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LETTER TO A YOUNG POET: RIMBAUD IN ABYSSINIE

Sir:

I wish you to listen to me carefully. I shall write this only once.

I have nothing to do with poetry anymore, and I studiously avoid what you might call the muse, as I would any wearisome former love, and this one, I might add, was particulary feckless, noisy, malodorous and quite certainly dangerous.

Predictably, for all would-be poets are alike, your questions have an odd intensity to them. You remind me of a dog barking and nipping in his kennel, thinking he is about to be fed. I feel the impulse to beat you on the nose with a stick.

Let me assure you then, there is no "social significance to the art of poetry." None. And no I will not take your broken-hearted verses under my "wing." You would have to send me money first.

The books I read now are ledgers of fine, red-marginned vellum. Gut-threaded and calf-covered. An entry:

"Item — mask, Somali; painted teak, design abstrait; of priestly origins; sold.

Of these words, the greatest is sold.

Write to anyone else on earth but me. I will read none of the poems you have sent me. Do yourself and the rest of your world a favor: stop writing. Stop it.

Yours, etc.

A.R. Hrar, Abyssinie Juin, 1881

— Frederick J. Marchant
Belmont MA

THE MAN WITH THE HOE

I wondered of the race of mankind I wondered of its beliefs I wondered of its divinities I wondered of its comedians I wondered of its crowns I wondered of its clowns I wondered of its players I wondered of its carnival I wondered of its tyranny I wondered of its tyrants I wondered of its bondage I wondered of its bullies I wondered of its flights I wondered of its futility

Again I wondered of the race of mankind I wondered of a race of hands I wondered of its paws I wondered of its pawing the earth I wondered of its tools I wondered of its toolmakers I wondered of its construction work I wondered of its accomplishments I wondered of its workingmen I wondered of its acres I wondered of its plows