

A Pictorial Sequence
by R.H. Ives Gammell
Based on “The Hound of Heaven”

R.H. Ives Gammell's *magnum opus*
at Maryhill Museum of Art



***A Pictorial Sequence by R.H. Ives Gammell
Based on "The Hound of Heaven"***

In late February 1887, the editor of a Roman Catholic literary magazine called *Merry England* received an essay and some poems with a covering letter that said, "In enclosing the accompanying article for your inspection, I must ask pardon for the soiled state of the manuscript. It is due, not to slovenliness, but to the strange places and circumstances under which it has been written." Attempts to trace the poet were unsuccessful and it was not until the following spring that the anonymous author—Francis Thompson—saw one of his poems in print and presented himself at the *Merry England* office.

Thompson was born in the north of England in 1859. He was a reserved child who harbored a love for classical literature, especially Shakespeare. In his adolescence, he attended a Catholic college with the thought of becoming a priest. Thompson was eventually deemed unsuitable for an ecclesiastical career and sought to become a medical doctor like his father. He studied medicine for six years, during which time he became addicted to laudanum, an opiate. Some months after a third failed attempt to pass his medical exams, Thompson moved to London with hopes of pursuing a more literary lifestyle. A series of setbacks followed and he ended up penniless, homeless, suicidal and still drug-dependent—the "strange places and circumstances" to which he referred in his correspondence to *Merry England*.

After Wilfrid Meynell, the publication's editor, became aware of Thompson's plight, he arranged for an extended monastery stay as a means of overcoming the addiction. The Norbertine Priory at Storrington, West Sussex, was the site of this retreat. During that stay, in 1889–1890, Thompson began his most famous poem, the autobiographical "The Hound of Heaven." Its 182 lines describe God's pursuit of wayward souls and expanded upon an idea that first came to him when he was living on the London streets.

Meynell and others in his circle ultimately spent twenty years looking after Thompson, who relapsed into addiction on several occasions. He nonetheless continued to write celebrated prose and poetry. Despite these successes, he never truly recovered from his life on the street and he died of tuberculosis in 1907.

G.K. Chesterton considered Thompson one of England's greatest poets and at one time, "The Hound of Heaven" was a work with which nearly every Catholic schoolchild was familiar. J.R.R. Tolkien admired it and Eugene O'Neill could recite it from memory. The poem also impressed Boston-based painter R.H. Ives Gammell (American, 1893–1981). He first read it while a 16-year-old student, several years before he entered the School of the Museum of Fine Arts, Boston.

As a young man, Gammell left Boston for Paris, where he studied at the Académie Julian, Atelier Baschet and elsewhere. He returned to America at the beginning of World War I but was posted to Paris in 1918–1919. Returning to Boston, he concluded

that William McGregor Paxton (American, 1869–1941) “was the only teacher available who could guide me along the way.” He also decided that Boston, rather than any European city, was “the best place for me to work.” With Paxton’s instruction and encouragement Gammell sought particularly to improve his drawing and composition skills and by the 1930s he had developed a reputation for portraits, allegorical paintings, and murals.

Coincident with the advent of a second war in Europe, Gammell suffered a nervous breakdown. The prescribed rest forced him to take an extended hiatus from painting. During this period, a line from Thompson’s “The Hound of Heaven” came to mind and Gammell—who knew the entire poem from memory—concluded that it might explain his illness:

“Is my gloom, after all,
Shade of His hand, outstretched caressingly?”

This personal epiphany encouraged the artist and by 1941, he had begun planning a “Hound of Heaven” sequence that embraced many of the themes he had pondered throughout his career. In the artist’s statement that accompanied the 1956 exhibition of the completed series he said:

Over a long period of years Francis Thompson’s poem evoked in my mind pictorial ideas for which I remained unable to find imagery susceptible of conveying my meaning.... Eventually I decided ... to consider “The Hound of Heaven” as a history of the experience commonly called emotional breakdown rather than as the story of a specifically religious conversion. The change did not, it seemed to me, traduce the poet’s intention.... [T]his interpretation immediately brought within range a quantity of pictorial ideas which had haunted my thoughts for many years but for which I had never found a connecting link capable of giving them artistic unity.

The link was then provided by C.G. Jung’s book, *The Psychology of the Unconscious*. For an artist interested in the imaginative appeal of his thesis more than in its lasting scientific, validity, Jung demonstrates convincingly the close relationship between myths, symbols, and poetic imagery, and the perpetually recurring emotional patterns of human life from which they evolved....

The 23 paintings that make up *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”* illustrate Francis Thompson’s poem with images and symbols drawn from diverse ancient and modern sources and they evoke deep human responses. They are together Gammell’s greatest artistic achievement and they represent the zenith of his artistic aims and ideas.

Steven L. Grafe
Curator of Art



R.H. Ives Gammell (American, 1893–1981), ***The Beginning***, from *A Pictorial Sequence* by R.H. Ives Gammell Based on “*The Hound of Heaven*,” 1941–1956, oil on board, 60” x 19½”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.1

Preceding image:

The Beginning

from *A Pictorial Sequence* by R.H. Ives Gammell Based on “*The Hound of Heaven*”

Gammell’s *Hound of Heaven* series emphasizes the process of initiation into new life as the basis for interpreting Francis Thompson’s religious poem. As a result, the initial painting emanates from a child in the womb awaiting birth—enclosed by the earth and the blood of the archetypal Earth Mother. The coiled serpent that is shown above it has ancient and pre-biblical associations with Wisdom, the power to heal and the bringing to birth.

In many *Hound of Heaven* paintings, references to the Mystery religions and their initiation rites are visible. The vine of Dionysus and Demeter’s ear of wheat here recall the fertility symbols that occupied a vital place in these religious rituals. The head of the Goddess, crowned with the vine and joined with the child by the symbolic ear of wheat, is that of the anima, whose role is to open up the human spirit to its full potential for life. The artist’s intention at this introductory point in the series is to stress the universality of the poem as it is communicated by the main sequence.

The “Philosophical Concepts” that appear on the following pages were shared by Gammell in the booklet, *A Pictorial Sequence Painted by R.H. Ives Gammell Based on the Hound of Heaven* (Cambridge, MA: University Press, 1956).



