Even they forgot their burden in the measure of a song,  
And the merchants and the masters and the bondsmen all  
together,  
Dreaming of the wondrous islands, brought the gallant ship  
along;  
So in mighty deeps alone on the chainless breezes blown  
In my coracle of verses I will sing of lands unknown,  
Flying from the scarlet city where a Lord that knows no  
pity,  
Mocks the broken people praying round his iron throne,  
Sing about the Hidden Country fresh and full of quiet  
green.  
Sailing over seas uncharted to a port that none has seen.



# **Part I The Prison House**

# I. Satan Speaks

I am Nature, the Mighty Mother,  
I am the law: ye have none other.

I am the flower and the dewdrop fresh,  
I am the lust in your itching flesh.

I am the battle's filth and strain,  
I am the widow's empty pain.

I am the sea to smother your breath,  
I am the bomb, the falling death.

I am the fact and the crushing reason  
To thwart your fantasy's new-born treason.

I am the spider making her net,  
I am the beast with jaws blood-wet.

I am a wolf that follows the sun  
And I will catch him ere day be done.

## II. French Nocturne (Monchy-Le-Preux)

Long leagues on either hand the trenches spread  
And all is still; now even this gross line  
Drinks in the frosty silences divine  
The pale, green moon is riding overhead.

The jaws of a sacked village, stark and grim;  
Out on the ridge have swallowed up the sun,  
And in one angry streak his blood has run  
To left and right along the horizon dim.

There comes a buzzing plane: and now, it seems  
Flies straight into the moon. Lo! where he steers  
Across the pallid globe and surely nears  
In that white land some harbour of dear dreams!

False mocking fancy! Once I too could dream,  
Who now can only see with vulgar eye  
That he's no nearer to the moon than I  
And she's a stone that catches the sun's beam.

What call have I to dream of anything?  
I am a wolf. Back to the world again,  
And speech of fellow-brutes that once were men  
Our throats can bark for slaughter: cannot sing.



### III. The Satyr

When the flowery hands of spring  
Forth their woodland riches fling,  
Through the meadows, through the valleys  
Goes the satyr carolling.

From the mountain and the moor,  
Forest green and ocean shore  
All the faerie kin he rallies  
Making music evermore.

See! the shaggy pelt doth grow  
On his twisted shanks below,  
And his dreadful feet are cloven  
Though his brow be white as snow—

Though his brow be clear and white  
And beneath it fancies bright,  
Wisdom and high thoughts are woven  
And the musics of delight,

Though his temples too be fair  
Yet two horns are growing there  
Bursting forth to part asunder  
All the riches of his hair.

Faerie maidens he may meet  
Fly the horns and cloven feet,  
But, his sad brown eyes with wonder  
Seeing—stay from their retreat.



## IV. Victory

Roland is dead, Cuchulain's crest is low,  
The battered war-rear wastes and turns to rust,  
And Helen's eyes and Iseult's lips are dust  
And dust the shoulders and the breasts of snow.

The faerie people from our woods are gone,  
No Dryads have I found in all our trees,  
No Triton blows his horn about our seas  
And Arthur sleeps far hence in Avalon.

The ancient songs they wither as the grass  
And waste as doth a garment waxen old,  
All poets have been fools who thought to mould  
A monument more durable than brass.

For these decay: but not for that decays  
The yearning, high, rebellious spirit of man  
That never rested yet since life began  
From striving with red Nature and her ways.

Now in the filth of war, the baresark shout  
Of battle, it is vexed. And yet so oft  
Out of the deeps, of old, it rose aloft  
That they who watch the ages may not doubt.

Though often bruised, oft broken by the rod,  
Yet, like the phoenix, from each fiery bed  
Higher the stricken spirit lifts its head  
And higher-till the beast become a god.



# V. Irish Nocturne

Now the grey mist comes creeping up  
From the waste ocean's weedy strand  
And fills the valley, as a cup  
If filled of evil drink in a wizard's hand;  
And the trees fade out of sight,  
Like dreary ghosts unhealthily,  
Into the damp, pale night,  
Till you almost think that a clearer eye could see  
Some shape come up of a demon seeking apart  
His meat, as Grendel sought in Harte  
The thanes that sat by the wintry log-  
Grendel or the shadowy mass  
Of Balor, or the man with the face of clay,  
The grey, grey walker who used to pass  
Over the rock-arch nightly to his prey.  
But here at the dumb, slow stream where the willows hang,  
With never a wind to blow the mists apart,  
Bitter and bitter it is for thee. O my heart,  
Looking upon this land, where poets sang,  
Thus with the dreary shroud  
Unwholesome, over it spread,  
And knowing the fog and the cloud  
In her people's heart and head  
Even as it lies for ever upon her coasts  
Making them dim and dreamy lest her sons should ever arise  
And remember all their boasts;  
For I know that the colourless skies  
And the blurred horizons breed  
Lonely desire and many words and brooding and never a deed.



## VI. Spooks

Last night I dreamed that I was come again  
Unto the house where my beloved dwells  
After long years of wandering and pain.

And I stood out beneath the drenching rain  
And all the street was bare, and black with night,  
But in my true love's house was warmth and light.

Yet I could not draw near nor enter in,  
And long I wondered if some secret sin  
Or old, unhappy anger held me fast;

Till suddenly it came into my head  
That I was killed long since and lying dead—  
Only a homeless wraith that way had passed.

So thus I found my true love's house again  
And stood unseen amid the winter night  
And the lamp burned within, a rosy light,  
And the wet street was shining in the rain.

## VII. Apology

If men should ask, Despoina, why I tell  
Of nothing glad nor noble in my verse  
To lighten hearts beneath this present curse  
And build a heaven of dreams in real hell,

Go you to them and speak among them thus:  
"There were no greater grief than to recall,  
Down in the rotting grave where the lithe worms crawl,  
Green fields above that smiled so sweet to us."

Is it good to tell old tales of Troynovant  
Or praises of dead heroes, tried and sage,  
Or sing the queens of unforgotten age,  
Brynhild and Maeve and virgin Bradamant?

How should I sing of them? Can it be good  
To think of glory now, when all is done,  
And all our labour underneath the sun  
Has brought us this-and not the thing we would?

All these were rosy visions of the night,  
The loveliness and wisdom feigned of old.  
But now we wake. The East is pale and cold,  
No hope is in the dawn, and no delight.



