

DIGGING

Between my finger and my thumb
The squat pen rests; snug as a gun.

Under my window, a clean rasping sound
When the spade sinks into the gravelly ground:
My father, digging, I look down

Til his straining rump among the flowerbeds
Bends low, comes up twenty years away
Stooping in rhythm through potato drills
Where he was digging.

The coarse boot nestled on the lug, the shaft
Against the inside knee was levered firmly.
He rooted out tall tops, buried the bright edge deep
To scatter new potatoes that we picked
Loving their cool hardness in our hands.

By God, the old man could handle a spade.
Just like his old man.

My grandfather cut more turf in a day
Than any other man on Toner's bog,

Once I carried him milk in a bottle
Corked sloppily with paper. He straightened up
To drink it, then fell to right away
Nicking and slicing neatly, heaving sods
Over his shoulder, going down and down
For the good turf. Digging.

The cold smell of potato mould, the squelch and slap
Of soggy peat, the curt cuts of an edge
Through living roots awaken in my head.
But I've no spade to follow men like them.

Between my finger and my thumb
The squat pen rests.
I'll dig with it.

FOLLOWER

My father worked with a horse-plow,
His shoulders globed like a full sail strung
Between the shafts and the furrow.
The horses strained at his clicking tongue.

An expert. He would set the wing
And fit the bright steel-pointed sock.
The sod rolled over without breaking.
At the headrig, with a single pluck

Of reins, the sweating team turned round
And back into the land. His eye
Narrowed and angled at the ground,
Mapping the furrow exactly.

I stumbled in his hobnailed wake,
Fell sometimes on the polished sod;
Sometimes he rode me on his back
Dipping and rising to the plod.

I wanted to grow up and plow,
To close one eye, stiffen my arm.
All I ever did was follow
In his broad shadow round the farm.

I was a nuisance, tripping, falling,
Yapping always. But today
It is my father who keeps stumbling
Behind me, and will not go away.

MID-TERM BREAK

I sat all morning in the college sick bay
Counting bells knelling classes to a close
At two o'clock our neighbors drove me home.

In the porch I met my father crying—
He had always taken funerals in stride—
And Big Jim Evans saying it was a hard blow.

The baby cooed and laughed and rocked the pram
When I came in, and I was embarrassed
By old men standing up to shake my hand

And tell me they were 'sorry for my trouble.'
Whispers informed strangers I was the eldest,
Away at school, as my mother held my hand

In hers and coughed out angry tearless sighs.
At ten o'clock the ambulance arrived
With the corpse, stanced and bandaged by the nurses.

Next morning I went up into the room. Snowdrops
And candles soothed the bedside; I saw him
For the first time in six weeks. Paler now,

Wearing a poppy bruise on his left temple,
He lay in the four-foot box as in his cot.
No gaudy scars, the bumper knocked him clear.

A four-foot box, a foot for every year.

VILLANELLE FOR AN ANNIVERSARY

A spirit moved, John Harvard walked the yard,
The atom lay unsplit, the west unwon,
The books stood open and the gates unbarred.

The maps dreamt on like moondust. Nothing stirred.
The future was a verb in hibernation.
A spirit moved, John Harvard walked the yard.

Before the classic style, before the clapboard,
All through the small hours on an origin,
The books stood open and the gates unbarred.

Night passage of a migratory bird.
Wingflap. Gownflap. Like a homing pigeon
A spirit moved. John Harvard walked the yard.

Was that his soul (look) sped to its reward
By grace or works? A shooting star? An omen?
The books stood open and the gates unbarred.

Begin again where frosts and tests were hard.
Find yourself or founder. Here, imagine
A spirit moved, John Harvard walked the yard,
The books stand open and the gates unbarred.

BLACKBERRY-PICKING

For Philip Hobsbaum

Late August, given heavy rain and sun
For a full week, the blackberries would ripen.
At first, just one, a glossy purple clot
Among other, red, green, hard as a knot.
You ate that first one and its flesh was sweet
Like thickened wine: summer's blood was in it
Leaving stains upon the tongue and lust for
Picking. Then red ones inked up and that hunger
Sent us out with milk cans, pea tins, jam pots
Where briars scratched and wet grass bleached our boots.
Round hayfields, cornfields and potato-drills
We trekked and picked until the cans were full,
Until the tinkling bottom had been covered
With green ones, and on top big dark blobs burned
Like a plate of eyes. Our hands were peppered
With thorn pricks, our palms sticky as Bluebeard's.

We hoarded the fresh berries in the byre.
But when the bath was filled we found a fur,
A rat-grey fungus, glutting on our cache.
The juice was stinking too. Once off the bush
The fruit fermented, the sweet flesh would turn sour.
I always felt like crying. It wasn't fair
That all the lovely canfuls smelt of rot.
Each year I hoped they'd keep, knew they would not.

The Cure of Troy

Human beings suffer
They torture one another,
They get hurt and get hard.
No poem or play or song
Can fully right a wrong
Inflicted and endured.

The innocent in gaols
Beat on their bars together.
A hunger-striker's father
Stands in the graveyard dumb.
The police widow in veils
Faints at the funeral home.

History says, Don't hope
On this side of the grave...
But then, once in a lifetime
The longed-for tidal wave
Of justice can rise up,
And hope and history rhyme.

So hope for a great sea-change
On the far side of revenge.
Believe that a further shore
Is reachable from here.
Believe in miracles
And cures and healing wells.

Call miracle self-healing:
The utter, self-revealing
Double-take of feeling.
If there's a fire on the mountain
Or lightening and storm
And a god speaks from the sky

That means someone is hearing
The outcry and the birth-cry
Of new life at its term.
It means once in a lifetime
That justice can rise up
And hope and history rhyme.