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**The Mature Poetry of Chong Chi-Yong**

by Daniel A. KISTER

The end of 1988 saw the lifting of the ban on the publication in the Republic of Korea of several Korean authors who, for one reason or another, ended up in North of Korea at the time of the Korean War. One of these, Chong Chi-yong, published between 1926 and 1950 a small but remarkable body of poetry that deserves to rank with the best poetry of the period, East or West.

Chong Chi-yong’s poems are not at all political or ideological. In fact, conceptualization in any form and about any area of human activity is foreign to them. His poems breathe the air of the village, sea, and mountains of the Korean peninsula. Focusing on simple human realities reflected most commonly in a countryside setting, they enrich, not our conceptual life, but our perceptions and our emotions.

Chong’s countryside has a more authentic rural feel than the masked pastoralism of his American contemporary Robert Frost; but like Frost, Chong presents a particular locale whose horizons are universal. His poems express attitudes which Koreans have long treasured as their own: a loving closeness to nature and to other human beings; an appreciation of truths implicit in the heart’s unquenchable longing; a fondness for playful humor and childlike wonder; a tendency toward indirectness and ambiguity; and a predilection for drawing beauty out of the commonplace. However, the affection, longing, humor and wonder that characterize Chong’s work are neither exclusively Korean nor specifically rural. They are rooted in achetypical commonplaces of the human heart.

Chong Chi-yong was born in Ch’ungchong Province in 1902, the oldest son of a dealer in Chinese medicine. He was raised in the Catholic faith and, according to the custom of the time, was married when he was only twelve years old. He knew poverty as a child, but through the graces of a benefactor was able to attend Hwimun Secondary School in Seoul, where he began his poetic activities. In 1923, after finishing high school, he went to Japan to do college studies in English Literature, and wrote a thesis on William Blake. He began publishing his poems in 1926 at the age of 25, perhaps after having [page 2] already published a couple in 1922 or 1923.

Upon returning to Korea after graduation in 1929, he began teaching English at his high school alma mater. He continued in this position until the end of Japanese domination and World War II in 1945, all the while publishing his poems. In 1950, Chong disappeared, abducted, it seems, to the Communist North.

The Collected Works of Chong Chi-yong, I: Poetry (Seoul: Minumsa) appeared in January 1988 and again in July of that year in a slightly revised edition. The revised edition includes titles of 129 Korean poems together with several Japanese poems and Korean translations of Blake and Whitman. Taking into account, however, two instances of several poems grouped together under one title and another two instances of approximate duplication of the same poem listed under different titles, the revised edition can be said to contain 139 original Korean poems.

THE POETRY OF CHONG CHI-YONG

Chong published his poems throughout a career that falls into three obvious divisions: the early poems of his final high-school days and the years as a college student in Japan; the poems published during the years of his high- school teaching in Seoul; and a few final poems from the brief time between liberation from Japan and his disappearance. But in the light of less obvious shifts in the focus and style of his poetry, his career has four phases. I suggest, therefore, that his poems be grouped into four periods, three major periods plus a less productive fourth period:

I 1922(3)-1929, the student years: 54 poems;

II 1929-1935, the early teaching years: 47 poems;

III 1930-1942, subsequent teaching years: 29 poems;

IV 1945-1950, the years after liberation: 9 poems.

Often childlike and nostalgic，the poems of the first period or phase express first and foremost fond attachment to one’s home village and loved ones. Many poems, too, manifest an attraction for nature, especially for the sea as a backdrop for solitary musings. In the second period, ties of human affection give center stage to such musings; and the sea yields to the night sky as the most common backdrop for solitude. In the third and last of Chong’s main periods, the mountains that hover in the background of many earlier poems advance to the fore. We find whimsical verse vignettes of nature in the mountain sun and prose poems of life in the solitude and mystery of the [page 3]rugged mountains at night.

The stylistic hallmark of the poet’s first period is, a speakers feeling often embodied in a scene or series of scenes blended from realistic description, provocative metaphor, and evocative Symbolist detail and reinforced by graceful rhythmic cadences. The first period also contains concise verses reminiscent of Korean sijo; naive Blakean nursery rimes; and sprightly, elliptical Imagist poems. In the second period, the Imagist poems grow in number; and pride of place goes to a series of night poems in which the sinuous Realist-Symbolist cadences of some of the early poems become compact and chiselled in the Imagist manner.