R.H. Ives Gammell (American, 1893–1981), “I...” Panel I from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.2

Preceding image:

"I . . ." (Line 1)

Panel I, *A Pictorial Sequence by R.H. Ives Gammell Based on "The Hound of Heaven"*

The Protagonist has asked the age-old question, "Whom am I?" In consequence, he faces the choice between a life "explained" by the rule of reason and the unknown outcome of allowing the emotions to open up the inner realm to a pursuing power. The Protagonist will have to confront the Pursuer if he is to find the answer to his question and enter the fullness of life.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

I think, therefore I am.

Réne Descartes

The dammed-up instinct-forces in civilized man are immensely more destructive, and hence more dangerous, than the instincts of the primitive, who, in a modest degree, is constantly living his negative instincts.

Carl Gustav Jung, *Psychological Types*

When a problem is accepted as religious, it gains a psychological significance of immense importance; a value is involved which relates to the whole of man, hence also the unconscious (the realm of the gods, the other world, etc.).

Carl Gustav Jung, *Psychological Types*

The identification with God necessarily has as a result the enhancing of the meaning and power of the individual. This seems, first of all, to have been really its purpose: a strengthening of the individual against his all too great weakness and insecurity in real life.

Carl Gustav Jung, *Psychology of the Unconscious*

Like some bold seer in a trance,

Seeing all his own mischance.

Alfred, Lord Tennyson, *The Lady of Shalott*

Selected Symbols:

The Signs of the Zodiac represent (left to right) Virgo, Sagittarius, and Taurus.



R.H. Ives Gammell (American, 1893–1981), ***“I fled Him, down the nights and down the days,”*** Panel II from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.3

Preceding image:

“I fled Him, down the nights and down the days” (Line 1)

Panel II, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

As the Protagonist enters the realm of the unconscious, it becomes also a cosmic scene, a reminder of the bond between man and the universe, the human condition of each individual directed by the powers from beyond the boundaries of time. Within the constraints of time-bound days and nights, the Protagonist is seeking a lost ideal—a paradisaical way of life where the human, natural and spiritual worlds exist together in harmony.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

Time is thought by the wickedest people to be a divinity who deprives willing people of essential being; by good men it is considered to be the cause of the things of the world, but to the wisest and best it does not seem time, but God.

Philo of Alexandria

That these heroes are nearly always wanderers is a psychologically clear symbolism. The wandering is a representation of longing, of the ever-restless desire, which nowhere finds its object, for, unknown to itself, it seeks the lost mother... The myth of the hero... is, as it appears to me, the myth of our suffering unconscious, which has an unquenchable longing for all the deepest sources of our own being; for the body of the mother, and through it for communion with infinite life in the countless forms of existence.

Carl Gustav Jung, *Psychology of the Unconscious*

Time is often the symbol of fate.

Carl Gustav Jung, *Psychology of the Unconscious*

Enter into the rock, and hide thee in the dust, for fear of the Lord, and for the glory of his majesty.

Isaiah 11:10

*The Bird of Time has but a little way
To flutter and the Bird is on the Wing.*

Edward FitzGerald, *The Rubaiyat of Omar Khayyam*



R.H. Ives Gammell (American, 1893–1981), ***“I fled Him, down the arches of the years,”*** Panel III from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.4

Preceding image:

“I fled Him, down the arches of the years” (Line 2)

Panel III, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

The Pursuer’s unseen presence dominates the confrontation with the limitations of mortality that the Protagonist cannot meet. So the flight is now an attempt at an escape from time and the inevitability of death. A flight from death also constitutes a flight from life and an inability to experience life’s fullness and a failure to find any lasting meaning in it.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

Man wishes to remain a child too long; he would fain stop the turning of the wheel, which, rolling, bears along with it the years; man wishes to keep his childhood and eternal youth, rather than to die and suffer corruption in the grave... Flight from life does not free us from the law of age and death. The neurotic who seeks to get rid of the necessities of life wins nothing and lays upon himself the frightful burden of a premature age and death, which must appear especially cruel on account of the total emptiness and meaninglessness of his life.

Carl Gustav Jung, *Psychology of the Unconscious*

*Change of chimes high up in the air that sways
Rung by the running fingers of the wind
And singing sorrows heard on hidden ways.*

Algernon Charles Swinburne, *Laus Veneris*

Full of the sound of the sorrow of years.

Algernon Charles Swinburne, *The Triumph of Time*

Tolling reminiscent bells, that kept the hours...

T.S. Eliot, *The Waste Land*

Selected Symbols:

The signs of the Zodiac appear in a circle. The white geometric pattern is traceable to the astrologers’ “seal” and represents the sun as the prime mover of human destiny.



R.H. Ives Gammell (American, 1893–1981), ***“I fled Him, down the labyrinthine ways Of my own mind ...”*** Panel IV from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.5

Preceding image:

***“I fled Him, down the labyrinthine ways
Of my own mind ...”*** (Lines 3–4)

Panel IV, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

The Protagonist finds himself surrounded by the dark and dangerous mysteries associated with the Labyrinth, the scene of the ancient initiation rites where the fear of death was undergone as a preparation for entry into the fullness of life. He must pass through the turns of a labyrinthine maze to find the depths of his own being.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

The more a person withdraws from adaptation to reality, and falls into slothful inactivity, the greater becomes his anxiety.... The fear springs from the mother, that is to say, from the longing to go back to the mother, which is opposed to the adaptation to reality. This is the way in which the mother has become apparently the malicious pursuer.

Carl Gustav Jung, *Psychology of the Unconscious*

The psychic depths are nature, and nature is creative life.

Carl Gustav Jung, *Modern Man in Search of a Soul*

Caught in the web of this spider-thing...

Aeschyles, *Agamemnon*

*Canst thou not minister unto a mind diseased;
Pluck from the memory a rooted sorrow;
Raze out the written troubles of the brain;
And with some sweet oblivious antidote
Cleanse the stuff bosom of that perilous stuff
Which weighs upon the heart?*

William Shakespeare, *Macbeth*

*The ghastly people of the realm of dream
Mocking me.*

Percy Bysshe Shelley, *Prometheus Unbound*

Selected Symbol:

The white zigzag geometric figure, the pentagon, is used in conjunction with a magic circle for foretelling the future and warding off evil.



R.H. Ives Gammell (American, 1893–1981), “... and in the midst of tears I hid from **Him ...**” Panel V from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.6

Preceding image:

***“... and in the midst of tears
I hid from Him ...”*** (Lines 4–5)

Panel V, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

The scene again recalls the rites of renewal in the lament over the God who dies to rise again, which is carried over into the Christian context in the lament of the women over the crucified Christ. Fleeing from time, the Protagonist enters the timeless depths of the unconscious. As he feels himself shut off from the world about him, he enters more profoundly into a universalized inner experience.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

Whoever renounces the chance to experience must stifle in himself the wish for it, and, therefore, commits a sort of self-murder....

