The widowed mother
took to her bosom a spouse
of her own sphere
and hired
Exodus in apprenticeship
to such as garrulously inarticulate
ignore the cosmic cultures
Sinister foster-parents
who lashed the boy
to that paralysis of
the spiritual apparatus
common to
the poor
The arid gravid
intellect of Jewish ancestors
the senile juvenile
calculating prodigies of Jehovah
-Crushed by the Occident ox
they scraped
the gold gold golden
muck from off its hoofs-

moves Exodus to emigrate
coveting the alien
asylum of voluntary military
service paradise of the pound-stirling
where the domestic Jew in lieu
of knouts is lashed with tongues

The cannibal God
shutters his lids of night on the day’s gluttony
the partially devoured humanity
warns its unblessed beds with bare prostrations
An insect from an herb
errs on the man-mountain

REVOLUTION OF THE WORD • 62

ANGLO-MONGRELS AND THE ROSE (Part One)

EXODUS lay under an oak-tree
Bordering on Buda Pest he had lain
him down to over-night under the lofty rain
of starlight
having leapt from the womb
eighteen years ago and grown
neglected along the shores of the Danube
on the Danube in the Danube
-or breaking his legs behind runaway horses-
with a Carnival quirk
every Shrove Tuesday

X X X

Of his riches
a Patriarch
erected a synagogue
-for the people

His son
looked upon Lea
- of the people
she sat in Synagogue
-her hair long as the Talmud
-her tamarind eyes-

and disinherited
begat this Exodus

Imperial Austria taught the child
the German secret patriotism
the Magyar tongue the father
stuffed him with biblical Hebrew and the
seeds of science exhorting him
to vindicate
his forefather's ambitions

The child
flowered precociously fever
smote the father
imparts its infinitesimal tactile stimulus
to the epiderm to the spirit
of Exodus
stirring the anaesthetised load
of racial instinct frustrated
impulse infantile impacts with unreason
on his unconscious

Blinking his eyes-

at sunrise Exodus
lumbar-aching sleep logged turns his ear
to the grit earth and hears
the boom of cardiac cataacts
thumping the turf
with his young pulse

He is undone! How should he know
he has a heart The Danube
gives no instruction in anatomy-
the primary
throb of the animate
a bearing mystery
pounds on his ignorance
in seeming
death dealing-

The frightened fatalist
clenches his eyes
for the involuntary sacrifice
stark
to the sun-zummm dirges of
a bee
he lays him out
for his heart-beats to slay him

It is not accomplished
the burning track
of lengthening sun shafts
spur

This lying-in-state of a virility

to rise
and in his surprised
protracted viability
shoulder his pack

Exodus whose initiations
in arrogance through brief
stimulation of his intellect
in servitude through early
illusage etch involve
inhibitions
upon his sensibility

sharpened and blunted he
bound for his unformulate
conception of life-
makes for the harbour

and the dogged officer of Destiny
kept Exodus
and that which he began
moving along

The highest paid tailor's
cutter in the 'City'
Exodus Lord Israel
nicknamed from his consummate bearing
his coaly eye
challenging the unrevealed universe
speaking fluently 'business-English'
to the sartorial world

ibering stock exchange quotations
and conundrums of finance
to which unlettered immigrants are instantly
initiate

Those foreigners
before whom the soul
of the new Motherland
stands nakedly incognito
in so many ciphers

In the boarding-house the lady with
the locket "You will excuse me-
Our Dear Queen picks chicken bones in
her fingers" Exodus at leisure
painting knowing not why
sunflowers turned sunwards

Sundays when
England closed the eyes of every
commercial enterprise
but the church and spewed
her silent servants out of her areas
in their bi-weekly ‘best’ to
"Ow get along with you" their lurching lovers
along the walls of parks
The high-striped soldiers of the swagger-stick
tempting the wilder flowers of womanhood
to lick-be-quick ice cream
outside the barracks

This jovian hebrew ‘all dressed up
and nowhere to go’
stands like a larch
upon the corners of incarcerate streets
deplored the anomalous legs
of Zion’s sons
with the subconscious
irritant of superiority
left in an aristocracy out of currency

paces
the cancelled desert of the metropolis
with the instinctive urge of loneliness
to get to ‘the heart of something’