The first two periods contain many of Chong’s most memorable poems, but in one-fourth of the poems of these periods, the imagery jars; the naivete slips into banality; or the elliptical manner of composition gets out of kilter.

The third period or phase of Chongfs poetry has fewer poems and fewer slips. The tendency to compactness of imagery and phrasing continues in the mountain verse-vignettes, which show the poet’s skill with imagery and diction at its best but generally lack the archetypical appeal of the best of the earlier works. The crown of his achievement are rustic mountain prose poems, in which a rough, compact prose style transmutes vivid Naturalism, metaphorical fancy, and Symbolist evocativeness into a world of mountain magic rich in archetypal feeling.

In placing Chong’s poetry in the context of various Western schools of poetry, I do not mean to claim that he was actually influenced by these schools. He is simply just as much a poetic kinsman of Blake, Mallarme, Yeats, and Pound as of the traditional sijo written by Yun Son-do. Nor do I mean to imply that Chong is an eclectic poet borrowing snatches of this and that style. Whatever the style, he speaks with his own voice and creates his own world.

Chong is a master both of what Aristotle regards as the mark of poetic genius, metaphor (Poetics, 22.9), and of what traditional Chinese critics espouse, a perfect fusion of feeling (情) and landscape (景). He has a keen imaginative eye, and he has just as keen an ear to the aural possibilities of the Korean language. The translator can grapple with the poet’s imaginative fancy, but often finds it impossible to reproduce except raintly nis colorful onomatopoeia and the flavor of his rural diction, dialect，and archaisms. Difficult, too, are those instances in which a typically Korean ambiguity of discourse enriches the poetic ambiguity imbedded in the imagery, tone, and elliptical structure.

In “The Early Poetry of Chong Chi-yong,” Korea Journal, 30, No. 2 [page 4] (February 1990), pp. 28-38, I discussed the variety and universality of Chong’s poetry, citing two-and-a-half dozen examples from poems of the first half of his career (1922-1932) and appending my English translations of eight of these poems, pp. 39-51. The present discussion sketches the thematic and stylistic development of his whole career, citing an additional two dozen poems and focusing particularly on the mature poems of the second half of the main span of his career (1932 to 1942). I add complete translations of eight poems from these years.

POEMS OF NOSTALGIA AND AFFECTION

The Lunar New Year’s holidays of February and the Chusok Festival of early autumn see millions of Korean city dwellers headed for their ancestral homesteads in the countryside to honor the dead at the family graves and, in the case of the latter festival, enjoy together as a family the first fruits of the harvest. Far from just a place to return to on holidays, the hometown has an archetypical status in the Korean heart that makes it equivalent to the mythic lost paradise. Away in Japan during the period from 1923 to 1929, Chong Chi-yong must have felt an acute longing for his hometown. One half of the poems of this first phase or his career express a longing for one’s home town or an affection for loved ones such as one might find there.

The poem “Nostalgia”(1923, 1927; Korea Journal p. 43) constitutes the best known expression of this longing. One of the poet’s earliest poems, it may have actually been written while Chong was still in Korea. Frequently heard sung on Korean radio, it unfolds in sinuous cadences embodying realistic yet symbolistically evocative scenes of a longed-for home in a country village. In the third of the poem’s five stanzas, the speaker reminisces:

The place where I got drenched to the skin in the rank weeds’ dew,

Searching for an arrow recklessly shot

In the yearning of my earth-bred heart For the sky’s lustrous blue

Could it ever be forgotten, ever in one’s dreams?

The poem’s nostalgic affection is both typically Korean and universal; and whatever autobiographical overtones the poem may have, its force derives from its concrete embodiment of archetypical feelings.

Less detailed and concrete, the Blakean parable “Hometown” (1932), which appeared a few years after the poet’s return to Korea, more purely [page 5] suggests the universal, archetypical character of the longing for the village home. At the end, the speaker pines:

Home, to my home I’ve returned;

But only the sky of my longing is a lofty blue.

In many early poems, we get glimpses of the warm interaction between individuals of the heart’s longing. Many of these poems imply a rural village setting; about half center on bonds within a family as either perceived through a child’s eye or focused on a child; another half dramatize personal attraction or sketch fond portraits.