# VIII. Ode for New Year's Day

Woe unto you, ye sons of pain that are this day in earth,  
Now cry for all your torment: now curse your hour of birth  
And the fathers who begat you to a portion nothing worth.  
And Thou, my own beloved, for as brave as ere thou art,  
Bow down thine head, Despoina, clasp thy pale arms over it,  
Lie low with fast-closed eyelids, clenched teeth, enduring  
heart,

For sorrow on sorrow is coming wherein all flesh has part.  
The sky above is sickening, the clouds of God's hate cover  
it,

Body and soul shall suffer beyond all word or thought,  
Till the pain and noisy terror that these first years have  
wrought

Seem but the soft arising and prelude of the storm  
That fiercer still and heavier with sharper lightnings  
fraught

Shall pour red wrath upon us over a world deform.

Thrice happy, O Despoina, were the men who were alive  
In the great age and the golden age when still the cycle  
ran

On upward curve and easily, for them both maid and man  
And beast and tree and spirit in the green earth could  
thrive.

But now one age is ending, and God calls home the stars  
And looses the wheel of the ages and sends it spinning back  
Amid the death of nations, and points a downward track,  
And madness is come over us and great and little wars.  
He has not left one valley, one isle of fresh and green  
Where old friends could forgather amid the howling wreck.  
It's vainly we are praying. We cannot, cannot check  
The Power who slays and puts aside the beauty that has  
been.

It's truth they tell, Despoina, none hears the heart's  
complaining  
For Nature will not pity, nor the red God lend an ear,  
Yet I too have been mad in the hour of bitter paining  
And lifted up my voice to God, thinking that he could hear  
The curse wherewith I cursed Him because the Good was dead.  
But lo! I am grown wiser, knowing that our own hearts  
Have made a phantom called the Good, while a few years have  
sped  
Over a little planet. And what should the great Lord know  
of it  
Who tosses the dust of chaos and gives the suns their  
parts?  
Hither and thither he moves them; for an hour we see the  
show of it:  
Only a little hour, and the life of the race is done.  
And here he builds a nebula, and there he slays a sun  
And works his own fierce pleasure. All things he shall  
fulfill,  
And O, my poor Despoina, do you think he ever hears  
The wail of hearts he has broken, the sound of human ill?  
He cares not for our virtues, our little hopes and fears,  
And how could it all go on, love, if he knew of laughter  
and tears?  
  
Ah, sweet, if a man could cheat him! If you could flee away  
Into some other country beyond the rosy West,  
To hide in the deep forests and be for ever at rest  
From the rankling hate of God and the outworn world's  
decay!



# IX. Night

After the fret and failure of this day,  
And weariness of thought, O Mother Night,  
Come with soft kiss to soothe our care away  
And all our little tumults set to right;  
Most pitiful of all death's kindred fair,  
Riding above us through the curtained air  
On thy dusk car, thou scatterest to the earth  
Sweet dreams and drowsy charms of tender might  
And lovers' dear delight before to-morrow's birth.  
Thus art thou wont thy quiet lands to leave  
And pillared courts beyond the Milky Way,  
Wherein thou tarriest all our solar day  
While unsubstantial dreams before thee weave  
A foamy dance, and fluttering fancies play  
About thy palace in the silver ray  
Of some far, moony globe. But when the hour,  
The long-expected comes, the ivory gates  
Open on noiseless hinge before thy bower  
Unbidden, and the jewelled chariot waits  
With magic steeds. Thou from the fronting rim  
Bending to urge them, whilst thy sea-dark hair  
Falls in ambrosial ripples o'er each limb,  
With beautiful pale arms, untrammelled, bare  
For horsemanship, to those twin chargers fleet  
Dost give full rein across the fires that glow  
In the wide floor of heaven, from off their feet  
Scattering the powdery star-dust as they go.  
Come swiftly down the sky, O Lady Night,  
Fall through the shadow-country, O most kind,  
Shake out thy strands of gentle dreams and light  
For chains, wherewith thou still art used to bind  
With tenderest love of careful leeches' art  
The bruised and weary heart

In slumber blind.

# X. To Sleep

I will find out a place for thee, O Sleep—  
A hidden wood among the hill-tops green,  
Full of soft streams and little winds that creep  
The murmuring boughs between.

A hollow cup above the ocean placed  
Where nothing rough, nor loud, nor harsh shall be,  
But woodland light and shadow interlaced  
And summer sky and sea.

There in the fragrant twilight I will raise  
A secret altar of the rich sea sod,  
Whereat to offer sacrifice and praise  
Unto my lonely god:

Due sacrifice of his own drowsy flowers,  
The deadening poppies in an ocean shell  
Round which through all forgotten days and hours  
The great seas wove their spell.

So may he send me dreams of dear delight  
And draughts of cool oblivion, quenching pain,  
And sweet, half-wakeful moments in the night  
To hear the falling rain.

And when he meets me at the dusk of day  
To call me home for ever, this I ask—  
That he may lead me friendly on that way  
And wear no frightful mask.



# XI. In Prison

I cried out for the pain of man,  
I cried out for my bitter wrath  
Against the hopeless life that ran  
For ever in a circling path  
From death to death since all began;  
Till on a summer night  
I lost my way in the pale starlight  
And saw our planet, far and small,  
Through endless depths of nothing fall  
A lonely pin-prick spark of light,  
Upon the wide, enfolding night,  
With leagues on leagues of stars above it,  
And powdered dust of stars below—  
Dead things that neither hate nor love it  
Not even their own loveliness can know,  
Being but cosmic dust and dead.  
And if some tears be shed,  
Some evil God have power,  
Some crown of sorrow sit  
Upon a little world for a little hour—  
Who shall remember? Who shall care for it?

## XII. De Profundis

Come let us curse our Master ere we die,  
For all our hopes in endless ruin lie.  
The good is dead. Let us curse God most High.

Four thousand years of toil and hope and thought  
Wherein man laboured upward and still wrought  
New worlds and better, Thou hast made as naught.

We built us joyful cities, strong and fair,  
Knowledge we sought and gathered wisdom rare.  
And all this time you laughed upon our care,

And suddenly the earth grew black with wrong,  
Our hope was crushed and silenced was our song,  
The heaven grew loud with weeping. Thou art strong.

Come then and curse the Lord. Over the earth  
Gross darkness falls, and evil was our birth  
And our few happy days of little worth.

