

If by Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

“Hope” is the thing with feathers

BY EMILY DICKINSON

“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I’ve heard it in the chillest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

Jabberwocky. BY LEWIS CARROLL

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

“Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!”

He took his vorpal sword in hand;
Long time the manxome foe he sought—
So rested he by the Tumtum tree
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

“And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!”
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

The Invitation By Oriah Mountain Dreamer

It doesn't interest me
what you do for a living.
I want to know
what you ache for
and if you dare to dream
of meeting your heart's longing.

It doesn't interest me
how old you are.
I want to know
if you will risk
looking like a fool
for love
for your dream
for the adventure of being alive.

It doesn't interest me
what planets are
squaring your moon...
I want to know
if you have touched
the centre of your own sorrow
if you have been opened
by life's betrayals
or become shrivelled and closed
from fear of further pain.

I want to know
if you can sit with pain
mine or your own
without moving to hide it
or fade it
or fix it.

I want to know
if you can be with joy
mine or your own
if you can dance with wildness
and let the ecstasy fill you

to the tips of your fingers and toes
without cautioning us
to be careful
to be realistic
to remember the limitations
of being human.

It doesn't interest me
if the story you are telling me
is true.

I want to know if you can
disappoint another
to be true to yourself.
If you can bear
the accusation of betrayal
and not betray your own soul.
If you can be faithless
and therefore trustworthy.

I want to know if you can see Beauty
even when it is not pretty
every day.
And if you can source your own life
from its presence.

I want to know
if you can live with failure
yours and mine
and still stand at the edge of the lake
and shout to the silver of the full moon,
"Yes."

It doesn't interest me
to know where you live
or how much money you have.
I want to know if you can get up
after the night of grief and despair
weary and bruised to the bone
and do what needs to be done
to feed the children.

It doesn't interest me
who you know
or how you came to be here.
I want to know if you will stand
in the centre of the fire
with me
and not shrink back.

It doesn't interest me
where or what or with whom
you have studied.
I want to know
what sustains you
from the inside
when all else falls away.

I want to know
if you can be alone
with yourself
and if you truly like
the company you keep
in the empty moments.

Casey at the Bat by Ernest Lawrence Thayer

The outlook wasn't brilliant for the Mudville nine that day:
The score stood four to two, with but one inning more to play,
And then when Cooney died at first, and Barrows did the same,
A pall-like silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest
Clung to the hope which springs eternal in the human breast;
They thought, "If only Casey could but get a whack at that—
We'd put up even money now, with Casey at the bat."

But Flynn preceded Casey, as did also Jimmy Blake,
And the former was a hoodoo, while the latter was a cake;
So upon that stricken multitude grim melancholy sat,
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,
And Blake, the much despised, tore the cover off the ball;
And when the dust had lifted, and men saw what had occurred,
There was Jimmy safe at second and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;
It rumbled through the valley, it rattled in the dell;
It pounded on the mountain and recoiled upon the flat,
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;
There was pride in Casey's bearing and a smile lit Casey's face.
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;
Five thousand tongues applauded when he wiped them on his shirt;
Then while the writhing pitcher ground the ball into his hip,
Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,
And Casey stood a-watching it in haughty grandeur there.

Close by the sturdy batsman the ball unheeded sped—
"That ain't my style," said Casey. "Strike one!" the umpire said.

From the benches, black with people, there went up a muffled roar,
Like the beating of the storm-waves on a stern and distant shore;
"Kill him! Kill the umpire!" shouted someone on the stand;
And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;
He stilled the rising tumult; he bade the game go on;
He signaled to the pitcher, and once more the dun sphere flew;
But Casey still ignored it and the umpire said, "Strike two!"

"Fraud!" cried the maddened thousands, and echo answered "Fraud!"
But one scornful look from Casey and the audience was awed.
They saw his face grow stern and cold, they saw his muscles strain,
And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lip, his teeth are clenched in hate,
He pounds with cruel violence his bat upon the plate;
And now the pitcher holds the ball, and now he lets it go,
And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favoured land the sun is shining bright,
The band is playing somewhere, and somewhere hearts are light;
And somewhere men are laughing, and somewhere children shout,
But there is no joy in Mudville—mighty Casey has struck out.