Carl Gustav Jung, *Psychology of the Unconscious*

If the libido is not permitted to follow the progressive life, which is willing to accept all dangers and all losses, then it follows the other road, sinking into its own depths, working down into the old foreboding regarding the immortality of all life, to the longing for rebirth.

Carl Gustav Jung, *Psychology of the Unconscious*

The first-born sacrifices its life to the mother when he suffers, hanging on the branch, a disgraceful and painful death. Thus the hero dies, as if he had committed the most shameful crime; he does this by returning into the birth-giving branch of the tree of life, at the same time paying for his guilt with the pangs of death.

Carl Gustav Jung, *Psychology of the Unconscious*

Is it nothing to you, all ye that pass by? Behold, and see if there be any sorrow like unto my sorrow, which is done unto me, wherewith the Lord hath afflicted me in the day of his fierce anger.

Lamentations 1:12



R.H. Ives Gammell (American, 1893–1981), “**...and under running laughter,**” Panel VI from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.7

Preceding image:

“... and under running laughter” (Line 5)

Panel VI, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

The Protagonist’s fear of the Pursuer’s challenge drives him to seek an escape in aimless pleasures. He has here become the Fool who treats life as a game. But he is also the comedian whose destiny is a tragedy, a figure of paradox found in all art forms with the message that comedy and tragedy are equally essential to the meaning of life.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

The Dionysian conception is revealed as an unfolding, a streaming upward and outward, a “diastole,” as Goethe called it; it is a motion embracing the world... It is a flood of mightiest universal feeling, which bursts forth irresistibly, intoxicating the senses like strong wine. It is drunkenness in the highest sense.

Carl Gustav Jung, *Psychological Types*

Most of what we know of the ancient marionettes comes from considerably later times, but we must not forget, in noting the influence of these later puppet figures, that they have an ancestry which carries us back to that period when the last landmarks of history become enveloped in the mists and vapors of the prehistoric era. Out of these mists step the puppet showmen, the acrobats, and the jugglers, and by their side we can just distinguish the comic and terrifying forms of the Dionysiac demons who were to enter into their bodies, never to be exorcised.

Allardyce Nicoll, *Masks, Mimes and Miracles*

*We are puppets, Man in his pride, and Beauty fair in her flower;
Do we move ourselves, or are moved by an unseen hand at a game
That pushes us off from the board, and others ever succeed?*

Alfred, Lord Tennyson, *Maud*

*They are not long, the days of wine and roses:
Out of a misty dream*

*Our path emerges for a while, then closes
Within a dream.*

Ernest Dowson, *Vitae Summa Brevis Spem Nos Vetat Incohare Longam*



R.H. Ives Gammell (American, 1893–1981), ***Adown Titanic glooms of chasmèd fears,*** Panel VII from *A Pictorial Sequence* by R.H. Ives Gammell Based on *“The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.8

Preceding image:

“Adown Titanic glooms of chasmèd fears” (Line 8)

Panel VII, *A Pictorial Sequence* by R.H. Ives Gammell Based on “*The Hound of Heaven*”

Having found no escape in the surface pleasures of life, the Protagonist now plunges more deeply into the recesses of the mind—where the mask concealing the true self must be discarded and the tortured forms of his hidden fears are released.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

This dangerous passion, belonging above all others to primitive man, appears under the hazardous mask of the incest symbol, from which the incest fear must drive us away, and which must be conquered, in the first place, under the image of the “terrible mother.” It is the mother of innumerable evils, not least of which are neurotic troubles. For especially from the fogs of the arrested remnants of the libido, arise the harmful phantasmagoria which so veil reality that adaptation becomes almost impossible.

Carl Gustav Jung, *Psychology of the Unconscious*

The libido sinks into its “own depths” (a well-known comparison of Nietzsche’s) and finds there below, in the shadows of the unconscious, the substitute for the upper world which it has abandoned... These depths are enticing; they are the mother and death.

Carl Gustav Jung, *Psychology of the Unconscious*

They turn aside from the rational and the consciously controlled and go by the path of the left, which leads down to darkness into the primordial slime from which life first emerged. In these depths are the dark, sinister, feminine beginnings.... A region ruled over, not by the bright Logos of intellect, but by the dark Eros of the feelings.

M. Esther Harding, *Woman’s Mysteries*

Escape from the Created

To shapeless forms in liberated spaces!

Enjoy what long ere this was dissipated!

There whirls the press, like clouds on clouds unfolding;

Then with stretched arm swing high the key thou’rt holding!

Johann Wolfgang von Goethe, *Faust*

And madness risen from hell.

Algernon Charles Swinburne, *Atalanta in Calydon*



R.H. Ives Gammell (American, 1893–1981), ***“I pleaded, outlaw-wise, By many a hearted casement, curtained red, Trellised with intertwining charities,”*** Panel VIII from *A Pictorial Sequence* by R.H. Ives Gammell Based on *“The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.9

Preceding image:

***“I pleaded, outlaw-wise
By many a hearted casement, curtained red,
Trellised with intertwining charities”*** (Lines 16–18)
Panel VIII, *A Pictorial Sequence* by R.H. Ives Gammell Based on “*The Hound of Heaven*”

The key has at last unlocked the emotional life of the Protagonist, who therefore now undergoes the need for human relationship, contained here within the mutual desire between man and woman that dominates the rest. The rich symbolism from ancient Egyptian and Classical sources warns of the two-fold nature of such desire, at once creative and destructive, life-bestowing and life-denying.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

The passionate longing, that is to say, the libido, has its two sides; it is power which beautifies everything, and which under other circumstances destroys everything.
Carl Gustav Jung, *Psychology of the Unconscious*

The animal attendants and animal emblems surrounding the Goddess in her shrines ... reminded ... the worshippers of those wilder aspects of her nature from which she had in part evolved... The psychological meaning ... is clear. In ... days before civilization had progressed very far, feminine instinct was perceived as entirely animal.
M. Esther Harding, *Woman's Mysteries*

*There is no shaft that bumeth not in fire,
Not in wild star, far off and flinging fear,
As in thine hand the shaft of all Desire.*
Euripides, *Hippolytus*

*The desire of the moth for the star
Of the night for the morrow,
The devotion to something afar
From the sphere of our sorrow.*
Percy Bysshe Shelley, *To —*

Selected Symbols:

The scarab and ankh (Egyptian cross)—immediately below the Egyptian princess—represent the wisdom of the initiate who has comprehended the mysteries of life, death, and rebirth.