Even if it be not all a dream in vain  
The ancient hope that still will rise again—  
Of a just God that cares for earthly pain,

Yet far away beyond our labouring night,  
He wanders in the depths of endless light,  
Singing alone his musics of delight;

Only the far, spent echo of his song  
Our dungeons and deep cells can smite along,  
And Thou art nearer. Thou art very strong.

O universal strength, I know it well,

It is but froth of folly to rebel;  
For thou art Lord and hast the keys of Hell.

Yet I will not bow down to thee nor love thee,  
For looking in my own heart I can prove thee,  
And know this frail, bruised being is above thee.

Our love, our hope, our thirsting for the right,  
Our mercy and long seeking of the light,  
Shall we change these for thy relentless might?

Laugh then and slay. Shatter all things of worth,  
Heap torment still on torment for thy mirth—  
Thou art not Lord while there are Men on earth.

# XIII. Satan Speaks

I am the Lord your God: even he that made  
Material things, and all these signs arrayed  
Above you and have set beneath the race  
Of mankind, who forget their Father's face  
And even while they drink my light of day  
Dream of some other gods and disobey  
My warnings, and despise my holy laws,  
Even tho' their sin shall slay them. For which cause,  
Dreams dreamed in vain, a never-filled desire  
And in close flesh a spiritual fire,  
A thirst for good their kind shall not attain,  
A backward cleaving to the beast again.  
A loathing for the life that I have given,  
A haunted, twisted soul for ever riven  
Between their will and mine-such lot I give  
White still in my despite the vermin live.  
They hate my world! Then let that other God  
Come from the outer spaces glory-shod,  
And from this castle I have built on Night  
Steal forth my own thought's children into light,  
If such an one there be. But far away  
He walks the airy fields of endless day,  
And my rebellious sons have called Him long  
And vainly called. My order still is strong  
And like to me nor second none I know.  
Whither the mammoth went this creature too shall go.



## XIV. The Witch

Trapped amid the woods with guile  
They've led her bound in fetters vile  
To death, a deadlier sorceress  
Than any born for earth's distress  
Since first the winner of the fleece  
Bore home the Colchian witch to Greece—  
Seven months with snare and gin  
They've sought the maid o'erwise within  
The forest's labyrinthine shade.  
The lonely woodman half afraid  
Far off her ragged form has seen  
Sauntering down the alleys green,  
Or crouched in godless prayer alone  
At eve before a Druid stone.  
But now the bitter chase is won,  
The quarry's caught, her magic's done,  
The bishop's brought her strongest spell  
To naught with candle, book, and bell;  
With holy water splashed upon her,  
She goes to burning and dishonour  
Too deeply damned to feel her shame,  
For, though beneath her hair of flame  
Her thoughtful head be lowly bowed  
It droops for meditation proud  
Impenitent, and pondering yet  
Things no memory can forget,  
Starry wonders she has seen  
Brooding in the wildwood green  
With holiness. For who can say  
In what strange crew she loved to play,  
What demons or what gods of old  
Deep mysteries unto her have told  
At dead of night in worship bent

At ruined shrines magnificent,  
Or how the quivering will she sent  
Alone into the great alone  
Where all is loved and all is known,  
Who now lifts up her maiden eyes  
And looks around with soft surprise  
Upon the noisy, crowded square,  
The city oafs that nod and stare,  
The bishop's court that gathers there,  
The faggots and the blackened stake  
Where sinners die for justice' sake?  
Now she is set upon the pile,  
The mob grows still a little while,  
Till lo! before the eager folk  
Up curls a thin, blue line of smoke.  
"Alas!" the full-fed burghers cry,  
"That evil loveliness must die!"

## XV. Dungeon Grates

So piteously the lonely soul of man  
Shudders before this universal plan,  
So grievous is the burden and the pain,  
So heavy weighs the long, material chain  
From cause to cause, too merciless for hate,  
The nightmare march of unrelenting fate,  
I think that he must die thereof unless  
Ever and again across the dreariness  
There came a sudden glimpse of spirit faces,  
A fragrant breath to tell of flowery places  
And wider oceans, breaking on the shore  
From which the hearts of men are always sore.  
It lies beyond endeavour; neither prayer  
Nor fasting, nor much wisdom winneth there,  
Seeing how many prophets and wise men  
Have sought for it and still returned again  
With hope undone. But only the strange power  
Of unsought Beauty in some casual hour  
Can build a bridge of light or sound or form  
To lead you out of all this strife and storm;  
When of some beauty we are grown a part  
Till from its very glory's midmost heart  
Out leaps a sudden beam of larger light  
Into our souls. All things are seen aright  
Amid the blinding pillar of its gold,  
Seven times more true than what for truth we hold  
In vulgar hours. The miracle is done  
And for one little moment we are one  
With the eternal stream of loveliness  
That flows so calm, aloft from all distress  
Yet leaps and lives around us as a fire  
Making us faint with overstrong desire  
To sport and swim for ever in its deep-

Only a moment.

O! but we shall keep

Our vision still. One moment was enough,

We know we are not made of mortal stuff.

And we can bear all trials that come after,

The hate of men and the fool's loud bestial laughter

And Nature's rule and cruelties unclean,

For we have seen the Glory-we have seen.

# XVI. The Philosopher

Who shall be our prophet then,  
Chosen from all the sons of men  
To lead his fellows on the way  
Of hidden knowledge, delving deep  
To nameless mysteries that keep  
Their secret from the solar day!  
Or who shall pierce with surer eye!  
This shifting veil of bittersweet  
And find the real things that lie  
Beyond this turmoil, which we greet  
With such a wasted wealth of tears?  
Who shall cross over for us the bridge of fears  
And pass in to the country where the ancient Mothers dwell?  
Is it an elder, bent and hoar  
Who, where the waste Atlantic swell  
On lonely beaches makes its roar,  
In his solitary tower  
Through the long night hour by hour  
Pores on old books with watery eye  
When all his youth has passed him by,  
And folly is schooled and love is dead  
And frozen fancy laid abed,  
While in his veins the gradual blood  
Slackens to a marish flood?  
For he rejoiceth not in the ocean's might,  
Neither the sun giveth delight,  
Nor the moon by night  
Shall call his feet to wander in the haunted forest lawn.  
He shall no more rise suddenly in the dawn  
When mists are white and the dew lies pearly  
Cold and cold on every meadow,  
To take his joy of the season early,  
The opening flower and the westward shadow,

And scarcely can he dream of laughter and love,  
They lie so many leaden years behind.  
Such eyes are dim and blind,  
And the sad, aching head that nods above  
His monstrous books can never know  
The secret we would find.  
But let our seer be young and kind  
And fresh and beautiful of show,  
And taken ere the lustyhead  
And rapture of his youth be dead;  
Ere the gnawing, peasant reason  
School him over-deep in treason  
To the ancient high estate  
Of his fancy's principate,  
That he may live a perfect whole,  
A mask of the eternal soul,  
And cross at last the shadowy bar  
To where the ever-living are.

