

Skits for *What Troubles the Peace of Brandenburg?*

M. And do thou give ear, Pausania, daughter of Anchitos the wise!

B1. (ignoring M) Gymnastics and dance bring people closer to the unconscious identity of life itself, to blood, breath, pulse, rhythm. When we dance we feel the breath directly. It vibrates with every feature of our body, the expansion of the chest puts all muscles of the body into play. When we free the breath from constraining will and muscles and submit to it, we feel with all our senses the rhythm of life itself, the 'id' within us. We experience the sensual turbulent ecstasy of movement in the frenzied lunge toward the Immeasurable that is our life. The expression of individuality requires the disclosure of one's "unique rhythm."

M: Come, I shall now tell thee first of all the beginning of the sun, and the sources from which have sprung all the things we now behold, the earth and the billowy sea, the damp vapour and the Titan air that binds his circle fast round all things. First sunlight was gathered together and circles round the mighty heavens. And the moon, passing under sun's beams covers o'er the sun, darkening a bleak tract of earth as large as is the breadth of the pale-faced moon. Even so the sunbeam, having struck the broad and mighty circle of the moon, returns at once, running so as to reach the sky. It flashes back to Olympus with untroubled countenance. There circles round the earth a round borrowed light, as the nave of the wheel circles round the furthest goal. For she gazes at the sacred circle of the lordly sun opposite.

It is the earth that makes night by coming before the lights. But many fires were lit that burnt beneath the earth. And on the earth, itself many heads sprung up without necks and arms wandered bare and bereft of shoulders. Eyes strayed up and down in want of foreheads. Solitary limbs wandered seeking for union. But, as divinity was mingled still further with divinity, these things joined together as each might chance, and many other things besides them continually arose. Shambling creatures with countless hands. Many creatures with faces and breasts looking in different directions were born; some, offspring of oxen with faces of men, while others, again, arose as offspring of men with the heads of oxen, and creatures in whom the nature of women and men was mingled, furnished with sterile.

B1: The urge to be naked lies dormant within us, yet it is as strong as the urge to feel the light of the sun. Open nudity is a sign of health, strength, and beauty. Nudity is the projection of human identity uncontaminated by capitalism and socialism, the two forces most responsible for the corruption of natural, racial beauty. Anyone can learn social dances. However, the true nude dance, is not a matter for just anyone. But the rhythmic personal dance must come from an inner drive and therefore only from those who experience life. That is frequent in children. With them, the desire to for life pulses in leaping and spinning, bending and stretching, and play becomes rhythm, then dance.

M:

But come! now hear how 'twas the sundered Fire
Led into life the germs, erst whelmed in night,
Of men and women, the pitied and bewailed;
For 'tis a tale that sees and knows its mark.
First rose mere lumps of earth with rude impress,
That had their shares of Water and of Warm.
These then by Fire (in upward zeal to reach
Its kindred Fire in heaven) were shot aloft,
Albeit not yet had they revealed a form
Of lovely limbs, nor yet a human cry,
Nor secret member, common to the male.

Many creatures with faces and breasts looking in different directions were born; some, offspring of oxen with faces of men, while others, again, arose as offspring of men with the heads of oxen, and creatures in whom the nature of women and men was mingled, furnished with sterile parts.

Love-longing comes, reminding him who sees
of that which he desires. As so into clean wombs
his seeds are poured, and when
Therein they meet with Cold, the birth is girls;
And boys, when contrariwise they meet with Warm.

On the tenth day of the eighth month it turns to a white putrefaction.

B1: The faith in light is pure religion of our people. The movements of the nude body in nature signify the recovery of a primeval, pre-Christian, and supremely redemptive mode of Nordic "sun worship," the opposite of the death-darkened anxiety about the body inherent in Christian ideology. Again, I say, the urge to be naked lies dormant within us, yet it is as strong as the urge to feel the light of the sun. Nudity is fundamental in enhancing women's body consciousness, which motivates all activity that makes the female body strong, healthy, and beautiful.