R.H. Ives Gammell (American, 1893–1981), ***“(For, though I knew His love Who followed, Yet was I sore adread Lest, having Him, I must have naught beside.)”*** Panel IX from *A Pictorial Sequence* by R.H. Ives Gammell Based on “*The Hound of Heaven*,” 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.10

Preceding image:

***“(For, though I knew His love Who followed
Yet was I sore adread***

Lest, having Him, I must have naught beside.)” (Lines 19–21)

Panel IX, *A Pictorial Sequence* by R.H. Ives Gammell Based on “*The Hound of Heaven*”

The painting is dominated by the stern figure of Conscience, threatening the outcome when the voice of the Pursuer is ignored in the worship of beauty for its own sake— while the upheld key points towards the skull, representing the end to which all natural life and beauty must come.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

The honoring of the beauty of nature led the Christian of the Middle Ages to pagan thoughts which lay in an antagonistic relation to his conscious religion... The longing of Faust became his ruin. The longing for the Beyond had brought as a consequence a loathing for life, and he stood on the brink of self-destruction. The longing for the beauty of this world led him anew to ruin, into doubt and pain... His mistake was that he followed after both worlds with no check to the driving force of his libido.

Carl Gustav Jung, *Psychology of the Unconscious*

Nature is beautiful only by virtue of the longing and love given her by man. The aesthetic attributes emanating from that has influence primarily on the libido, which alone constitutes the beauty of nature.

Carl Gustav Jung, *Psychology of the Unconscious*

Selected Symbol:

The red patterning of symbolic letters denotes the name of the St. Michael the Archangel, the leader of the armies of God against the forces of evil.



R.H. Ives Gammell (American, 1893–1981), ***“The gust of His approach...”*** Panel X from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.11

Preceding image:

“The gust of His approach...” (Line 23)

Panel X, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

As the Protagonist reaches out towards a receding ideal of human love, he is drawn down deeper into the scene of psychic combat. Here the Goddess of Fate spins the thread that is threatened by the shears of this inner conflict—whether he can at last confront the Pursuer or will remain forever in the state of flight and fear.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

... A mortal, only for a short time borne upwards into the light by means of the highest longing, and then sinking to death, or, much more, urged upwards by the fear of death, like people before the deluge, and in spite of the desperate conflict, irretrievably given over to destruction.

Carl Gustav Jung, *Psychology of the Unconscious*

The disc of the sun with its fructifying warmth is analogous to the fructifying warmth of love.

Carl Gustav Jung, *Psychology of the Unconscious*

Love raises man, not only above himself, but also above the bounds of his mortality and earthliness, up to divinity itself, and in the very act of raising him up it destroys him.

Carl Gustav Jung, *Psychology of the Unconscious*

An idea which we shall find a number of times in other ancient and medieval writers... is that human sin upsets the world of nature.

Lynn Thorndike, *History of Magic and Experimental Science*

Thou hast polluted the land with thy whoredoms and with thy wickedness. Therefore the showers have been withholden and there hath been no latter rain.

Jeremiah 3:2

For they knew her for mother of love

And knew her not mother of death.

Algernon Charles Swinburne, *Atalanta in Calydon*

Selected Symbol:

The Sign of the Zodiac, Virgo.



R.H. Ives Gammell (American, 1893–1981), “**...would clash it to,**” Panel XI from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.12

Preceding image:

“...would clash it to” (Line 23)

Panel XI, *A Pictorial Sequence* by R.H. Ives Gammell Based on “*The Hound of Heaven*”

The Goddess of Love was born from the sea. There she rises remote and untouched from the waters of birth, which for the Protagonist are the bloodstained reminders of misguided sensuality, dragging him down to the lowest depths of the self where monsters lay waiting and whence there is no return.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

The power of the good and reasonable ruling the world is threatened by the chaotic primitive power of passion; therefore passion must be exterminated... The whole sinful world must be destroyed from the roots by the deluge. It is the inevitable result of that sinful passion which has broken through all barriers. Its counterpart is the sea and the waters of the deep and the floods of rain... They leave their natural bounds and surge over the mountain tops, engulfing all living things; for passion destroys itself.

Carl Gustav Jung, *Psychology of the Unconscious*

The comparison of the mother libido with the elementary powers of the sea and the powerful monsters borne by the earth show how invincibly great is the power of that libido which we designate as maternal.

Carl Gustav Jung, *Psychology of the Unconscious*

The waters compassed me about, even to the soul; the depth closed me round about, the weeds were wrapped about my head.

Jonah 2:5

*Though all the stars made gold of all the air,
And the sea moving saw before it move
One moon-flower making all the foam-flowers fair;
Though all those waves went over us, and drove
Deep down the stifling lips and drowning hair,
She would not care.*

Algernon Charles Swinburne, *A Leave-Taking*

*Fair fearful Venus made of deadly foam
I shall escape you somehow with my death.*

Algernon Charles Swinburne, *Chastelard*



R.H. Ives Gammell (American, 1893–1981), ***“Drew the bolt of Nature’s secrecies,”*** Panel XII from *A Pictorial Sequence* by R.H. Ives Gammell Based on *“The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.13

Preceding image:

“Drew the bolt of Nature’s secrecies” (Line 75)

Panel XII, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

There can be no escape from the Pursuer through human relationships, yet it first seems that the wonder and beauty of the natural world can provide a substitute that the Protagonist has so far sought in vain.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell

Dionysus is the abyss of impassioned dissolution, where all human distinctions are merged in the animal divinity of the primordial psyche a blissful and terrible experience. Humanity, huddling behind the walls of its culture, believes it has escaped this experience, until it succeeds in letting loose another orgy of bloodshed.

Carl Gustav Jung, *Psychology and Alchemy*

The worship by women of Liknites, of the child in the cradle, reflects a primitive stage of society, a time when the main realized function of woman was motherhood and the more civilized, less elemental function of wedded wife was scarcely understood. It is at once a cardinal point and a primary note in the mythology of Dionysos that he is the son of his mother.