## XVII. The Ocean Strand

O leave the labouring roadways of the town,  
The shifting faces and the changeful hue  
Of markets, and broad echoing streets that drown  
The heart's own silent music. Though they too  
Sing in their proper rhythm, and still delight  
The friendly ear that loves warm human kind,  
Yet it is good to leave them all behind,  
Now when from lily dawn to purple night  
Summer is queen,  
Summer is queen in all the happy land.  
Far, far away among the valleys green  
Let us go forth and wander hand in hand  
Beyond those solemn hills that we have seen  
So often welcome home the falling sun  
Into their cloudy peaks when day was done—  
Beyond them till we find the ocean strand  
And hear the great waves run,  
With the waste song whose melodies I'd follow  
And weary not for many a summer day,  
Born of the vaulted breakers arching hollow  
Before they flash and scatter into spray,  
On, if we should be weary of their play  
Then I would lead you further into land  
Where, with their ragged walls, the stately rocks  
Shunt in smooth courts and paved with quiet sand  
To silence dedicate. The sea-god's flocks  
Have rested here, and mortal eyes have seen  
By great adventure at the dead of noon  
A lonely nereid drowsing half a-swoon  
Buried beneath her dark and dripping locks.



## XVIII. Noon

Noon! and in the garden bower  
The hot air quivers o'er the grass,  
The little lake is smooth as glass  
And still so heavily the hour  
Drags, that scarce the proudest flower  
Pressed upon its burning bed  
Has strength to lift a languid head:-  
Rose and fainting violet  
By the water's margin set  
Swoon and sink as they were dead  
Though their weary leaves be fed  
With the foam-drops of the pool  
Where it trembles dark and cool  
Wrinkled by the fountain spraying  
O'er it. And the honey-bee  
Hums his drowsy melody  
And wanders in his course a-straying  
Through the sweet and tangled glade  
With his golden mead o'erladen,  
Where beneath the pleasant shade  
Of the darkling boughs a maiden-  
Milky limb and fiery tress,  
All at sweetest random laid-  
Slumbers, drunken with the excess  
Of the noontide's loveliness.



# XIX. Milton Read Again (In Surrey)

Three golden months while summer on us stole  
I have read your joyful tale another time,  
Breathing more freely in that larger clime  
And learning wiselier to deserve the whole.

Your Spirit, Master, has been close at hand  
And guided me, still pointing treasures rare,  
Thick-sown where I before saw nothing fair  
And finding waters in the barren land,

Barren once thought because my eyes were dim.  
Like one I am grown to whom the common field  
And often-wandered copse one morning yield  
New pleasures suddenly; for over him

Falls the weird spirit of unexplained delight,  
New mystery in every shady place,  
In every whispering tree a nameless grace,  
New rapture on the windy seaward height.

So may she come to me, teaching me well  
To savour all these sweets that lie to hand  
In wood and lane about this pleasant land  
Though it be not the land where I would dwell.

.  
XX. Sonnet

The stars come out; the fragrant shadows fall  
About a dreaming garden still and sweet,

I hear the unseen bats above me bleat  
Among the ghostly moths their hunting call,  
And twinkling glow-worms all about me crawl.  
Now for a chamber dim, a pillow meet  
For slumbers deep as death, a faultless sheet,  
Cool, white and smooth. So may I reach the hall  
With poppies strewn where sleep that is so dear  
With magic sponge can wipe away an hour  
Or twelve and make them naught. Why not a year,  
Why could a man not loiter in that bower  
Until a thousand painless cycles wore,  
And then-what if it held him evermore?

# XXI. The Autumn Morning

See! the pale autumn dawn  
Is faint, upon the lawn  
That lies in powdered white  
Of hoar-frost dight

And now from tree to tree  
The ghostly mist we see  
Hung like a silver pall  
To hallow all.

It wreathes the burdened air  
So strangely everywhere  
That I could almost fear  
This silence drear

Where no one song-bird sings  
And dream that wizard things  
Mighty for hate or love  
Were close above.

White as the fog and fair  
Drifting through the middle air  
In magic dances dread  
Over my head.

Yet these should know me too  
Lover and bondman true,  
One that has honoured well  
The mystic spell

Of earth's most solemn hours  
Wherein the ancient powers  
Of dryad, elf, or faun

Or leprechaun

Oft have their faces shown  
To me that walked alone  
Seashore or haunted fen  
Or mountain glen

Wherefore I will not fear  
To walk the woodlands sere  
Into this autumn day  
Far, far away.



## Part II. Hesitation

### XXII. L'Apprenti Sorcier

Suddenly there came to me  
The music of a mighty sea  
That on a bare and iron shore  
Thundered with a deeper roar  
Than all the tides that leap and run  
With us below the real sun:  
Because the place was far away,  
Above, beyond our homely day,  
Neighbouring close the frozen clime  
Where out of all the woods of time,  
Amid the frightful seraphim  
The fierce, cold eyes of Godhead gleam,  
Revolving hate and misery  
And wars and famines yet to be.  
And in my dreams I stood alone  
Upon a shelf of weedy stone,  
And saw before my shrinking eyes  
The dark, enormous breakers rise,  
And hover and fall with deafening thunder  
Of thwarted foam that echoed under  
The ledge, through many a cavern drear,  
With hollow sounds of wintry fear.  
And through the waters waste and grey,  
Thick-strown for many a league away,  
Out of the toiling sea arose  
Many a face and form of those  
Thin, elemental people dear  
Who live beyond our heavy sphere.  
And all at once from far and near,  
They all held out their arms to me,  
Crying in their melody,

"Leap in! Leap in and take thy fill  
Of all the cosmic good and ill,  
Be as the Living ones that know  
Enormous joy, enormous woe,  
Pain beyond thought and fiery bliss:  
For all thy study hunted this,  
On wings of magic to arise,  
And wash from off thy filmed eyes  
The cloud of cold mortality,  
To find the real life and be  
As are the children of the deep!  
Be bold and dare the glorious leap,  
Or to thy shame, go, slink again  
Back to the narrow ways of men."  
So all these mocked me as I stood  
Striving to wake because I feared the flood.