M: The attitude of the authorities towards these naked spectacles is one of indifference and tolerance--a position that, on the face of it, is somewhat inconsistent. Here we see woman on the public stage, exposed to the ribald, lascivious gaze of thousands, young and old, she is allowed to display her charms with impunity. The end is near!

B2: No, no. You are wrong. You should remember that in earlier, Teutonic times, men and women bathed together and indeed explored opportunities to live naked together. He even introduced the possibility that labor of all sorts could become more efficient and productive by being performed naked. But this naked utopia would emerge only after the entire sphere of education itself collaborated with nudity to shape the will of every citizen from a very early age. Children under twelve to play naked together in the streets of big cities. For beauty is not a mere accident.... [A] mere discipline of the senses and of the thoughts alone amounts to almost

nothing. Therein lies the great mistake of German teaching, which is entirely illusory. One must first discipline the body....It is important for the destiny of nations and of humanity, that one should start culture from the right point—not the soul, as was the fatal superstition of priests and half-priests, but the body.

M: There is an oracle of necessity, ratified long ago by gods, eternal and sealed by broad oaths, that whenever one in error, from fear, (defiles) his own limbs, having by his error made false the oath he swore—daimôns to whom life long-lasting is apportioned—he wanders from the blessed ones for thirty-thousand seasons, being born throughout the time as all kinds of mortal forms, exchanging one hard way of life for another. For the force of air pursues him into the sea, and sea spits him out onto earth's surface, earth casts him into the rays of blazing sun, and sun into the eddies of air; one takes him from another, and all abhor him. I too am one of these, an exile from the gods and a wanderer, having put my trust in raving Strife.

B3: The purpose of nude gymnastics was not to produce a woman who embodied a state ideal or communal will but rather to develop in each woman a distinct personality, a highly unique identity that could adapt well to the complexities and instabilities of a modern reality driven above all by technology. The “thousand-fold play of muscles” which her nudity can disclose to any woman who would attend to its message makes her body a radical sign of power and freedom. We need not inscribe the message of female nudity in in theosopic, exotic, and spiritual terms. If a woman allows her self to be naked amongst other women, if she attends to her nudity, she will learn “the principle of reserved strength.” She will learn thereby that for a woman bodily power is signified not through not through demonstrations of strength or muscle-flexing but through economy of movement. She learns to perceive what for women is crucial: the relation between the body and intimate space.

M: A twofold tale I tell: at one time it grew so as to be alone out of many, at another time in turn it grew apart to be many from one. Double is the generation of mortal beings, and double their passing away; for the one generation is brought to birth and destroyed by the coming together of all things, the other was nurtured and flew apart as they grew asunder again. And these things never cease their continuous change, at one time, through Love, all coming together into one, at another time, in turn, being each carried apart by the hatred of Strife. So insofar as many are formed out of one as it grows apart again, to that extent they become and have no stable life; but insofar as they never cease their continuous interchange, to that extent they always are, changeless, in a cycle.

Then, there budded many a head without a neck,
And arms were roaming, shoulderless and bare,
And eyes that wanted foreheads drifted by.

In isolation wandered every limb,
Hither and thither seeing union meet.

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But now as God with God was mingled more,

These members fell together where they met,
And many a birth besides was then begot
In a long line of ever varied life.

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Creatures of countless hands and trailing feet.

Many were born with twofold brow and breast,
Some with the face of man on bovine stock,
Some with man's form beneath a bovine head,
Mixed shapes of being with shadowed secret parts,
Sometimes like men, and sometimes woman-growths.

For you have heard me, but recall

how 'twas the sundered Fire
Led into life the germs, erst whelmed in night,
Of men and women, the pitied and bewailed;
For 'tis a tale that sees and knows its mark.
First rose mere lumps of earth with rude impress,
That had their shares of Water and of Warm.
These then by Fire (in upward zeal to reach
Its kindred Fire in heaven) were shot aloft,
Albeit not yet had they revealed a form
Of lovely limbs, nor yet a human cry,
Nor secret member, common to the male.