Don't Quit by Edgar A Guest

When things go wrong, as they sometimes will,
When the road you're trudging seems all uphill,
When the funds are low but the debts are high,
And you want to smile but you have to sigh,
When care is pressing you down a bit...
Rest if you must, but don't you quit!

Life is queer with its twists and turns,
As every one of us sometimes learns,
And many failures turn about
When we might have won had we stuck it out.
Don't give up though the pace seems slow...
You may succeed with another blow.

Often the struggler has given up
When he might have captured the victor's cup;
And he learned too late when the night came down,
How close he was to the golden crown.

Success is failure turned inside out...
And you can never tell how close you are
It may be near when it seems so far.
So stick to the fight when you're hardest hit
It's when things seem worst that you must not quit.

Beat! Beat! Drums!

BY WALT WHITMAN

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying,
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,
No bargainers' bargains by day—no brokers or speculators—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

I Am Waiting

BY LAWRENCE FERLINGHETTI

I am waiting for my case to come up
and I am waiting
for a rebirth of wonder
and I am waiting for someone
to really discover America
and wail
and I am waiting
for the discovery
of a new symbolic western frontier
and I am waiting
for the American Eagle
to really spread its wings
and straighten up and fly right
and I am waiting
for the Age of Anxiety
to drop dead
and I am waiting
for the war to be fought
which will make the world safe
for anarchy
and I am waiting
for the final withering away
of all governments
and I am perpetually awaiting
a rebirth of wonder

I am waiting for the Second Coming
and I am waiting
for a religious revival
to sweep thru the state of Arizona
and I am waiting
for the Grapes of Wrath to be stored
and I am waiting

for them to prove
that God is really American
and I am waiting
to see God on television
piped onto church altars
if only they can find
the right channel
to tune in on
and I am waiting
for the Last Supper to be served again
with a strange new appetizer
and I am perpetually awaiting
a rebirth of wonder

I am waiting for my number to be called
and I am waiting
for the Salvation Army to take over
and I am waiting
for the meek to be blessed
and inherit the earth
without taxes
and I am waiting
for forests and animals
to reclaim the earth as theirs
and I am waiting
for a way to be devised
to destroy all nationalisms
without killing anybody
and I am waiting
for linnets and planets to fall like rain
and I am waiting for lovers and weepers
to lie down together again
in a new rebirth of wonder

I am waiting for the Great Divide to be crossed
and I am anxiously waiting

for the secret of eternal life to be discovered
by an obscure general practitioner
and I am waiting
for the storms of life
to be over
and I am waiting
to set sail for happiness
and I am waiting
for a reconstructed Mayflower
to reach America
with its picture story and tv rights
sold in advance to the natives
and I am waiting
for the lost music to sound again
in the Lost Continent
in a new rebirth of wonder

I am waiting for the day
that maketh all things clear
and I am awaiting retribution
for what America did
to Tom Sawyer
and I am waiting
for Alice in Wonderland
to retransmit to me
her total dream of innocence
and I am waiting
for Childe Roland to come
to the final darkest tower
and I am waiting
for Aphrodite
to grow live arms
at a final disarmament conference
in a new rebirth of wonder

I am waiting
to get some intimations
of immortality
by recollecting my early childhood
and I am waiting
for the green mornings to come again
youth's dumb green fields come back again
and I am waiting
for some strains of unpremeditated art
to shake my typewriter
and I am waiting to write
the great indelible poem
and I am waiting
for the last long careless rapture
and I am perpetually waiting
for the fleeing lovers on the Grecian Urn
to catch each other up at last
and embrace
and I am awaiting
perpetually and forever
for a renaissance of wonder

A Supermarket in California BY ALLEN GINSBERG

What thoughts I have of you tonight, Walt Whitman, for I walked down the sidestreets under the trees with a headache self-conscious looking at the full moon.