The heart of England
sporting its oak
on the rude ratepayer

Hymns ancient and modern
bela boug crippled cottage-grands
in parlour fronts

A thrush
shatters its song upon the spurious shade
of a barred bird-fancier’s
The dumb philosophies
of the wondering jew
fall into rhythm with
long unlistened-to hebrew chants

A wave
‘out of tide’ with the surrounding
ocean be breaks
insensitized non-particpance upon himself

(The) unperceived
conqueror of a new world
in terms of cutting and drafting
Exodus lifts his head
over the alien crowds
under the alien clouds
proudly as memory
erodes the panic-stricken
discoverer of his own heart coming
barefoot to the Synagogue
erected by his grandfather

The Rabbi said "Your grandfather
was a great and a just man
we reap what he has sown
honoured be his memory so here’s
your fare third class
May the God of Israel
bless thee among the Gentiles"

And the God of the Gentiles
blessed him among Israel

MINA LOY 67
he had several
shares in the South Eastern
Railway and other
securities Suddenly

he remembers how his mother
told him he was a seven month's child
-thing of ethereal circulation-
wrapped in wadding somewhat
green-seeming as an untimely apple
And Exodus feels cold
with sympathy for that cold thing
that was himself
The london dusk
wraps up the aborted entity
heedings Solomon's admonishing spreads
circumcised circumspect
his evenings doing lightening calculations
for his high pleasure Painting
feeling his pulse

Incorporeal express trains
from opposite directions
of unequal lengths and velocities
flash through his abstract eye
determines instantly the time
to a decimal fraction of a second
they take to pass each other

Under his ivory hands
his sunflowers sunwards
glow confuse with itinerant
Judaic eyes peering
through narrow-slim entrance-arches
The terrestrial trees shades
virgin bosoms and blossoms
in course of his acclimatization
a hedge-rose

He paints
He feels his pulse

The spiritual tentacles of vanity
that each puts out towards the culture
of his epoch knowing not how to find
and finding not contact he has repealed
to fumble among his guts

The only
personal reality
he brought from Hungary he takes
to Harley street where medicine
sits the only social science applied to the outsider

The parasite attaches to the English Rose
- - - - - - - - - - - - -
becomes more tangible to himself the exile
mechanism he learns is built
to the same oneous structure shares
identical phenomena with those
populating the Island that segregated
from his apprehension moves
to a universe of unceasing
energies for the biological
explorer's introspection

His body
becomes the target of his speculation

His brain rapacious for informative food
spins cobwebs on the only available
branching out of facts
dlings to the visceral

MINA LOY
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Jehovah's tailor
sets up in business for himself
however
Some queer
marital independence on the English air
keeping him bachelor

While through
stock quotations
and Latin prescriptions
for physic
filters the lyric
aroma of the rose

Exodus knows
no longer father
or brother
or the God of the Jews,
it is his to choose
finance or
romance of the rose

Marianne Moore

Born 1887 in St. Louis. Died 1972. A brilliant, often far-out col-
lagist, she enlarged the range of incorporation & the limits of “per-
sonality” in the poem. Though she would later deny the relation of
her work to other avant garde propositions, her early poems on
poetry, “I too dislike it” (amplified in subsequent 1961 interview
to: “what I write could only be called poetry because there is no
other category in which to put it”), adopts a strategy not far from
Duchamp’s proposal to “make works which are not ‘works of art’”
(Compare, e.g., her stripping-in of “business documents & school-
books” with Duchamp’s “ready-mades,” etc.) In “An Octopus,”
below, the raw materials, mostly set off in quotes, include bits from
the London Graphic & the Illustrated London News, Clifton John-
son’s What to See in America, W. D. Wilcox’s The Rockies of
Canada, W. D. Hyde’s The Five Great Philosophies, & John Ruskin,
John Muir, Cardinal Newman, & The National Parks Portfolio
she said elsewhere, “my writing is, if not a cabinet of fossils, a kind
of collection of flies in amber.”

Marianne Moore came to New York City circa 1916 & lived
there until her death. The association with Williams & Pound dates
from that time also, & from 1925 to 1929, she was editor of The Dial.
Earlier books included Poems (Egoist Press, 1921), Observations
(1924), Selected Poems (1933), What Are Years? (1941), & Never-
theless (1944), selections from which appear in The Complete Poems
of Marianne Moore (1967).