## XXIII. Alexandrines

There is a house that most of all on earth I hate.  
Though I have passed through many sorrows and have been  
In bloody fields, sad seas, and countries desolate,  
Yet most I fear that empty house where the grasses green  
Grow in the silent court the gaping flags between,  
And down the moss-grown paths and terrace no man treads  
Where the old, old weeds rise deep on the waste garden  
beds.

Like eyes of one long dead the empty windows stare  
And I fear to cross the garden, I fear to linger there,  
For in that house I know a little, silent room  
Where Someone's always waiting, waiting in the gloom  
To draw me with an evil eye, and hold me fast—  
Yet thither doom will drive me and He will win at last.

# XXIV. In Praise of Solid People

Thank God that there are solid folk  
Who water flowers and roll the lawn,  
And sit an sew and talk and smoke,  
And snore all through the summer dawn.

Who pass untroubled nights and days  
Full-fed and sleepily content,  
Rejoicing in each other's praise,  
Respectable and innocent.

Who feel the things that all men feel,  
And think in well-worn grooves of thought,  
Whose honest spirits never reel  
Before man's mystery, overwrought.

Yet not unfaithful nor unkind,  
with work-day virtues surely staid,  
Theirs is the sane and humble mind,  
And dull affections undismayed.

O happy people! I have seen  
No verse yet written in your praise,  
And, truth to tell, the time has been  
I would have scorned your easy ways.

But now thro' weariness and strife  
I learn your worthiness indeed,  
The world is better for such life  
As stout suburban people lead.

Too often have I sat alone  
When the wet night falls heavily,  
And fretting winds around me moan,

And homeless longing vexes me

For lore that I shall never know,  
And visions none can hope to see,  
Till brooding works upon me so  
A childish fear steals over me.

I look around the empty room,  
The clock still ticking in its place,  
And all else silent as the tomb,  
Till suddenly, I think, a face

Grows from the darkness just beside.  
I turn, and lo! it fades away,  
And soon another phantom tide  
Of shifting dreams begins to play,

And dusky galleys past me sail,  
Full freighted on a faerie sea;  
I hear the silken merchants hail  
Across the ringing waves to me

-Then suddenly, again, the room,  
Familiar books about me piled,  
And I alone amid the gloom,  
By one more mocking dream beguiled.

And still no neared to the Light,  
And still no further from myself,  
Alone and lost in clinging night-  
(The clock's still ticking on the shelf).

Then do I envy solid folk  
Who sit of evenings by the fire,  
After their work and doze and smoke,  
And are not fretted by desire.





# Part III. The Escape

## XXV. Song of the Pilgrims

O Dwellers at the back of the North Wind,  
What have we done to you? How have we sinned  
Wandering the Earth from Orkney unto Ind?

With many deaths our fellowship is thinned,  
Our flesh is withered in the parching wind,  
Wandering the earth from Orkney unto Ind.

We have no rest. We cannot turn again  
Back to the world and all her fruitless pain,  
Having once sought the land where ye remain.

Some say ye are not. But, ah God! we know  
That somewhere, somewhere past the Northern snow  
Waiting for us the red-rose gardens blow:

-The red-rose and the white-rose gardens blow  
In the green Northern land to which we go,  
Surely the ways are long and the years are slow.

We have forsaken all things sweet and fair,  
We have found nothing worth a moment's care  
Because the real flowers are blowing there.

Land of the Lotus fallen from the sun,  
Land of the Lake from whence all rivers run,  
Land where the hope of all our dreams is won!

Shall we not somewhere see at close of day  
The green walls of that country far away,  
And hear the music of her fountains play?

So long we have been wandering all this while  
By many a perilous sea and drifting isle,  
We scarce shall dare to look thereon and smile.

Yea, when we are drawing very near to thee,  
And when at last the ivory port we see  
Our hearts will faint with mere felicity:

But we shall wake again in gardens bright  
Of green and gold for infinite delight,  
Sleeping beneath the solemn mountains white,  
While from the flowery copses still unseen  
Sing out the crooning birds that ne'er have been  
Touched by the hand of winter frore and lean;

And ever living queens that grow not old  
And poets wise in robes of faerie gold  
Whisper a wild, sweet song that first was told

Ere God sat down to make the Milky Way.  
And in those gardens we shall sleep and play  
For ever and for ever and a day.

Ah, Dwellers at the back of the North Wind,  
What have we done to you? How have we sinned,  
That yes should hide beyond the Northern wind?

Land of the Lotus, fallen from the Sun,  
When shall your hidden, flowery vales be won  
And all the travail of our way be done?

Very far we have searched; we have even seen  
The Scythian waste that bears no soft nor green,  
And near the Hideous Pass our feet have been.

We have heard Syrens singing all night long  
Beneath the unknown stars their lonely song  
In friendless seas beyond the Pillars strong.

Nor by the dragon-daughter of Hypocras  
Nor the vale of the Devil's head we have feared to pass,  
Yet is our labour lost and vain, alas!

Scouring the earth from Orkney unto Ind,  
Tossed on the seas and withered in the wind,  
We seek and seek your land. How have we sinned?

Or is it all a folly of the wise,  
Bidding us walk these ways with blinded eyes  
While all around us real flowers arise?

But, by the very God, we know, we know  
That somewhere still, beyond the Northern snow  
Waiting for us the red-rose gardens blow.

## XXVI. Song

Faeries must be in the woods  
Or the satyrs' laughing broods—  
Tritons in the summer sea,  
Else how could the dead things be  
Half so lovely as they are?  
How could wealth of star on star  
Dusted o'er the frosty night  
Fill thy spirit with delight  
And lead thee from this care of thine  
Up among the dreams divine,  
Were it not that each and all  
Of them that walk the heavenly hall  
Is in truth a happy isle,  
Where eternal meadows smile,  
And golden globes of fruit are seen  
Twinkling through the orchards green;  
Were the Other People go  
On the bright sward to and fro?  
Atoms dead could never thus  
Stir the human heart of us  
Unless the beauty that we see  
The veil of endless beauty be,  
Filled full of spirits that have trod  
Far hence along the heavenly sod  
And see the bright footprints of God.