In my hungry fatigue, and shopping for images, I went into the neon fruit supermarket, dreaming of your enumerations!

What peaches and what penumbras! Whole families shopping at night! Aisles full of husbands! Wives in the avocados, babies in the tomatoes!—and you, Garcia Lorca, what were you doing down by the watermelons?

I saw you, Walt Whitman, childless, lonely old grubber, poking among the meats in the refrigerator and eyeing the grocery boys.

I heard you asking questions of each: Who killed the pork chops? What price bananas? Are you my Angel?

I wandered in and out of the brilliant stacks of cans following you, and followed in my imagination by the store detective.

We strode down the open corridors together in our solitary fancy tasting artichokes, possessing every frozen delicacy, and never passing the cashier.

Where are we going, Walt Whitman? The doors close in an hour. Which way does your beard point tonight?

(I touch your book and dream of our odyssey in the supermarket and feel absurd.)

Will we walk all night through solitary streets? The trees add shade to shade, lights out in the houses, we'll both be lonely.

Will we stroll dreaming of the lost America of love past blue automobiles in driveways, home to our silent cottage?

Ah, dear father, graybeard, lonely old courage-teacher, what America did you have when Charon quit poling his ferry and you got out on a smoking bank and stood watching the boat disappear on the black waters of Lethe?

Suitcase Full of Sparks

[Gregory Alan Isakov](#)

Traveling through the graveyard with a suitcase full of sparks
Honey, I'm just trying to find my way to you
Lit up every campfire I found out in the dark
Oh, I cut down all the cottonwoods

I picked up all the arrowheads off buffalo trails of the Indians
The Oklahoma sky was cutting through
Along the tracks with the Runaway,
He just talks and talks and talks
Honey, I'm just trying to find my way to you

I quit counting stars that night in the cold by the satellite field
And I quit panning gold,
Digging holes
Yeah, I'm just trying to find my way to you

Swam across the Poncha
Took a train to Cataloo
Opened up my guitar case and all the songs were blue
I haunted all the alleys
Lord, I drifted down the valleys
Honey, I'm just trying to find my way to you

And I quit casting hooks off the California coast we held so dear
And I quit flashing smiles, and running wild
Yeah, I'm just trying to find my way to you

Threw my bottle to the ocean,
She never wrote me back
All the countless days along the sea of blue
Learned the language of the Mockingbird
She took and twisted all my words
Yeah, I'm just trying to find my way to you

And I'll meet you in the graveyard
With the winter trees and stars
Oh, we could open up this suitcase full of sparks

And sings the tune without the wordsâ€. And never stopsâ€ at allâ€. And sweetestâ€ in the Galeâ€ is heardâ€. And sore must be the stormâ€. That could abash the little Bird. That kept so many warmâ€. I've heard it in the chillest landâ€. And on the strangest Seaâ€. Yet, never, in Extremity, It asked a crumbâ€ of Me. Submitted by Frog on Sun, 24/09/2017 - 17:34. Last edited by Frog on Sun, 16/09/2018 - 08:17. Russian translation Russian. Poem analysis of Emily Dickenson's â€œHopeâ€ is the Thing with Feathers' through the review of literary techniques, poem structure, themes, and the proper usage of quotes.Â Analysis of Literary Devices in â€œHopeâ€ is the Thing with Feathers. Writers and poets use literary devices to make their poetry comprehensible, beautiful and rich. Emily Dickenson also has used some literary devices to express her spiritual thoughts. For Further Study. â€œHopeâ€ Is the Thing With Feathersâ€ is believed to have been written in 1861. It was initially published posthumously in the second collection of Dickinsonâ€™s work, Poems by Emily Dickinson, second series, in 1891. In this poem, â€œHope,â€ an abstract word meaning desire or trust, is described metaphorically as having the characteristics of a â€œbird,â€ a tangible, living creature. The word â€œbirdâ€ is rich with connotation. Birds are often viewed as free and self-reliant, or as symbols of spirituality. The bird in this poem is courageous and persevering, for it continues to share it