The crime the crime that the daimôn committed is this, to make those which Love has brought into oneness to fall apart from one another and then to meet their fate, as their limbs, much against their will, are made to rot away by bitter necessity. Perhaps, now, in your blissful nudity, you now know Love and Goodwill, hereafter the Harpies with the lots of death will you know. Alas that merciless day did not destroy me sooner, before I devised with my claws terrible deeds for the sake of food. But now in this storm I have in vain drenched my cheeks: for we are approaching the very deep Whirl, I perceive, and, though they do not wish it, countless griefs will be present to men in their minds—but we shall make you enter once more into the former account: when an indistinguishable flame occurred ... bringing upwards a mixture of much woe ... beings capable of generation were engendered ... even now daylight beholds their remains ... I went to the uttermost place ... with a scream and a cry ... attaining the meadow of Doom ... again the earth around.

B3: Hear me, for you are wrong. The work of nudity is to overcome your dark views of the body. We strive to bring nudity into the light. The work that nudity does not aim at the most perfect or

painfully exact performance of exercises, but the development of a person to his purest and freest form.

M: Before now I have been at some time boy and girl, bush, bird, and a mute fish in the sea. And at the end mortals come among men on earth as prophets, minstrels, physicians, and leaders, and from these they arise as gods, highest in honour. With other immortals they share hearth and table, having no part in human sorrows, unwearied. But my friends who live in the town of tawny Acragas, on the city's citadel, who care for good deeds, havens of kindness for strangers, men ignorant of misfortune, greetings! I tell you I travel up and down as an immortal god, mortal no longer, honoured by all as it seems, crowned with ribbons and fresh garlands. But this happens only to those who despise the body.

B2: No! I say, No! Nudity undoes all this. Nude dancing works most strongly in open nature and that in its strongest form nude dancing proposes an intense critique of the modern mechanization of human identity. Nudity is a sign of difference rather than unity between bodies. Through nudity humans, and especially women, achieve greater closeness to "nature," So nudism is best practices outdoors, among trees, in meadows, beside lakes, on beaches, within groves, and glorified by sunlight. Nudism is a liberating response to repressive constraints imposed upon body and mind by pressures of modernization and urbanization. As forces of modernity destabilize the identity of things and people, nakedness has become synonymous with optimum authenticity of being. Yet the practice of open, public nudity is not really to bring humans closer to nature or to help us devise or recover a simpler way of life. The open, public practice of nudity is a complicated form of social activism. Nudism is part of a grand plan of social transformation. Getting naked in public will produce a more citizen. The practice of open, public nudity is essential to improved labor conditions, greater labor efficiency, increased labor output, and greater satisfaction in performing labor, for accommodating the conditions of naked labor involved a major transformation of workplace thinking and environmental conditions.

To achieve these goals, we must coordination of nudity with other group activieies like hiking, exercising, eating, reading, wood chopping, carpentry, music playing, shoveling and raking, swimming, and gardening. I look forward to listening to nude string quartets, of dancing the tango nude, of listening to nude lectures and watching nude news broadcasters. Believe me, all this will one day come to pass. For medical literature shows that nude sunbathing is a miraculous therapy for tuberculosis and other ailments! Nudity in the industrial workplace would do much to diminish the alienation of labor from technology. Technology will no longer be our oppressor, if only the workplace is configured so that all who go to the workplace will work together, naked woman with naked woman, and naked woman with handsome machine. Men are too brutal to know these truths!