## XXVII. The Ass

I woke and rose and slipt away  
To the heathery hills in the morning grey.

In a field where the dew lay cold and deep  
I met an ass, new-roused from sleep.

I stroked his nose and I tickled his ears,  
And spoke soft words to quiet his fears.

His eyes stared into the eyes of me  
And he kissed my hands of his courtesy.

"O big, brown brother out of the waste,  
How do thistles for breakfast taste?

"And do you rejoice in the dawn divine  
With a heart that is glad no less than mine?

"For, brother, the depth of your gentle eyes  
Is strange and mystic as the skies:

"What are the thoughts that grope behind,  
Down in the mist of a donkey mind?

"Can it be true, as the wise men tell,  
That you are a mask of God as well,

"And, as in us, so in you no less  
Speaks the eternal Loveliness,

"And words of the lips that all things know  
Among the thoughts of a donkey go?

"However it be, O four-foot brother,  
Fair to-day is the earth, our mother.

"God send you peace and delight thereof,  
And all green meat of the waste you love,

"And guard you well from violent men  
Who'd put you back in the shafts again."

But the ass had far too wise a head  
To answer one of the things I said,

So he twitched his fair ears up and down  
And turned to nuzzle his shoulder brown.

# XXVIII. Ballade Mystique

The big, red-house is bare and lone  
The stony garden waste and sere  
With blight of breezes ocean blown  
To pinch the wakening of the year;  
My kindly friends with busy cheer  
My wretchedness could plainly show.  
They tell me I am lonely here—  
What do they know? What do they know?

They think that while the gables moan  
And easements creak in winter drear  
I should be piteously alone  
Without the speech of comrades dear;  
And friendly for my sake they fear,  
It grieves them thinking of me so  
While all their happy life is near—  
What do they know? What do they know?

That I have seen the Dagda's throne  
In sunny lands without a tear  
And found a forest all my own  
To ward with magic shield and spear,  
Where, through the stately towers I rear  
For my desire, around me go  
Immortal shapes of beauty clear:  
They do not know, they do not know.

L'Envoi

The friends I have without a peer  
Beyond the western ocean's glow,  
Whither the faerie galleys steer,  
They do not know: how should they know?



# XXIX. Night

I know a little Druid wood  
Where I would slumber if I could  
And have the murmuring of the stream  
To mingle with a midnight dream,  
And have the holy hazel trees  
To play above me in the breeze,  
And smell the thorny eglantine;  
For there the white owls all night long  
In the scented gloom divine  
Hear the wild, strange, tuneless song  
Of faerie voices, thin and high  
As the bat's unearthly cry,  
And the measure of their shoon  
Dancing, dancing, under the moon,  
Until, amid the pale of dawn  
The wandering stars begin to swoon. . . .  
Ah, leave the world and come away!

The windy folk are in the glade,  
And men have seen their revels, laid  
In secret on some flowery lawn  
Underneath the beechen covers,  
Kings of old, I've heard them say,  
Here have found them faerie lovers  
That charmed them out of life and kissed  
Their lips with cold lips unafraid,  
And such a spell around them made  
That they have passed beyond the mist  
And found the Country-under-wave. . . .

Kings of old, whom none could save!



## XXX. Oxford

It is well that there are palaces of peace  
And discipline and dreaming and desire,  
Lest we forget our heritage and cease  
The Spirit's work-to hunger and aspire:

Lest we forget that we were born divine,  
Now tangled in red battle's animal net,  
Murder the work and lust the anodyne,  
Pains of the beast 'gainst bestial solace set.

But this shall never be: to us remains  
One city that has nothing of the beast,  
That was not built for gross, material gains,  
Sharp, wolfish power or empire's gluttoned feast.

We are not wholly brute. To us remains  
A clean, sweet city lulled by ancient streams,  
A place of visions and of loosening chains,  
A refuge of the elect, a tower of dreams.

She was not builded out of common stone  
But out of all men's yearning and all prayer  
That she might live, eternally our own,  
The Spirit's stronghold-barred against despair.



# XXXI. Hymn (For Boys' Voices)

All the things magicians do  
Could be done by me and you  
Freely, if we only knew.

Human children every day  
Could play at games the faeries play  
If they were but shown the way.

Every man a God would be  
Laughing through eternity  
If as God's his eyes could see.

All the wizardries of God—  
Slaying matter with a nod,  
Charming spirits with his rod,

With the singing of his voice  
Making lonely lands rejoice,  
Leaving us no will nor choice,

Drawing headlong me and you  
As the piping Orpheus drew  
Man and beast the mountains through,

By the sweetness of his horn  
Calling us from lands forlorn  
Nearer to the widening morn—

All that loveliness of power  
Could be man's peculiar dower,  
Even mine, this very hour;

We should reach the Hidden Land

And grow immortal out of hand,  
If we could but understand!

We could revel day and night  
In all power and all delight  
If we learn to think aright.

## XXXII. "Our Daily Bread"

We need no barbarous words nor solemn spell  
To raise the unknown. It lies before our feet;  
There have been men who sank down into Hell  
In some suburban street,

And some there are that in their daily walks  
Have met archangels fresh from sight of God,  
Or watched how in their beans and cabbage-stalks  
Long files of faerie trod.

Often me too the Living voices call  
In many a vulgar and habitual place,  
I catch a sight of lands beyond the wall,  
I see a strange god's face.

And some day this work will work upon me so  
I shall arise and leave both friends and home  
And over many lands a pilgrim go  
Through alien woods and foam,

Seeking the last steep edges of the earth  
Whence I may leap into that gulf of light  
Wherein, before my narrowing Self had birth,  
Part of me lived aright.



# XXXIII. How He Saw Angus the God

I heard the swallow sing in the eaves and rose  
All in a strange delight while others slept,  
And down the creaking stair, alone, tip-toes,  
So carefully I crept.

The house was dark with silly blinds yet drawn,  
But outside the clean air was filled with light,  
And underneath my feet the cold, wet lawn  
With dew was twinkling bright.

The cobwebs hung from every branch and spray  
Gleaming with pearly strands of laden thread,  
And long and still the morning shadows lay  
Across the meadows spread.

At that pure hour when yet no sound of man,  
Stirs in the whiteness of the wakening earth,  
Alone through innocent solitudes I ran  
Singing aloud for mirth.