Jane Ellen Harrison, *Prolegomena to the Study of Greek Religion*

*Bathed he not of old in thee
The Babe of God, the Mystery?
When from out the fire immortal
To himself his God did take him,
To his own flesh, and bespake him:
“Enter now life’s second portal,
Motherless mystery; lo I break
Mine own body for thy sake.”...*

Euripides, *Bacchae*

Selected Symbols:

The white double arrow and zigzag lines represent the thunderbolt and lightning of Zeus.



R.H. Ives Gammell (American, 1893–1981), ***“I was heavy with the even, When she lit her glimmering tapers, Round the day’s dead sanctities,”*** Panel XIII from *A Pictorial Sequence* by R.H. Ives Gammell Based on *“The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.14

Preceding image:

***“I was heavy with the even,
When she lit her glimmering tapers
Round the day’s dead sanctities”*** (Lines 84–86)

Panel XIII, *A Pictorial Sequence* by R.H. Ives Gammell Based on “*The Hound of Heaven*”

Through his experience of the natural world, the Protagonist responds more fully to the symbols and rituals of his religious heritage, which have their roots in the cyclic movement of the seasons.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell

When (the hero) retires to rest under the pine tree it is a dangerous step because he resigns himself to the mother whose garment is the garment of death.

Carl Gustav Jung, *Psychology of the Unconscious*

For him who looks backward the world and even the infinite starry sky is the mother who bends over and encloses him on all sides.

Carl Gustav Jung, *Psychology of the Unconscious*

*The holy time is quiet as a Nun
Breathless with adoration.*

William Wordsworth, *Sonnet*

*What is this feel of incense everywhere?
Clings it round folds of the black-amiced clouds,
Upwafted by the solemn thurifer,
The mighty Spirit unknown,
That swingeth the slow earth before the embannered throne?*

Francis Thompson, *A Corymbus for Autumn*

*There, is a tree swinging
And voices are
In the wind’s singing
More distant and more solemn
Than a fading star.*

T.S. Eliot, *The Hollow Men*



R.H. Ives Gammell (American, 1893–1981), ***"I laughed in the morning's eyes,"*** Panel XIV from *A Pictorial Sequence by R.H. Ives Gammell Based on "The Hound of Heaven,"* 1941–1956, oil on canvas, 79" x 31"; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.15

Preceding image:

“I laughed in the morning’s eyes” (Line 87)

Panel XIV, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

The Protagonist has abandoned himself to a joyous celebration of the nature that refuses to recognize that the Earth Mother—who brings renewed life—is also the dark “stepdame” demanding life back again.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

Thus the poet paints most beautifully the gradual gathering of external nature into the compass of the subjective... The wider nature which usurps imperceptibly the mother’s place, and takes possession of those sounds first heard from the mother, and also of those feelings which we all discover later in ourselves in all the warm love of Mother Nature. The later blending, whether pantheistic-philosophic or aesthetic, of the sentimental cultured man with nature, is looked at retrospectively, a reblending with the mother who was our primary object, and with whom we truly were once wholly one.

Carl Gustav Jung, *Psychology of the Unconscious*,

Though we may call it only a feeling for beauty, what is stirred in us are those far-away backgrounds, those most ancient forms of the human mind, which we have not acquired, but rather inherited from the dim ages of the past.

Carl Gustav Jung, *Contributions to Analytical Psychology*

*Yea, summon Earth who brings all things to life
And rears and takes again into her womb.*

Aeschylus, *Choëphoroi*

*Oh! burst in bloom of wreathing briony,
Berries and leaves and flowers.*

Euripides, *Bacchae*

O daughter of earth, my mother, her crown and blossom of birth,
I am also, I also, thy brother, I go as I came into Earth.

Algernon Charles Swinburne, *Hymn to Proserpine*



R.H. Ives Gammell (American, 1893–1981), ***“Naked I wait Thy love’s uplifted stroke,”*** Panel XV from *A Pictorial Sequence* by R.H. Ives Gammell Based on *“The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.16

Preceding image:

“Naked I wait Thy love’s uplifted stroke” (Line 111)

Panel XV, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

There is no escape through either the human or the natural worlds, but the discovery has exposed the Protagonist to the naked reality of his true self. As the Pursuer overtakes him at last, the painting draws out the underlying paradox: What is this love that “hounds” its victims to the point of exhaustion, only to strip and wound with a ruthlessness that must surely be the direct opposite of love?

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

A cruel god has taken possession of him and pierced him with his painful libidinal projectiles, with thoughts, which overwhelmingly pass through him.

Then follows a quotation from Nietzsche’s Zarathustra which reads, in part:

‘Smite deeper!

Smite once more:

Pierce through and rend my heart!

What meaneth this torturing

With blunt-toothed arrows?

Why gazeth thou again,

Never weary of human pain,

With malidous, God-lightning eyes,

Thou wilt not kill,

But torture, torture?’

Carl Gustav Jung, Psychology of the Unconscious

Wilt thou yet say before him that slayeth thee, I am God? but thou shalt be a man, and no God, in the hand of him that slayeth thee.

Ezekiel 28:9

The “Heilandsklage” in the Prelude of Parsifal

Not unto us, O Lord:

To us Thou givest the scorn, the scourge, the scar,

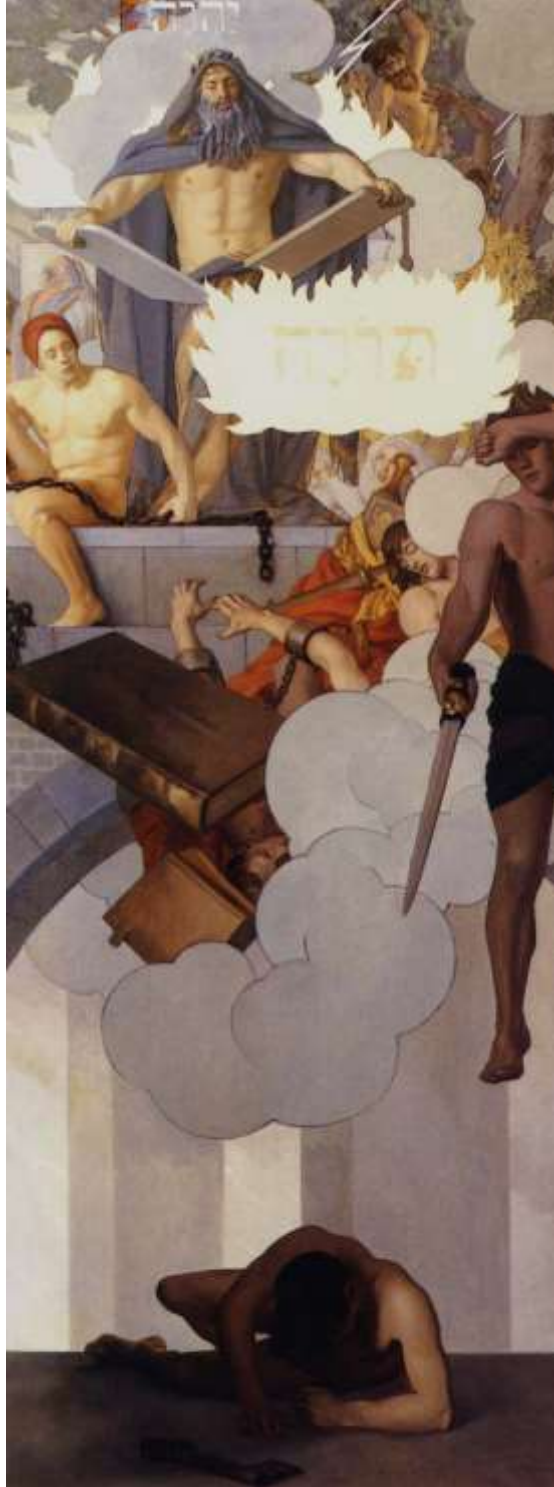
The ache of life, the loneliness of Death,