It has been said that the Korean heart is governed by yang/yin movements of chong (情), that is “affection,” and han (恨), the tangle of emotions that cloud a mind when affection darkens with frustration, regret, or bitterness. Chong Chi-yong’s poems embody a chong that is seldom discolored by han. The affection of his poems is often tinged, however, by a Korean sensitivity to a threat of separation that fires affection to an even warmer glow. “Little Brother and the Bottles” (1926) and similar poems use nursery-rime rhythms of Blakean naivete as the tongue of a child gives utterance to the warmth of family ties and the poignancy of loss or separation. In this poem, when a boy’s older sister marries, he expresses his feelings by smashing bottles:

The day the cuckoo was calling

my older sister married

Smashing a blue bottle

I gaze alone at the sky.

Smashing a red bottle,

I gaze alone at the sky.

“Taekuk Fan” (1927) and two other poems of the same years deploy fuller cadences and richer images to dramatize the tender, awe-filled love of a parent for a child. Taking as its title a fan embossed with the Chinese metaphysical design found on the Korean flag, this poem matches “Nostalgia in its blend of Korean flavor and archetypical appeal, realism and daydream fancy. After several quatrains that express what a parent imagines to be the dreams of the child at his or her knees, the poem ends:

Watch the sound of the child’s silk-waved breathing;

See the child’s brave and tender figure; [page 6] See the pumpkin-flower smile that dwells on his lips.

(I’m suddenly taken up with rice, accounts, and a leaky roof.)

On a night when fireflies faintly flit

And cry just enough for an earth worm’s oil-lamp,

The handle of a t’eguk fan, with hardly a sorrow,

Flutters in the gathering hot breezes.

In “Dahlias” (1924, 1926; Korea Journal, p. 39) and “A Pomegranate” (1924, 1927), we turn from the world of a child to bonds of affection that glow with sensuality and latent sexuality. In the quasi-mystical sensuousness of their suggestiveness, these poems recall the heritage of French Symbolism. Though somewhat blurred in its focus and arcane in its personal allusion, the images that enliven “A Pomegranate” shimmer with sensuous beauty and mystic wonder. Tasting the “ruby-like seeds” of a ripe pomegranate, the speaker addresses the object of his reminiscent affection:

Little Miss, slender comrade, a pair of jade, rabbits

Nestling unbeknown, drowsing at your breast.

Fingers, white-fish fingers swimming in an ancient pond,

Threads, silver threads, spontaneously fluttering, light and lonely一

Holding to the light

bead after bead of pomegranate seed,

Ah, I dream of Shilla’s thousand years’ blue sky.

POEMS OF NATURE AND THE SEA

Chong Chi-yong’s imagination, like that of so many poets, feeds on nature. Physical nature provides him with a store of metaphors and symbols; it almost always serves as the background or foreground of his settings; and at times, nature in and for itself provides the center of his poetic focus. One-fourth of the poems of both Chong’s first period and his’ second (1929-1935) invite us also to savor contact with nature in the form of spring birds, flowers, a horse, and the sea. When,as in several of these poems, the poet gives us a taste of nature in itself, it is most often with a healthy dash of whimsy, play, and wonder.

Heading the sea poems is “A Dream of Windblown Waves I,” along with “Nostalgia,” one of the earliest of Chong’s poems (1922, 1927; Korea Journal, pp. 45-46). Marshalling, as in “Nostalgia,” a series of long rhythmic [page 7] cadences fashioned from images rich in archetypal power and Symbolist suggestiveness, Chong summons up a seascape of beauty, wonder, and mystery. The poem is a nature poem, a love poem, and a poem of night’s solitude. It expresses a longing—both characteristically Korean and universal which encompasses a deep love of nature, an affectionate yearning for a beloved, and simply archetypal yearning. The first of the poem’s four stanzas sets the tone:

You say you are coming\_\_

Just how will you come?

Like the grape-dark night surging in

To the sound of an endless cry

that embraces the seaᅳ

Is that how you will come?

Chong has a series of poems entitled “The Sea” that span his first two periods.”The Sea 3” (1920; 1927) and several other short sea poems likewise present the sea as a place of solitude, longing, and wonder, but in much simpler fashion. In its entirety,”The Sea 3” reads:

A lonely soul

All day long

Calls to the sea

Upon the sea

Night

Comes walking.

Three poems of “The Sea” series from the second period use Imagist techniques to have us savor the physical beauty and exhilaration of the sea.