Till I had found the open mountain heath  
Yellow with gorse, and rested there and stood  
To gaze upon the misty sea beneath,  
Or on the neighbouring wood,

-That little wood of hazel and tall pine  
And youngling fir, where oft we have loved to see  
The level beams of early morning shine  
Freshly from tree to tree.

Through the denser wood there's many a pool  
Of deep and night-born shadow lingers yet  
Where the new-wakened flowers are damp and cool  
And the long grass is wet.

In the sweet heather long I rested there  
Looking upon the dappled, early sky,  
When suddenly, from out the shining air  
A god came flashing by.

Swift, naked, eager, pitilessly fair,  
With a live crown of birds about his head,  
Singing and fluttering, and his fiery hair,  
Far out behind him spread,

Streamed like a rippling torch upon the breeze  
Of his own glorious swiftness: in the grass  
He bruised no feathery stalk, and through the trees  
I saw his whiteness pass.

But when I followed him beyond the wood,  
Lo! He was changed into a solemn bull  
That there upon the open pasture stood  
And browsed his lazy full.

# XXXIV. The Roads

I stand on the windy uplands among the hills of Down  
With all the world spread out beneath, meadow and sea and  
town,  
And ploughlands on the far-off hills that glow with  
friendly brown.

And ever across the rolling land to the far horizon line,  
Where the blue hills border the misty west, I see the white  
roads twine,  
The rare roads and the fair roads that call this heart of  
mine.

I see them dip in the valleys and vanish and rise and bend  
From shadowy dell to windswept fell, and still to the West  
they wend,  
And over the cold blue ridge at last to the great world's  
uttermost end.

And the call of the roads is upon me, a desire in my spirit  
has grown  
To wander forth in the highways, 'twixt earth and sky  
alone,  
And seek for the lands no foot has trod and the seas no  
sail has known:

For the lands to the west of the evening and east of the  
morning's birth,  
Where the gods unseen in their valleys green are glad at  
the ends of the earth  
And fear no morrow to bring them sorrow, nor night to  
quench their mirth.



# XXXV. Hesperus

Through the starry hollow  
Of the summer night  
I would follow, follow  
Hesperus the bright,  
To seek beyond the western wave  
His garden of delight.

Hesperus the fairest  
Of all gods that are,  
Peace and dreams thou bearest  
In thy shadowy car,  
And often in my evening walks  
I've blessed thee from afar.

Stars without number,  
Dust the noon of night,  
Thou the early slumber  
And the still delight  
Of the gentle twilit hours  
Rulest in thy right.

When the pale skies shiver,  
Seeing night is done,  
Past the ocean-river,  
Lightly thou dost run,  
To look for pleasant, sleepy lands,  
That never fear the sun.

Where, beyond the waters  
Of the outer sea,  
Thy triple crown of daughters  
That guards the golden tree  
Sing out across the lonely tide

A welcome home to thee.

And while the old, old dragon  
For joy lifts up his head,  
They bring thee forth a flagon  
Of nectar foaming red,  
And underneath the drowsy trees  
Of poppies strew thy bed.

Ah! that I could follow  
In thy footsteps bright,  
Through the starry hollow  
Of the summer night,  
Sloping down the western ways  
To find my heart's delight!

## XXXVI. The Star Bath

A place uplifted towards the midnight sky  
Far, far away among the mountains old,  
A treeless waste of rocks and freezing cold,  
Where the dead, cheerless moon rode neighbouring by—  
And in the midst a silent tarn there lay,  
A narrow pool, cold as the tide that flows  
Where monstrous bergs beyond Varanger stray,  
Rising from sunless depths that no man knows;  
Thither as clustering fireflies have I seen  
At fixed seasons all the stars come down  
To wash in that cold wave their brightness clean  
And win the special fire wherewith they crown  
The wintry heavens in frost. Even as a flock  
Of falling birds, down to the pool they came.  
I saw them and I heard the icy shock  
Of stars engulfed with hissing of faint flame—  
Ages ago before the birth of men  
Or earliest beast. Yet I was still the same  
That now remember, knowing not where or when.

# XXXVII. Tu Ne Quaesieris

For all the lore of Lodge and Myers  
I cannot heal my torn desires,  
Nor hope for all that man can spear  
To make the riddling earth grow clear.  
Though it were sure and proven well  
That I shall prosper, as they tell,  
In fields beneath a different sun  
By shores where other oceans run,  
When this live body that was I  
Lies hidden from the cheerful sky,  
Yet what were endless lives to me  
If still my narrow self I be  
And hope and fail and struggle still,  
And break my will against God's will,  
To play for stakes of pleasure and pain  
And hope and fail and hope again,  
Deluded, thwarted, striving elf  
That through the window of my self  
As through a dark glass scarce can see  
A warped and masked reality?  
But when this searching thought of mine  
Is mingled in the large Divine,  
And laughter that was in my mouth  
Runs through the breezes of the South,  
When glory I have built in dreams  
Along some fiery sunset gleams,  
And my dead sin and foolishness  
Grow one with Nature's whole distress,  
To perfect being I shall win,  
And where I end will Life begin.



# XXXVIII. Lullaby

Lullaby! Lullaby!

There's a tower strong and high  
Built of oak and brick and stone,  
Stands before a wood alone.  
The doors are of the oak so brown  
As any ale in Oxford town,  
The walls are builded warm and thick  
Of the old red Roman brick,  
The good grey stone is over all  
In arch and floor of the tower tall.  
And maidens three are living there  
All in the upper chamber fair,  
Hung with silver, hung with pall,  
And stories painted on the wall.  
And softly goes the whirring loom  
In my ladies' upper room,  
For they shall spin both night and day  
Until the stars do pass away.  
But every night at evening.  
The window open wide they fling,  
And one of them says a word they know  
And out as three white swans they go,  
And the murmuring of the woods is drowned  
In the soft wings' whirring sound,  
As they go flying round, around,  
Singing in swans' voices high  
A lonely, lovely lullaby.



# XXXIX. World's Desire

Love, there is a castle built in a country desolate,  
On a rock above a forest where the trees are grim and  
great,  
Blasted with the lightning sharp-giant boulders strewn  
between,

And the mountains rise above, and the cold ravine  
Echoes to the crushing roar and thunder of a mighty river  
Raging down a cataract. Very tower and forest quiver  
And the grey wolves are afraid and the call of birds is  
drowned,  
And the thought and speech of man in the boiling water's  
sound.