Nude group movement is the foundation for preparing students to participate in momentous social transformation. We must allow our girls to experience complicated configurations of bodies wherein a group sustained its identity in spite of the multiple and even contradictory pressures and rhythms within it—a group, indeed, that signified a superior condition of freedom by the mutability of its form. Nudity is essential to understanding the dynamics of social organization and change: momentous social transformation is not possible without the

profound trust in others guiding the group coordination of nude bodies. We must encourage our girls to think of group movement as an increasingly, almost tortuously convoluted circulation of bodies through spaces never designed for performance. Then will emerge a consciousness of group identity that depended on unison movement and synchronicity; rather, girls' bodies should maintain their individuality while contributing to the strength of the group. The experience of nude woman organized in the groups will evoke a charity that will help restore matriarchy, and so peace!

B3: The body is a machine, and only a machine! May I remind of what I have already said, that the purpose of nude gymnastics was not to produce a woman who embodied a state ideal or communal will but rather to develop in each woman a distinct personality, a highly unique identity that could adapt well to the complexities and instabilities of a modern reality driven above all by technology. theme. Nudity and nudism are above all aesthetic phenomena and subject to analysis and evaluation primarily through their relation to a serious appreciation of art. The art of our time is the art of the machine. The presentation of nakedness was not a critique or evasion of modernism, but a manifestation of it, for the modern spirit entailed more than a hunger for new technologies; it implied a powerful desire to look at the body with detached curiosity and pleasure. Still, the practice of nudity reveals no truth: from designating a condition of authenticity, nudity glorifies the authority of the image and illusion. This is what photography teaches. Indeed, nude bodies are just as inviting sprawled beside a shiny automobile as wading in a forest pond. Dancers like Claire Bauroff and Mila Cirul became famous because of the beautiful nude images of them made by the photographers, such as Madame d'Ora and Trude Fleischmann.

The nude body as a source of action and movement and it is that we must now stress. composition. To appear nude was a self-consciously artistic gesture, motivated by a desire to make the world more beautiful. The message of the modern aesthetic of nudity is that nudity erases the distinctions between social classes, between strangers and friends, and between friends and erotic partners, because of the obvious pleasure the participants take in getting close to each other and even touching each other, without transmitting much sense of belonging to each other or of being "attached" to another in a hallowed, exclusive manner. It was the power of the images is to engender imaginative acts. This makes nudity essentially aesthetic, for we know that images of nudes can stimulate erotic fantasy. Adoree Villany presented herself completely naked (in performances to which the Munich police took exception). To strength my point concerning the nudity as an essentially aesthetic phenomenon, I point out that she also made abundant use of photography to document and analyze her nude dancing. The pictures reinforce her point that nudity, when combined with lighting effects, and different movements or poses, alters perception. Nudity she understood as an inherently theatrical condition, a contrived state of being, an artificial construction of identity. Consequently nudity iss essential in gaining access not to nature, but to history and to the multiplicity of historical identities that are hidden within the body and which form its ever-evolving "identity." This theatrical identity, which Villany tapped into through performing nude from other, is the salutary source of the idea that nudity teaches us about the lability of the self. Fie on the very boring Donna Haraway and Judith Butler. Villany nudity was a better teacher than either them will ever be. And modern dancers knew that: from her time on, modern

dancer, like gymnastics, strengthened her emancipatory claims by stripping herself naked and giving themselves so openly, generously and forcefully to their spectators

The nude body is the decisive source of power in reconciling “nature” with modern civilization; nothing undermines the archaic distinctions between nature and civilization more effectively than the act of displaying one’s nudity and observing the nudity of others. This idea is as modern as any technology concurrent with it. The desires to photograph nude dancing and to be photographed dancing nude are the pivotal pressures for undermining the conventional opposition between pornography and “serious” art that has done so much to encourage body hatred.

B2: People from different age groups, professions, and backgrounds mingled together naked so as to incarnate the political principle that the true equality of a society depended upon the magnitude of nakedness within it. Nudism amplified healthy sexuality and diminished inclinations toward morbid perversions; it revised people’s relations to work and the workplace and thus encouraged the introduction of new technologies and practices to accommodate the need for greater nakedness in the world. Women’s open nudity, their everyday generous nudity challenges the authority of an economy based on consumerism. It challenges the false images of beauty and satisfaction of desires perpetrated by the entertainment media.