The unsufferable sufficiency of breath;

And with Thy sword

Thou piercest very far.

Anonymous, Non Nobis



R.H. Ives Gammell (American, 1893–1981), ***“My harness piece by piece Thou hast hewn from me, And smitten me to my knee;”*** Panel XVI from *A Pictorial Sequence* by R.H. Ives Gammell Based on *“The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.17

Preceding image:

***“My harness piece by piece Thou hast hewn from me
And smitten me to my knee;”*** (Lines 112–113)

Panel XVI, *A Pictorial Sequence* by R.H. Ives Gammell Based on “*The Hound of Heaven*”

There is no immediate answer to the paradox of the Pursuer’s love. Instead, where the Protagonist previously had to undergo the torment of unfulfilled desire, so now he must become the victim of the guilt that the desire has nonetheless aroused. Yet the whole composition and theme of the painting indicate that the punishment he experiences as imposed by the Pursuer is generated from within himself.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

The primitive power ... the unconditional and inexorable, the unjust and the super-human, are truly and rightly attributes of libido, which “lead us unto life,” which “let the poor be guilty,” and against which struggle is in vain. Nothing remains for mankind but to work in harmony with this will.

Carl Gustav Jung, *Psychology of the Unconscious*

Death had come into the world through original sin. In reality this crime, deserving of death, had been the murder of the Father who later was defied. The murderous deed itself, however, was not remembered; in its place stood the phantasies of expiation, and that is why this phantasy could be welcomed in the form of a gospel of salvation.

Sigmund Freud, *Moses*

Blind gods that cannot spare.

Algernon Charles Swinburne, *Ave atque Vale*

*Here where the great bull dies
Look on thy children in darkness. O take our sacrifice.*

Rudyard Kipling, *A Song to Mithras*

Selected Symbols:

Hebrew letters spell *Yahweh* and *Torah* (top to bottom).



R.H. Ives Gammell (American, 1893–1981), ***“I stand amid the dust o’ the mounded years—”*** Panel XVII from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.18

Preceding image:

“I stand amid the dust o’ the mounded years—” (Line 120)

Panel XVII, *A Pictorial Sequence* by R.H. Ives Gammell Based on “*The Hound of Heaven*”

Inseparable from guilt comes the agony of remorse for an irretrievable past leading to final despair. This painting contains numerous features that recall earlier stages of the flight, drawn together under the astrological sign for the planet Saturn, the “Sign of H,” that represents both profound sorrow and intense fear.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

If he turns away from the terrifying prospect of a blind world in which building and destroying successively tip the scale, and if he then turns his gaze inward upon the recesses of his own mind, he will discover a chaos and a darkness there which he would gladly ignore. Science has destroyed even the refuge of the inner life. What was once a sheltering haven has become a place of terror.

Carl Gustav Jung, *Modern Man in Search of a Soul*

The exclusive pursuit of science, of scholarship, of art, leaves some portion of man’s nature unemployed and unsatisfied. When the doleful days arrive, and the days of spent creative powers and waning energy, those unexpended elements of his nature awake from slumber. They are still young because they have remained unexercised; but it is now too late for them to expand within the crumbling palace of man’s mortal frame... If he inclines to hopelessness, he meditates the end of Ecclesiastes and embitters the evening of life with regret more poignant than we feel for a renounced ideal.

H.F. Brown, *John Addington Symonds: A Biography*

*For from this instant
There’s nothing serious in mortality:
All is but toys: renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.*

William Shakespeare, *Macbeth*

Selected Symbol:

The astrological symbol (“H”) represents Saturn, the mediator of fate or destiny.



R.H. Ives Gammell (American, 1893–1981), ***“I dimly guess that Time in mists confounds,”*** Panel XVIII from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on board, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.19

Preceding image:

“I dimly guess that Time in mists confounds” (Line 143)

Panel XVIII, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

The Protagonist here reaches the final stage in his confrontation with death, which marks the end of life and its unfulfilled desires and grave regrets. Tormented by remorse for a past that time has consumed, the Protagonist must at last confront the only reality that time has left to him, his own mortality.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

It was only the power of the incest prohibition which created the self-conscious individual, who formerly had been thoughtlessly one with the tribe, and in this way alone did the idea of individual and final death become possible. Thus through the sin of Adam death came into the world.

Carl Gustav Jung, *Psychology of the Unconscious*

The dead praise not the Lord neither any that go down into silence.

Psalm 115:17

When thoughts

*Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud, and pall
And breathless darkness, and the narrow house,
Make thee to shudder, and grow sick at heart;...*

William Cullen Bryant, *Thanatopsis*

Where blind men grope

Round the dark door that tears nor prayers can ope.

Algernon Charles Swinburne, *Hope and Fear*



R.H. Ives Gammell (American, 1893–1981), ***“Yet ever and anon a trumpet sounds From the hid battlements of Eternity;”*** Panel XIX from *A Pictorial Sequence* by R.H. Ives Gammell Based on *“The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.20

Preceding image:

“Yet ever and anon a trumpet sounds

From the hid battlements of Eternity;” (Lines 144–145)

Panel XIX, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

The Protagonist’s precipitous pathway here becomes a bridge, a potent symbol for the passage from life into death, from the known into the unknown.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

The neurotic who cannot leave the mother has good reasons; the fear of death holds him there. It seems as if no idea and no words were strong enough to express the meaning of this. Entire religions were constructed in order to give words the immensity of this conflict.

