

# ***ALL THINGS FLOW FROM THE HOLY GHOST:***



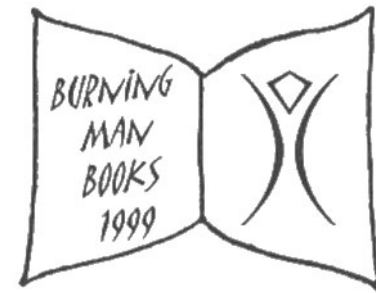
*SELECTIONS FROM  
THE POEMS AND PROSE OF  
RAINER MARIA RILKE*

Edited by  
Ray Soulard, Jr. & Mio Cohen

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number four

Sitting at your feet, Master, I learned to walk.

ALL THINGS FLOW FROM THE HOLY GHOST:

Selections from the Poetry and Prose of Rainer Maria Rilke

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## **[I find you, Lord, in all Things and in all]**

I find you, Lord, in all Things and in all  
my fellow creatures, pulsing with your life;  
as a tiny seed you sleep in what is small  
and in the vast you vastly yield yourself.

The wondrous game that power plays with Things  
is to move in such submissions through the world:  
groping in roots and growing thick in trunks  
and in treetops like a rising from the dead.

## The Idiot's Song

They're not in my way. They let me be.  
They say that nothing can happen to me.  
How good.  
Nothing can happen. All things flow  
from the Holy Ghost, and they come and go  
around that particular Ghost (you know) —,  
how good.

No we really mustn't imagine there is  
any danger in any of this.  
Of course, there's blood.  
Blood is the hardest. Hard as stone.  
Sometimes I think that I can't go on —.  
(How good.)

Oh look at that beautiful ball over there:  
red and round as an Everywhere.  
Good that you made it be.  
If I call, will it come to me?

How very strange the world can appear,  
blending and breaking, far and near:  
friendly, a little bit unclear.  
How good.

## The Panther

*In the Jardin des Plantes, Paris*

His vision, from the constantly passing bars,  
has grown so weary that it cannot hold  
anything else. It seems to him there are  
a thousand bars; and behind the bars, no world.

As he paces in cramped circles, over and over,  
the movement of his powerful soft strides  
is like a ritual dance around a center  
in which a mighty will stands paralyzed.

Only at times, the curtain of the pupils  
lifts, quietly —. An image enters in,  
rushes down through the tensed, arrested muscles,  
plunges into the heart and is gone.

## Going Blind

She sat just like the others at the table.  
But on second glance, she seemed to hold her cup  
a little differently as she picked it up.  
She smiled once. It was almost painful.

And when they finished and it was time to stand  
and slowly, as chance selected them, they left  
and moved through many rooms (they talked and laughed),  
I saw her. She was moving far behind

the others, absorbed, like someone who will soon  
have to sing before a large assembly;  
upon her eyes, which were radiant with joy,  
light played as on the surface of a pool.

She followed slowly, taking a long time,  
as though there were some obstacle in the way;  
and yet: as though, once it was overcome,  
she would be beyond all walking, and would fly.

## Orpheus. Eurydice. Hermes.

That was the deep uncanny mine of souls.  
Like veins of silver ore, they silently  
moved through its massive darkness. Blood welled up  
among the roots, on its way to the world of men,  
and in the dark it looked as hard as stone.  
Nothing else was red.

There were cliffs there,  
and forests made of mist. There were bridges  
spanning the void, and that great gray blind lake  
which hung above its distant bottom  
like the sky on a rainy day above a landscape.  
And through the gentle, unresisting meadows  
one pale path unrolled like a strip of cotton.

Down this path they were coming.

In front, the slender man in the blue cloak —  
mute, impatient, looking straight ahead.  
In large, greedy, unchewed bites his walk  
devoured the path; his hands hung at his sides,  
tight and heavy, out of the falling folds,  
no longer conscious of the delicate lyre  
which had grown into his left arm, like a slip  
of roses grafted onto an olive tree.  
His senses felt as though they were split in two:  
his sight would race ahead of him like a dog,  
stop, come back, then rushing off again  
would stand, impatient, at the path's next turn, —  
but his hearing, like an odor, stayed behind.

Sometimes it seemed to him as though it reached  
back to the footsteps of those other two  
who were to follow him, up the long path home.  
But then, once more, it was just his own steps' echo,  
or the wind inside his cloak, that made the sound.  
He said to himself, they had to be behind him;  
said it aloud and heard it fade away.  
They had to be behind him, but their steps  
were ominously soft. If only he could  
turn around, just once (but looking back  
would ruin this entire work, so near  
completion), then he could not fail to see them,  
those other two, who followed him so softly:

The god of speed and distant messages,  
a traveler's hood above his shining eyes,  
his slender staff held out in front of him,  
and little wings fluttering at his ankles;  
and on his left arm, barely touching it: *she*.