But upon the further side of the barren, sharp ravine  
With the sunlight on its turrets is the castle seen,  
Calm and very wonderful, white above the green  
Of the wet and waving forest, slanted all away,  
Because the driving Northern wind will not rest by night or  
day.

Yet the towers are sure above, very mighty is the stead,  
The gates are made of ivory, the roofs of copper red.

Round and round the warders grave walk upon the walls for  
ever

And the wakeful dragons couch in the ports of ivory,  
Nothing is can trouble it, hate of the gods nor man's  
endeavour,

And it shall be a resting-place, dear heart, for you and  
me.

Through the wet and waving forest with an age-old sorrow  
laden

Singing of the world's regret wanders wild the faerie  
maiden,

Through the thistle and the brier, through the tangles of  
the thorn,  
Till her eyes be dim with weeping and her homeless feet are  
torn.

Often to the castle gate up she looks with vain endeavour,  
For her soulless loveliness to the castle winneth never.

But within the sacred court, hidden high upon the mountain,  
Wandering in the castle gardens lovely folk enough there  
be,  
Breathing in another air, drinking of a purer fountain  
And among that folk, beloved, there's a place for you and  
me.

# XL. Death in Battle

Open the gates for me,  
Open the gates of the peaceful castle, rosy in the West,  
In the sweet dim Isle of Apples over the wide sea's breast,

Open the gates for me!

Sorely pressed have I been  
And driven and hurt beyond bearing this summer day,  
But the heat and the pain together suddenly fall away,  
All's cool and green.

But a moment agone,  
Among men cursing in fight and toiling, blinded I fought,  
But the labour passed on a sudden even as a passing  
thought,

And now-alone!

Ah, to be ever alone,  
In flowery valleys among the mountains and silent wastes  
untrod,  
In the dewy upland places, in the garden of God,  
This would atone!

I shall not see  
The brutal, crowded faces around me, that in their toil  
have grown  
Into the faces of devils-yea, even as my own-  
When I find thee,

O Country of Dreams!

Beyond the tide of the ocean, hidden and sunk away,  
Out of the sound of battles, near to the end of day,

Full of dim woods and streams.

End of the Project Gutenberg EBook of Spirits in Bondage,  
by  
(AKA Clive Hamilton) C. S. Lewis

\*\*\* END OF THIS PROJECT GUTENBERG EBOOK SPIRITS IN BONDAGE  
\*\*\*

\*\*\*\*\* This file should be named 2003-h.htm or 2003-h.zip  
\*\*\*\*\*

This and all associated files of various formats will be  
found in:

<http://www.gutenberg.org/2/0/0/2003/>

Produced by An Anonymous Volunteer, and David Widger

Updated editions will replace the previous one--the old  
editions  
will be renamed.

Creating the works from public domain print editions means  
that no  
one owns a United States copyright in these works, so the

Foundation  
(and you!) can copy and distribute it in the United States  
without  
permission and without paying copyright royalties. Special  
rules,  
set forth in the General Terms of Use part of this license,  
apply to  
copying and distributing Project Gutenberg-tm electronic  
works to  
protect the PROJECT GUTENBERG-tm concept and trademark.  
Project  
Gutenberg is a registered trademark, and may not be used if  
you  
charge for the eBooks, unless you receive specific  
permission. If you  
do not charge anything for copies of this eBook, complying  
with the  
rules is very easy. You may use this eBook for nearly any  
purpose  
such as creation of derivative works, reports, performances  
and  
research. They may be modified and printed and given away--  
you may do  
practically ANYTHING with public domain eBooks.  
Redistribution is  
subject to the trademark license, especially commercial  
redistribution.

\*\*\* START: FULL LICENSE \*\*\*

THE FULL PROJECT GUTENBERG LICENSE  
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting  
the free  
distribution of electronic works, by using or distributing  
this work  
(or any other work associated in any way with the phrase

"Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg-tm License (available with this file or online at <http://gutenberg.org/license>).

## Section 1. General Terms of Use and Redistributing Project Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm

electronic works

even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with

others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or

re-use it under the terms of the Project Gutenberg License included with this eBook or online at [www.gutenberg.org](http://www.gutenberg.org)

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a

part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site ([www.gutenberg.org](http://www.gutenberg.org)), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-

tm works

unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical

medium  
and discontinue all use of and all access to other copies  
of  
Project Gutenberg-tm works.

- You provide, in accordance with paragraph 1.F.3, a full  
refund of any  
money paid for a work or a replacement copy, if a defect in  
the  
electronic work is discovered and reported to you within 90  
days  
of receipt of the work.

- You comply with all other terms of this agreement for  
free  
distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project  
Gutenberg-tm  
electronic work or group of works on different terms than  
are set  
forth in this agreement, you must obtain permission in  
writing from  
both the Project Gutenberg Literary Archive Foundation and  
Michael  
Hart, the owner of the Project Gutenberg-tm trademark.  
Contact the  
Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend  
considerable  
effort to identify, do copyright research on, transcribe  
and proofread  
public domain works in creating the Project Gutenberg-tm  
collection. Despite these efforts, Project Gutenberg-tm  
electronic  
works, and the medium on which they may be stored, may

contain  
"Defects," such as, but not limited to, incomplete,  
inaccurate or  
corrupt data, transcription errors, a copyright or other  
intellectual  
property infringement, a defective or damaged disk or other  
medium, a  
computer virus, or computer codes that damage or cannot be  
read by  
your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for  
the "Right  
of Replacement or Refund" described in paragraph 1.F.3, the  
Project  
Gutenberg Literary Archive Foundation, the owner of the  
Project  
Gutenberg-tm trademark, and any other party distributing a  
Project  
Gutenberg-tm electronic work under this agreement, disclaim  
all  
liability to you for damages, costs and expenses, including  
legal  
fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE,  
STRICT  
LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT  
THOSE  
PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION,  
THE  
TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT  
WILL NOT BE  
LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL,  
PUNITIVE OR  
INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE  
POSSIBILITY OF SUCH  
DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you  
discover a  
defect in this electronic work within 90 days of receiving

it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by

the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2 . Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with

the assistance they need, is critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pgla.org>.

### Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at <http://pgla.org/fundraising>. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S.

Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email [business@pglaf.org](mailto:business@pglaf.org). Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaf.org>

For additional contact information:  
Dr. Gregory B. Newby  
Chief Executive and Director  
[gbnewby@pglaf.org](mailto:gbnewby@pglaf.org)

#### Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United

States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit <http://pglaf.org>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.org>

This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.