Carl Gustav Jung, *Psychology of the Unconscious*

For I am a stranger with thee, and a sojourner, as my fathers were.

Psalm 39:12

*When thy summons come to join
The innumerable caravan that moves
Into the mysterious realm where each shall take
His chamber in the silent halls of death...*

William Cullen Bryant, *Thanatopsis*

*Neither pride
Nor hope rekindling at the end descried
So much as gladness that some end might be.*

Robert Browning, *Childe Roland to the Dark Tower Came*

Selected Symbols:

The vulture represents death and also, as a scavenger, represents cleansing and purification. The shield (which also appears in other panels) evokes the quest for the Holy Grail. The narrow bridge suggests the sharp edged bridge which provides access to the Castle of the Grail.



R.H. Ives Gammell (American, 1893–1981), ***“Rise, clasp My hand, and come,”*** Panel XX from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.21

Preceding image:

“Rise, clasp My hand, and come” (Line 176)

Panel XX, *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven”*

The end of the “long pursuit” has come and the voice of the Pursuer surrounds the Protagonist “like a bursting sea,” revealing the truth that can only now be comprehended. Having undergone and accepted the reality of death, the Protagonist is free to discover that what he has fled in fear is the fulfillment of life that the Pursuer now offers him. So the paradox of the pursuit is healed as the flight is transformed into the passage from death to life—whether on the spiritual, mental or physical levels of experience.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

Those depths are enticing; they are the mother and death. If the libido remains arrested in the wonder kingdom of the innerworld, then the man has become for the world above a phantom, then he is practically dead or desperately ill. But ... if the libido succeeds in tearing itself loose ... this journey to the underworld has been a fountain of youth, and a new fertility springs from his apparent death.

Carl Gustav Jung, *Psychology of the Unconscious*

At this time, when the sun has set, when love is apparently dead, man awaits in mysterious joy the renewal of all life.

Carl Gustav Jung, *Psychology of the Unconscious*

Eyes I dare not meet in dreams

In death's dream kingdom.

T.S. Eliot, *The Hollow Men*

Abaddon belongs to the realm of the mysterious. Only God understands it. It is the world of the dead in its utterly dismal, destructive aspect.

Biblical Encyclopedia

Selected Symbols:

The Hebrew letters spell *Avodon*, signifying *Sheol*, the Hebrew Underworld. The double-headed axe signifies the process of rebirth and rites of initiation.



R.H. Ives Gammell (American, 1893–1981), ***“Halts by me that footfall:”*** Panel XXI from *A Pictorial Sequence by R.H. Ives Gammell Based on “The Hound of Heaven,”* 1941–1956, oil on canvas, 79” x 31”; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.22

Preceding image:

“Halts by me that footfall:” (Line 177)

Panel XXI, *A Pictorial Sequence* by R.H. Ives Gammell Based on “*The Hound of Heaven*”

The flight and the search that became inseparable from it are now over. The relentless beat of pursuing feet has ceased. The Protagonist has plumbed the depths and made his act of surrender to the limitations of the human condition—the unfulfilled desires, the sickness and pain of the mind and body, the final mortality. Then comes the invitation to the transcendence, to take up the fruits of acceptance, for life can now be embraced as the gift of the love that casts out fear.

Philosophical Concepts from the Work Folders of R.H. Ives Gammell:

Religion is a relationship to the highest and strongest value ... the relationship is voluntary as well as involuntary, that is, you can accept, consciously, the value by which you are possessed unconsciously.

Carl Gustav Jung, *Psychology and Religion*

He shall cover thee with his feathers, and under his wings shalt thou trust: his truth shall be thy shield and buckler.

Psalm 91:4

To where, beyond these voices, there is peace.

Alfred, Lord Tennyson, *Morte d'Arthur*

Look not thou down but up!

To uses of a cup

The festal board, lamp's flash and trumpet's peal.

Robert Browning, *Rabbi Ben Ezra*

The sense of enlargement of life may be so uplifting that personal inhibitions, commonly omnipotent, become too insignificant for notice, and new reaches of patience and fortitude open out. Fears and anxieties go, and blissful equanimity takes their place. Come heaven, come hell, it makes no difference now.

William James, *The Varieties of Religious Experience*

Selected Symbols:

The vertical, black stroke represents the oneness of God; it also symbolizes power descending upon mankind from above, or, in the opposite direction, the yearning of mankind towards higher things (from Rudolf Koch, *The Book of Signs*, 1930).



R.H. Ives Gammell (American, 1893–1981), *The Ending*, from *A Pictorial Sequence by R.H. Ives Gammell Based on "The Hound of Heaven,"* 1941–1956, oil on board, 60" x 19½"; Gift of the R.H. Ives Gammell Studios Trust, Collection of Maryhill Museum of Art, 2000.14.23

Preceding image:

The Ending

from *A Pictorial Sequence by R.H. Ives Gammell Based on "The Hound of Heaven"*

The theme in the concluding panel of Gammell's series is rebirth from death—experience that has been an integral part of the Protagonist's progress. The skull is the counterpart of the introductory unborn child and symbolic of the final return to the Earth Mother. However, when taken with the mature tree that grows from it, the skull represents death and birth as inseparable elements in the human experience of life. The crown set within the glory of the autumn tree is a reminder of the invitation that appears at the end of the poem and is conveyed by the laurel wreath in the last painting—the invitation to partake in the fullness of the life that follows rebirth.

The Hound of Heaven
by Francis Thompson

I fled Him, down the nights and down the days;
I fled Him, down the arches of the years;
I fled Him, down the labyrinthine ways
Of my own mind; and in the mist of tears
I hid from Him, and under running laughter. (5)

Up vistaed hopes I sped;
And shot, precipitated,
Adown titanic glooms of chasmèd fears,
From those strong Feet that followed, followed after.