A woman so loved that from one lyre came  
more lament than from all lamenting women;  
that a whole world of lament rose, in which  
all nature reappeared: forest and valley,  
road and village, field and stream and animal;  
and that around this lament-world, even as  
around the other earth, a sun revolved  
and a silent star-filled heaven, a lament-  
heaven, with its own disfigured stars —:  
So greatly was she loved.

But now she walked beside the graceful god,  
her steps constricted by the trailing graveclothes,  
uncertain, gentle, and without impatience.  
She was deep within herself, like a woman heavy  
with child, and did not see the man in front  
or the path ascending steeply into life.  
Deep within herself. Being dead  
filled her beyond fulfillment. Like a fruit  
suffused with its own mystery and sweetness,  
she was filled with her vast death, which was so new,  
she could not understand that it had happened.

She had come into a new virginity  
and was untouchable; her sex had closed  
like a young flower at nightfall, and her hands  
had grown so unused to marriage that the god's  
infinitely gentle touch of guidance  
hurt her, like an undesired kiss.

She was no longer that woman with blue eyes  
who once had echoed through the poet's songs,  
no longer the wide couch's scent and island,  
and that man's property no longer.

She was already loosened like long hair,  
poured out like fallen rain,  
shared like a limitless supply.

She was already root.

And when, abruptly,  
the god put out his hand to stop her, saying,  
with sorrow in his voice: He has turned around—,  
she could not understand, and softly answered  
*Who?*

Far away,  
dark before the shining exit-gates,  
someone or other stood, whose features were  
unrecognizable. He stood and saw  
how, on the strip of road among the meadows,  
with a mournful look, the god of messages  
silently turned to follow the small figure  
already walking back along the path,  
her steps constricted by the trailing graveclothes,  
uncertain, gentle, and without impatience.

## Archaic Torso of Apollo

We cannot know his legendary head  
with eyes like ripening fruit. And yet his torso  
is still suffused with brilliance from inside,  
like a lamp, in which his gaze, now turned to low,

gleams in all its power. Otherwise  
the curved breast could not dazzle you so, nor could  
a smile run through the placid hips and thighs  
to that dark center where procreation flared.

Otherwise this stone would seem defaced  
beneath the translucent cascade of the shoulders  
and would not glisten like a wild beast's fur:

would not, from all the borders of itself,  
burst like a star: for here there is no place  
that does not see you. You must change your life.



## Buddha in Glory

Center of all centers, core of cores,  
almond self-enclosed and growing sweet —  
all this universe, to the furthest stars  
and beyond them, is your flesh, your fruit.

Now you feel how nothing clings to you;  
your vast shell reaches into endless space,  
and there the rich, thick fluids rise and flow.  
Illuminated by your infinite peace,

a billion stars go spinning through the night,  
blazing high above your head.  
But *in* you is the presence that  
will be, when all the stars are dead.

## from **The Notebooks of Malte Laurids Brigge**

". . . Ah, poems amount to so little when you write them too early in your life. You ought to wait and gather sense and sweetness for a whole lifetime, and a long one if possible, and then, at the very end, you might perhaps be able to write ten good lines. For poems are not, as people think, simply emotions (one has emotions early enough) — they are experiences. For the sake of a single poem, you must see many cities, many people and Things, you must understand animals, must feel how birds fly, and know the gesture which small flowers make when they open in the morning. You must be able to think back to streets in unknown neighborhoods, to unexpected encounters, and to partings you had long seen coming; to days of childhood whose mystery is still unexplained, to parents whom you had to hurt when they brought in a joy and you didn't pick it up (it was a joy meant for somebody else —); to childhood illnesses that began so strangely with so many profound and difficult transformations, to days in quiet, restrained rooms and to mornings by the sea, to the sea itself, to seas, to nights of travel that rushed along overhead and went flying with all the stars, — and it is still not enough to be able to think of all that. You must have memories of many nights of love, each one different from all the others, memories of women screaming in labor, and of light, pale, sleeping girls who have just given birth and are closing again. But you must also have been beside the dying, must have sat beside the dead in the room with the open window and scattered noises. And it is not yet enough to have memories. You must be able to forget them when they are many, and you must have the immense patience to wait until they return. For the memories themselves are not important. Only when they have changed into our very blood, into glance and gesture, and are nameless, no longer to be distinguished from ourselves — only then can it happen that in some very rare hour the first word of a poem arises in their midst and goes forth from them."

## The Second Duino Elegy

Every angel is terrifying. And yet, alas,  
I invoke you, almost deadly birds of the soul,  
knowing about you. Where are the days of Tobias,  
when one of you, veiling his radiance, stood at the front door,  
slightly disguised for the journey, no longer appalling;  
(a young man like the one who curiously peeked through the window).  
But if the archangel now, perilous, from behind the stars  
took even one step down toward us: our own heart, beating  
higher and higher, would beat us to death. Who *are* you?

