ARDOURS AND ENDURANCES; ALSO, A FAUN'S HOLIDAY & POEMS AND PHANTASIES

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649759040

Ardours and endurances; also, A faun's holiday & Poems and phantasies by Robert Nichols

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd. Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

ROBERT NICHOLS

ARDOURS AND ENDURANCES; ALSO, A FAUN'S HOLIDAY & POEMS AND PHANTASIES

Trieste





ARDOURS AND ENDURANCES ALSO A FAUN'S HOLIDAY

POEMS AND PHANTASIES BY

ROBERT NICHOLS

Author of "Invocation : War Poems and Others"



14955-8/19

NEW YORK FREDERICK A. STOKES COMPANY PUBLISHERS

CONTENTS

BOOK I

ARDOURS AND ENDURANCES

The Summe	INS:	PAGE
I. T	`o	4
п. 1	'he Past	5
Ш. Т	The Reckoning	6
FAREWELL T	D PLACE OF COMFORT	7
THE APPROA	ACH:	
I. I	n the Grass: Halt by Roadside	12
п. 1	'he Day's March	13
III, N	learer	15
BATTLE:		
1. N	loon	18
11. N	light Bombardment	19
III. C	Comrades : An Episode	22
IV. E	ehind the Lines: Night, France	27
- V. A	at the Wars	28
VI. C	Out of Trenches: The Barn, Twilight	30
VII. E	lattery moving up to a New Position	ν 👘
	from Rest Camp: Dawn	32
VIII. H	Eve of Assault: Infantry going down to	
	Trenches	35

BATTLE (continued):	PAGE
VIX. The Assault	37
JX. The Last Morning	42
XI. Fulfilment	44
THE DEAD:	
I. The Burial in Flanders	46
II. Boy	48
III. Plaint of Friendship by Death Broken	51
IV. By the Wood	55
THE AFTERMATH:	
I. At the Ebb	58
JII. Alone	60
III. Thanksgiving	61
IV. Annihilated	62
V. Shut of Night	63
VI. The Full Heart	65
VII. Sonnet: Our Dead	66
VIII. Deliverance	67

BOOK II

A FAUN'S HOLIDAY 69

BOOK III

POEMS AND PHANTASIES

A TRIPTY	сн:	
	First Panel: The Hill	140
II.	Second and Centre Panel: The Tower	146
III.	Third Panel: The Tree	150

	FOUR SONGS FROM "THE PRINCE OF ORMUZ":	PAGE	
	I. The Prince of Ormuz sings to Badoura	154	
	II. The Song of the Princess Beside the		
	Fountain	155	
	III. The Song of the Prince in Disguise	156	
	IV. The Princess Badoura's Last Song to her		
	Lover	157	
	THE GIFT OF SONG	160	
	FRAGMENTS FROM "ORESTES":		
	I. Warning Unheeded	164	
	II. Orestes to the Furies	167	
	BLACK SONGS:		
	I. At Braydon	170	
	II. Midday on the Edge of the Downs	172	
	III. In Dorsetshire	173	
1	MAN'S ANACREONTIC	176	
l	THE BLACKBIRD	179	
	CHANGE	180	
TRANSFIGURATION PLAINT OF PIERROT ILL-USED GIRL'S SONG FROM "THE TAILOR"		181	
		183	
		188	
LAST SONG IN AN OPERA			
DANAË: MYSTERY IN EIGHT POEMS		191	
THE ECSTASY		199	
THE WATER-LILY			
DEEM YOU THE ROSES			
	THE PASSION	203	
	LAST WORDS	206	

vii

My thanks are due to the editor of the *Times* and of the *Nation*, to the editors of the *Palatine Review*, and to Messrs. Blackwell, Oxford, the publishers of "Oxford Poetry, 1915," and "Oxford Poetry, 1916," for permission to reprint certain of these poems.

R. M. B. N.

1917.

INTRODUCTION

1. Of the nature of the poet:

"We are (often) so impressed by the power of poetry that we think of it as something made by a wonderful and unusual person: we do not realize the fact that all the wonder and marvel is in our own brains, that the poet is ourselves. He speaks our language better than we do merely because he is more skilful with it than we are; his skill is part of our skill, his power of our power; generations of English-speaking men and women have made us sensible to these things, and our sensibility comes from the same source that the poet's power of stimulating it comes from. Given a little more sensitiveness to external stimuli, a little more power of associating ideas, a co-ordination of the functions of expression somewhat more apt, a sense of rhythm somewhat keener than the average-given these things we should be poets, too, even as he is. . . . He is one of us."