The best of these, “The Sea 6” (1930; Korea Journal, p. 47) demonstrates the poet’s skill in controlling a flexible, elliptical structure and in wielaing clean-cut Poundian images to evoke physical sensation. Also successful in this is the last of the series, “The Sea 9” (1935), which begins with an image expressive of the lively motion of the sea:

Helter-skelter,

The sea sought flight,

Lickety-split

Like a bunch of green lizards\_\_ [page 8]

No way to

Grab the tails.

On the whole, the sea poems have less of a traditional Korean air than the poems centered on personal and village ties. Some,especially those focused on a sea voyage, have a modern, foreign ring. In “Again the Sea Straits” (1935),a voyager on a steamer gazes upon:

Tea sea furrows lush,

as if rising in cluster upon cluster of cabbage!

Like dappled horses, like seals,

lovely islands rush up,

Only to pass, one by one, without contact.

The sea straits wobble

like a toppling water-mirror;

The sea straits don’t spill.

POEMS OF NIGHT’S SOLITUDE

Many of the poems of Chong’s first period and almost one-half of those of the second breathe an air of lonesome nostalgia and solitude. We find a solitude at the heart of village and human bonds, a solitude when alone by the sea, and now, in the mature poems of the second and third periods, night’s solitude.

The poems of Chong’s second period (1929-1935) and his third period (1936-1942) are not necessarily superior to his earlier poems, but as his technique matures, the leisurely unfolding of interwoven images in long rhythmic cadences that marks several poems of the first period subsides in favor of spare, sharply sculpted images tossed at the reader in quick, disconnected fashion. In Western terms, Imagist and Modernist, the best poems of these later periods also show Chong’s skill at fashioning terse Symbolist images. I have appended examples of eight of these poems at the end of this discussion and refer to these by number.

Tangled, compact, and emotionally charged, “Window 1” (1929, 1930; Poem 1), expresses the poet’s personal turmoil at the death of his child. This poem manifests the compactness that becomes the hallmark of Chong’s mature poems, along with the ambiguity that at times arises from the compact, elliptical structure. In the present poem the ambiguity suits the distress of the situation.

The lone speaker of “Window 1,” peering out into the night sky, appears [page 9] in a series of poems in which the nostalgia that colors Chong’s whole career becomes mingled variously with the night. In ‘‘Window 2”(1931), the speaker feels tense:

Ah, stifled like a goldfish in a bowl!

A starless, waterless, whistling night;

A window that shakes like a little steamboat.

Clear violet hailstones,

Drag out this naked body,

pummel it, blister it.

In “The Moon” (1932), the tension relaxes into a wonder in the presence of a moonlit scene, a wonder that, nonetheless, has an ambivalent tonal coloring due to unresolved contrasts in the imagery: the darkness, weariness, and tangled breathing of the second-last stanza, and the cooing, blooming, and fragrance of the final stanza:

Once so ardent, the shady grove clouds with black ink as if sunk in weary sleep.

Cooing, cooing,the dove—

about what does he wonder?

The paulownia trees—how they bloom with unbearable fragrance!

The series of poems looking out on the night culminates in a pair of contrasting poems at the end of the poet’s third period or phase: “Stars 2” (1941; Poem 2) and “Window” (1942; Poem 3). In the dreamy lullaby lyric of “Stars 2,” the solitary longing finds fulfillment in the utter wonder of the night stars. In “Window,” which represents the epitome of the lean Symbolist style of this period, the lone longing becomes a longing for darkness itself, a nocturnal darkness “lovely like vapor.”

Appearing as they do at the height of the Japanese occupation of Korea, these poems of the night may have social-historical overtones to their imagery and emotions, but just as the earlier poems of nostalgia for the home village do not depend on autobiographical considerations for their force, these poems of night’s solitude are forceful poems no matter what their connection to social or historical realities of the time.

One might except the solitude of a poem from a Far-Eastern country like Korea to reflect a Zen-like attitude of withdrawal from the turmoil of human feelings, and perhaps the preoccupation with darkness of the above poem [page 10] “Window” amounts to such a withdrawal, but the poems of night’s solitude as a whole are by no means detached Zen meditations. They are charged with longing, remorse, sorrow, passion, and wondrous intoxication.