Early successes, Creation's pampered favorites,  
mountain-ranges, peaks growing red in the dawn  
of all Beginning, — pollen of the flowering godhead,  
joints of pure light, corridors, stairways, thrones,  
space formed from essence, shields made of ecstasy, storms  
of emotion whirled into rapture, and suddenly, alone:  
*mirrors*, which scoop up the beauty that has streamed from their face  
and gather it back, into themselves, entire.

But we, when moved by deep feeling, evaporate; we  
breathe ourselves out and away; from moment to moment  
our emotion grows fainter, like a perfume. Though someone may tell us:  
"Yes, you've entered my bloodstream, the room, the whole springtime  
is filled with you . . ." — what does it matter? he can't contain us,  
we vanish inside him and around him. And those who are beautiful,  
oh who can retain them? Appearance ceaselessly rises  
in their face, and is gone. Like dew from the morning grass,  
what is ours floats into the air, like steam from a dish  
of hot food. O smile, where are you going? O upturned glance:  
new warm receding wave on the sea of the heart . . .  
alas, but that is what we *are*. Does the infinite space  
we dissolve into, taste of us then? Do the angels really  
reabsorb only the radiance that streamed out from themselves, or  
sometimes, as if by an oversight, is there a trace  
of our essence in it as well? Are we mixed in with their  
features even as slightly as that vague look  
in the faces of pregnant women? They do not notice it  
(how could they notice) in their swirling return to themselves.

Lovers, if they knew how, might utter strange, marvelous  
words in the night air. For it seems that everything  
hides us. Look: trees do exist; the houses  
that we live in still stand. We alone  
fly past all things, as fugitive as the wind.  
And all things conspire to keep silent about us, half  
out of shame perhaps, half as unutterable hope.

Lovers, gratified in each other, I am asking *you*  
about us. You hold each other. Where is your proof?  
Look, sometimes I find that my hands have become aware  
of each other, or that my time-worn face  
shelters itself inside them. That gives me a slight  
sensation. But who would dare to exist, just for that?  
You, though, who in the other's passion  
grow until, overwhelmed, he begs you:  
"No *more*. . ." ; you who beneath his hands  
swell with abundance, like autumn grapes;  
you who may disappear because the other has wholly  
emerged: I am asking *you* about us. I know,  
you touch so blissfully because the caress preserves,  
because the place you so tenderly cover  
does not vanish; because underneath it  
you feel pure duration. So you promise eternity, almost,  
from the embrace. And yet, when you have survived  
the terror of the first glances, the longing at the window,  
and the first walk together, once only, through the garden:  
lovers, *are* you the same? When you lift yourselves up  
to each other's mouth and your lips join, drink against drink:  
oh how strangely each drinker seeps away from his action.

Weren't you astonished by the caution of human gestures  
on Attic gravestones? Wasn't love and departure  
placed so gently on shoulders that it seemed to be made  
of a different substance than in our world? Remember the hands,  
how weightlessly they rest, though there is power in the torsos.  
These self-mastered figures know: "We can go this far,  
this is ours, to touch one another this lightly; the gods  
can press down harder upon us. But that is the gods' affair."

If only we too could discover a pure, contained,  
human place, our own strip of fruit-bearing soil  
between river and rock. For our own heart always exceeds us,  
as theirs did. And we can no longer follow it, gazing  
into images that soothe it or into the godlike bodies  
where, measured more greatly, it achieves a greater repose.

## The Sonnets to Orpheus: I, 2

And it was almost a girl who, stepping from  
this single harmony of song and lyre,  
appeared to me through her diaphanous form  
and made herself a bed inside my ear.

And slept in me. Her sleep was everything:  
the awesome trees, the distances I had felt  
so deeply that I could touch them, meadows in spring:  
all wonders that had ever seized my heart.

She slept the world. Singing god, how was that first  
sleep so perfect that she had no desire  
ever to wake? See: she arose and slept.

Where is her death now? Ah, will you discover  
this theme before your song consumes itself? —  
Where is she vanishing? . . . A girl, almost . . .

## The Sonnets to Orpheus: II, 13

Be ahead of all parting, as though it already were  
behind you, like the winter that has just gone by.  
For among these winters there is one so endlessly winter  
that only by wintering through it will your heart survive.

Be forever dead in Eurydice-more gladly arise  
into the seamless life proclaimed in your song.  
Here, in the realm of decline, among momentary days,  
be the crystal cup that shattered even as it rang.

Be-and yet know the great void where all things begin,  
the infinite source of your own most intense vibration,  
so that, this once, you may give it your perfect assent.

To all that is used-up, and to all the muffled and dumb  
creatures in the world's full reserve, the unsayable sums,  
joyfully add *yourself*, and cancel the count.