But with unhurrying chase, (10)
And unperturbèd pace,
Deliberate speed, majestic instancy,
They beat—and a Voice beat
More instant than the Feet—
“All things betray thee who betrayest Me.” (15)

I pleaded, outlaw-wise,
By many a hearted casement, curtained red,
Trellised with intertwining charities;
(For, though I knew His love Who followèd,
Yet was I sore adread (20)

Lest, having Him, I must have naught beside.)
But, if one little casement parted wide,
The gust of His approach would clash it to:
Fear wist not to evade, as Love wist to pursue. (25)

Across the margent of the world I fled,
And troubled the gold gateways of the stars,
Smiting for shelter on their clangèd bars;
Fretted to dulcet jars
And silvern chatter the pale ports o' the moon.
I said to Dawn: Be sudden—to Eve: Be soon; (30)

With thy young skiey blossoms heap me over
From this tremendous Lover—
Float thy vague veil about me, lest He see!
I tempted all His servitors, but to find
My own betrayal in their constancy, (35)

In faith to Him their fickleness to me,
Their traitorous trueness, and their loyal deceit.
To all swift things for swiftness did I sue;
Clung to the whistling mane of every wind.
But whether they swept, smoothly fleet, (40)

The long savannahs of the blue;

Or whether, Thunder-driven,
They clanged His chariot thwart a heaven,
Plashy with flying lightnings round the spurn o' their feet:—
Fear wist not to evade as Love wist to pursue, (45)
Still with unhurrying chase,
And unperturbed pace,
Deliberate speed, majestic instancy,
Came on the following Feet,
And a Voice above their beat— (50)
“Naught shelters thee, who wilt not shelter Me.”

I sought no more that after which I strayed
In face of man or maid;
But still within the little children's eyes
Seems something, something that replies, (55)
They at least are for me, surely for me!
I turned me to them very wistfully;
But just as their young eyes grew sudden fair
With dawning answers there,
Their angel plucked them from me by the hair. (60)
“Come then, ye other children, Nature's—share
With me” (said I) “your delicate fellowship;
Let me greet you lip to lip,
Let me twine with you caresses,
Wantoning (65)
With our Lady-Mother's vagrant tresses,
Banqueting
With her in her wind-walled palace,
Underneath her azured daïs,
Quaffing, as your taintless way is, (70)
From a chalice
Lucent-weeping out of the dayspring.”
So it was done:
/ in their delicate fellowship was one—
Drew the bolt of Nature's secrecies. (75)
/ knew all the swift importings
On the wilful face of skies;
I knew how the clouds arise
Spumèd of the wild sea-snotings;
All that's born or dies (80)
Rose and drooped with; made them shapers
Of mine own moods, or wailful or divine;
With them joyed and was bereaven.
I was heavy with the even,
When she lit her glimmering tapers (85)
Round the day's dead sanctities.

I laughed in the morning's eyes.
 I triumphed and I saddened with all weather,
 Heaven and I wept together,
 And its sweet tears were salt with mortal mine; (90)
 Against the red throb of its sunset-heart
 I laid my own to beat,
 And share commingling heat;
 But not by that, by that, was eased my human smart.
 In vain my tears were wet on Heaven's grey cheek. (95)
 For ah! we know what each other says,
 These things and I; in sound / speak—
Their sound is but their stir, they speak by silences.
 Nature, poor stepdame, cannot slake my drouth;
 Let her, if she would owe me, (100)
 Drop yon blue bosom-veil of sky, and show me
 The breasts o' her tenderness:
 Never did any milk of hers once bless
 My thirsting mouth.
 Nigh and nigh draws the chase, (105)
 With unperturbèd pace,
 Deliberate speed, majestic instancy;
 And past those noisèd Feet
 A Voice comes yet more fleet—
 "Lo! naught contents thee, who content'st not Me." (110)

Naked, I wait Thy Love's uplifted stroke!
 My harness, piece by piece Thou hast hewn from me.
 And smitten me to my knee;
 I am defenceless, utterly,
 I slept, methinks, and woke, (115)
 And, slowly gazing, find me stripped in sleep.
 In the rash lustihead of my young powers,
 I shook the pillaring hours
 And pulled my life upon me; grimed with smears,
 I stand amid the dust o' the mounded years— (120)
 My mangled youth lies dead beneath the heap.
 My days have crackled and gone up in smoke,
 Have puffed and burst as sun-starts on a stream.
 Yea, faileth now even dream
 The dreamer and the lute, the lutanist; (125)
 Even the linked fantasies, in whose blossomy twist
 I swung the earth, a trinket at my wrist,
 Are wielding; cords of all too weak account
 For earth with heavy griefs so overplussed.
 Ah! is Thy Love indeed (130)
 A weed, albeit an amaranthine weed,

Suffering no flowers except its own to mount?
 Ah! Must—
 Designer infinite!—
 Ah! must Thou char the wood ere Thou canst limn with it? (135)
 My freshness spent its wavering shower i' the dust;
 And now my heart is as a broken fount,
 Wherein tear-drippings stagnate, spilt down ever
 From the dank thoughts that shiver
 Upon the sighful branches of my mind. (140)
 Such is: what is to be?
 The pulp so bitter, how shall taste the rind?
 I dimly guess what Time in mists confounds;
 Yet ever and anon a trumpet sounds
 From the hid battlements of Eternity; (145)
 Those shaken mists a space unsettle, then
 Round the half-glimpsèd turrets slowly wash again
 But not ere Him who summoneth
 I first have seen, enwound
 With glooming robes purpureal, cypress-crowned; (150)
 His name I know, and what his trumpet saith.
 Whether man's heart or life it be which yields
 Thee harvest, must Thy harvest-fields
 Be dunged with rotten death?
 Now of that long pursuit (155)
 Comes at hand the bruit;
 That Voice is round me like a bursting sea:
 "And is thy Earth so marred,
 Shattered in shard on shard?
 Lo, all things fly thee, for thou fliest Me! (160)
 "Strange, piteous, futile thing!
 Wherefore should any set thee love apart?
 Seeing none but I makes much of naught" (He said),
 "And human love needs human meriting:
 Host hast thou merited— (165)
 Of all man's clotted clay, the dingiest clot?
 Alack! thou knowest not
 How little worthy of any love thou art!
 Whom wilt thou find to love ignoble thee,
 Save Me, save only Me? (170)
 All which I took from thee, I did but take,
 Not for thy harms,
 But just that thou might'st seek it in My arms.
 All which thy child's mistake
 Fancies as lost, I have stored for thee at home: (175)
 Rise, clasp My hand, and come!"

Halts by me that footfall:
Is my gloom, after all,
Shade of His hand, outstretched caressingly?
“Ah, fondest, blindest, weakest, (180)
I am He Whom thou sleekest!
Thou dravest love from thee, who dravest Me.”

Further Reading

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