When Chong invites his readers to religious meditation, it is rather in the half-dozen poems that employ Christian imagery. As was mentioned, Chong was raised a Catholic; and he published these poems in a Catholic publication in 1933 and 1934. Although the poems of longing for the hometown and the poems of night’s solitude are understandable without autobiographical or socio-historical considerations, these poems can only be properly understood in a Christian, sometimes a Catholic, context.

In these poems of the Christian imagination, Chong tends to toss images together in a way that does not represent him at his best. Indeed, a long, erudite poem in honor of the martyr Saint Andrew Kim is a candidate for his worst. Nonetheless, in the simple parable of “The Sea of Gailee”(1933) and the mosaic of Biblical symbols that makes up “The Three” (1934), the poet graces traditional Biblical symbols with a provocative fancy not found in run- of-the-mill religious poetry. “The Tree” plays with biblical imagery associated with the cross of Jesus. We see how Chong gives new life to the traditional imagery when at one point the speaker—the tree of the cross or Jesus on the cross—says:

The ingrained rings of my brief life number Israel’s two-thousand years.

My being has been a mere fretful flaw in the universe.

POEMS OF THE MOUNTAINS: VERSE AND PROSE

Two dozen of Chong’s poems have a sea setting and many more are set at night, but three dozen are set in the mountains. Chong finds his mature poetic voice as he settles lovingly into the solitude of night and the mountains. Here he sets aside the mask of a child that he wears in several of the early poems, but he still speaks with a child’s fond fancy and loving wonder. By the time we reach the third period (1936—1942), two thirds of his poems are poems in the mountains.

Traditional Chinese teaching has it that “A wise person loves the sea; a benevolent person loves the mountains.” If so the main tradition of Korean literature and painting as a whole favors benevolence; and Chong’s poetry is no exception. The village and personal poems of his first period brim with feelings of benevolent affection; and the mountain poems of the third [page 11] period—half in verse, half in prose—transfer these feelings to the rugged setting of the Korean mountains.

The verse poems are gem-like mosaics of nature under the mountain sun. Some are more picturesque than profound; but in “Piro Peak 1” 0933), eye-catching description, metaphysical fancy, and enigmatic symbols crystalize in moments of mystical awe. The metaphor of the first stanza of “Piro Peak 1” gives our imagination a fanciful treat:

The season hunkers down In the huddled recesses of a white-birch forest.

The metaphor of the second stanza enriches the fancy with a sense of awe:

This place, the site of a desolate, fleshless banquet\_\_

After two subsequent stanzas of concrete description，the poem ends with a metaphorical enigma:

Stripped even of shadows,ardent love Coolly freezes ! Like a cricket.

The medley of vivid, fanciful nature images of “Okryu Valley” (1937; Poem 4) likewise lakes on a more profound feeling of wonder. It does so in the simple, but evocative metaphor of the ninth stanza:

Broad daylight,

when field birds cease flying in And mystery opens full fair.

In “Piro Peak 2” (1938; Poem 5) feeling and landscape fuse in a poetic alchemy rich in its yield of beauty and mystery. The poet here achieves the utmost in Imagist concision. He colors, moreover, the clipped, fanciful description with an ambiguity of feeling that makes the poem more provocative than a mere description of physical nature. He leaves us with an unresolved contrast of feeling embodied in the image of a laughing field on the one side and clouds that “feel empty” on the other:

White fields

Laugh.

Billowing clouds, Asleep by the flowers, [page 12]

In the breeze Feel empty.

The fact that the word translated as “1augh” can also mean “cry” complicates

the ambiguity.

Another effective fusion feeling and scene, “Honeysuckle Tea” (1941), exemplifies at the same time the Korean aesthetic of drawing beauty out of the commonplace. Inside a cabin, tea “goes down the guts” of an old proprietor, while outside

As shade gathers

in out-of-the-way places, Radish shoots sprout green;

And,the smell of earth warm,

vapors coil And get silent in the sound of the snowstorm outside.

A Western reader will be taken aback if he or she expects Chong’s poems to have the stylized grace of a Tang Dynasty Chinese poem or a Korean sijo. In this and many of his poems, Chong shows he is at home with that Korean aesthetic tradition which seeks beauty, not in refinement and elegance, but in things rough and commonplace.

Although most of Chong’s poems that focus on personal affection belong to his first period, some appear later. In the third period, we find several fondly sketched miniature portraits, three of which are set in the mountains. “Red Hands” (1941; Poem 6), is a spare, rustic sketch of a mountain-bred woman in a style somewhat less taut than many of the poems of the period.