## The Sonnets to Orpheus: II, 29

Silent friend of many distances, feel  
how your breath enlarges all of space.  
Let your presence ring out like a bell  
into the night. What feeds upon your face

grows mighty from the nourishment thus offered.  
Move through transformation, out and in.  
What is the deepest loss that you have suffered?  
If drinking is bitter, change yourself to wine.

In this immeasurable darkness, be the power  
that rounds your senses in their magic ring,  
the sense of their mysterious encounter.

And if the earthly no longer knows your name,  
whisper to the silent earth: I'm flowing.  
To the flashing water say: I am.

## [What birds plunge through is not the intimate space]

What birds plunge through is not the intimate space  
in which you see all forms intensified.  
(Out in the Open, you would be denied  
your self, would disappear into that vastness.)

Space reaches *from* us and construes the world:  
to know a tree, in its true element,  
throw inner space around it, from that pure  
abundance in you. Surround it with restraint.  
It has no limits. Not till it is held  
in your renouncing is it truly there.

**[World was in the face of the beloved]**

World was in the face of the beloved —,  
but suddenly it poured out and was gone:  
world is outside, world can not be grasped.

Why didn't I, from the full, beloved face  
as I raised it to my lips, why didn't I drink  
world, so near that I could almost taste it?

Ah, I drank. Insatiably I drank.  
But I was filled up also, with too much  
world, and, drinking, I myself ran over.

**[Rose, oh pure contradiction]**

Rose, oh pure contradiction, joy  
of being No-one's sleep under so many  
lids.

## from **Letters to a Young Poet**

You ask whether your verses are any good. You ask me. You have asked others before this. You send them to magazines. You compare them with other poems, and you are upset when certain editors reject your work. Now (since you have said you want my advice) I beg you to stop doing that sort of thing. You are looking outside, and that is what you should most avoid right now. No one can advise or help you - no one. There is only one thing you should do. Go into yourself. Find out the reason that commands you to write; see whether it has spread its roots into the very depths of your heart; confess to yourself whether you would have to die if you were forbidden to write. This most of all: ask yourself in the most silent hour of your night: must I write? Dig into yourself for a deep answer. And if this answer rings out in assent, if you meet this solemn question with a strong, simple "I must," then build your life in accordance with this necessity; your whole life, even into its humblest and most indifferent hour, must become a sign and witness to this impulse. Then come close to Nature. Then, as if no one had ever tried before, try to say what you see and feel and love and lose. Don't write love poems; avoid those forms that are too facile and ordinary: they are the hardest to work with, and it takes great, fully ripened power to create something individual where good, even glorious, traditions exist in abundance. So rescue yourself from these general themes and write about what your everyday life offers you; describe your sorrows and desires, the thoughts that pass through your mind and your belief in some kind of beauty - describe all these with heartfelt, silent, humble sincerity and, when you express yourself, use the Things around you, the images from your dreams, and the objects that you remember. If your everyday life seems poor, don't blame it; blame yourself; admit to yourself that you are not enough of a poet to call forth its riches; because for the creator there is no poverty and no poor, indifferent place. And even if you found yourself in some prison, whose walls let in none of the world's sounds - wouldn't you still

have your childhood, that jewel beyond all price, that treasure house of memories? Turn your attentions to it. Try to raise up the sunken feelings of this enormous past; your personality will grow stronger, your solitude will expand and become a place where you can live in the twilight, where the noise of other people passes by, far in the distance. And if out of this turning-within, out of this immersion in your own world, poems come, then you will not think of asking anyone whether they are good or not. Nor will you try to interest magazines in these works: for you will see them as your dear natural possession, a piece of your life, a voice from it. A work of art is good if it has arisen out of necessity. That is the only way one can judge it. So, dear Sir, I can't give you any advice but this: to go into yourself and see how deep the place is from which your life flows; at its source you will find the answer to the question whether you must create. Accept that answer, just as it is given to you, without trying to interpret it. Perhaps you will discover that you are called to be an artist. Then take the destiny upon yourself, and bear it, its burden and its greatness, without ever asking what reward might come from outside. For the creator must be a world for himself and must find everything in himself and in Nature, to whom his whole life is devoted.

But after this descent into yourself and into your solitude, perhaps you will have to renounce becoming a poet (if, as I have said, one feels one could live without writing, then one shouldn't write at all). Nevertheless, even then, this self-searching that I ask of you will not have been for nothing. Your life will still find its own paths from there, and that they may be good, rich, and wide is what I wish for you, more than I can say.

What else can I tell you? It seems to me that everything has its proper emphasis; and finally I want to add just one more bit of advice: to keep growing, silently and earnestly, through your whole development; you couldn't disturb it any more violently than by looking outside and waiting for outside answers to questions that only your innermost feeling, in your quietest hour, can perhaps answer.