A translator finds it quite a challenge to capture in English the concise ambiguity of many of the images of Chong’s mature verse poems and juggle them into place in a satisfying way. In the case of the ten mountain prose poems, the challenge is even greater. For the poetic ambiguity is compounded by rough syntax, rural dialect, archaisms, and the use of more than the usual number of words that have not yet found their way into the dictionary.

The mountain prose poems are the equal of Chong’s most graceful poems in freshness of fancy and depth of feeling, but, like the two verse poems just seen, they seek beauty in common, rustic realities. They constitute a world all their own of naturalistic fantasy and rough, rugged beauty centered on life, love, and death in the mountains of winter or the night.

“Hot Springs” (1938; Poem 7), projects an ambiguously nuanced world [page 13] in which archetypical feelings of solitude, fellowship, and warmth within are cradled in the forbidding cold and soothing wonder of a winter night without. The harsh night of the mountain winter outside and the loneliness of the solitary person within come alive in the fanciful image of a candle which “blinks as from the cold” and in the evocative setting as expanded at the end to infinity of time and space:

Cleaving the earth, gushing, gathering, ever hot from time immemorial, the water chatters alone in the dark; and sparse snow flies along the starless road.

“Changsu Mountain 1” (Poem 8; 1939) displays the loneliness and magic of a northern winter. The solitude finds both a parallel and a contrast in a “monk from the upper temple” who “lost six out of six, laughed, and went on up” and another parallel and contrast in the whimsical moon, that seems bent on “a stroll through the valley… gathering the scent left by the homespun old chap.” But the inexplicable sound that fills the mountains at the very beginning as with the “din of downing trees” and the subsequent “deep mountain silence” that “numbs the bone even more” surround the commonplace solitude with a feeling of awe.

The nine little scenes of “Paegnok Lake” (1939) evoke a gentler solitude and awe in the presence of the flowers, cattle, crater lake, and blue sky of Halla Mountain on the southern island of Cheju. In the ninth segment of the poem, the apparently solitary mountain climber has passed cornflowers, birch trees, a new-born calf, and a variety of mountain plants and now reaches the clear lake at the top:

In the blue water of Paengnok Lake, where not even crayfish crawl, the sky revolves. By my legs, nearly crippled with fatigue, a cow made a detour and went on its way. With a mere hint of thread-like clouds chased this way, Paengnok Lake is desolate. Waking and drowsing, I’ve forgot even to pray.

The two prose poems “Formal Attire” and “Bootleg Digging” (both 1941) present fanciful parables of harsher realities. Though unique among Chong’s poems in their representation of human violence, they maintain the poet’s characteristic whimsy. “Formal Attire” gives an understated account of “a middle-aged gentleman who donned full morning coat,” went out into the winter mountains，and tossed himself down from a high peak:

“Since I won’t at all be breathing,” thought the middle-aged man, “it won’t be cold.” So he prepared the corpse-like ceremony and lay prostrate the whole winter long.

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**THE FINAL POEMS**

The years between liberation from Japan in 1945 and the poet’s disappearance in 1950 contain only nine poems. ‘‘You Return! (1946) is the better of a pair of patriotic poems of the time celebrating the end of Japanese domination. Unique among Chong’s works for their specific socio-historical focus, they also take an about face from the general direction of his work in their trite imagery, burdensome Chinese diction, heavy beat, and obvious emotion.

The final testimony to Chong Chi-yong’s career as a poet is a pair of encore pieces that echo his persistent themes of childlike wonder, affection, solitude, and nostalgia in new ways. In imagery not previously seen, ‘‘Circus Troop” (February 1950) recapitulates the old themes in the musings of a man in his forties who has become “a desolate child” again as he watches a circus with his daughter. “Five Verses in Four-Four Measure” (June 1950) give final expression to the old themes in terse transpositions of a traditional form that are marked by the whimsy of a child at play and represent the utmost in concise,elliptical expression. “Butterfly,” the last of these five verses and the last of all his published poems, provides a suitable end to the poet’s remarkable career:

Since

Like a butterfly

Soon I’ll die

Just like a butterfly

Here I fly

Perched on the

Edge of your

Black silk dress

When the window gets light

Away I fly