The extension of the nudist camp or garden into the daily workplace also entailed a vast transformation of national resources. New technologies, new offices, new schools, new factories will emerge to accommodate the nakedness of laboring bodies; even places on streetcars and the surfaces of sidewalks would have to inspire new designs that protected naked bodies from distressing external forces and created huge greenhouse or arcade-like cities. Such a huge social transformation will require a new state legal apparatus that redefined such concepts as “person” and “property,” for a society governed by the superior value of nakedness has overturned conventional assumptions about relations between identity and ownership of property; the “naked state” implies a redistribution of national resources insofar as the idealization of nakedness creates a new materialism that urges citizens to detach themselves from the possession of property as the measure of their identities. The whole idea of covering up the body, with clothes and attired emblems of status, upholds the belief that the body achieves identity and value through the material objects attached to it or owned by it.

The theory and practice of a “naked state” is the most serious and important social project we can conceive. Nudity is more than the “materialization” of the self in the body; it is the materialization of a mysterious cosmic energy otherwise known as “beauty” or the “beautiful.” The new woman must come forth who can integrate nudity into a profound philosophical idea, not because her purpose was to make the body dominate perception (even if that was a consequence of their efforts to realize their beliefs). The purpose is to establish the supreme value and authority of nakedness itself. Parmenides once said that “phusis – be-ing-- loves to hide,” and there is much to recommend his view; but it is beautiful that grants being (another lesson that nudity teaches). So beauty, as be-ing, a deeper and greater reality, also tries to hide. It is hidden, covered up, by scientific understanding. We must learn to understand the world through Love, that is, must let love reveal, disclose, uncover, be-ing, which is beauty. That is how we learn that all beings owe their being to goodness and to

beauty. Love teaches that lesson best what people can see the nakedness of things everywhere—when, that is, they, to see the whole world disclosed in its nakedness. To see things naked was perhaps the purpose of philosophy, for philosophy is wisdom’s love – the love that enables us to apprehend that beings owe the being to beauty.

Thus, understood pedagogically, nudity is was not simply the expression of desire or intention or hope or aspiration, but the articulation of an imperative: to know the world truly we must know it through the love that our vulnerable nudity calls forth. Philosophy, love’s wisdom, thus discloses the majesty of nakedness itself.

B1: You it is who are wrong! Nudity is no element of technological mastery over the construction of identity. And nudity does not expose the world itself or beings. Just think our feelings towards a nude person. A nude implores us to caress; but a caress acknowledges that we cannot close the divide across which the Other resides. In caressing, or in imagining caressing, we acknowledge that erotic relations are not really reciprocal relations as our sense of justice would have us believe. Caresses tell us that eros is bound into an unintelligible, unfathomable condition (and so a condition that cannot be reduced to signification), for they tell us that our most profound, most creative (“self-making”) relationships are to a being that not only is totally separate, but belongs to a different realm altogether. They tell us, then, that we are most deeply linked to what withdraws from us.

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The differences between humans and machines are growing in blurred. But nudity teaches us that the body is not a machine but rather a mysterious organism needing constant exposure in order to find a distinct identity in the world. On the reverse of any picture of a naked woman . . . is printed her image as sexual power, an image that seems always to show through. The only thing that it is shameful to expose is ugliness. To look at a nude woman whose breasts are flabby and discolored, whose body is gross and fat--produces only nausea and disgust. To see the naked body of one who is healthy, strong, symmetrical and of noble proportion is to experience a sense of divine revelation, and one is moved to something akin to exaltation. To put ourselves in the service of nudity and to attend to the lessons that nudity can teach us (or, to be more precise, can teach women) we must resituate the body within nature and to dissolve the separation of public and private space that nudity has until preserved. Nudism is primarily an educational, not a socio-ecological, experience. The most powerful site for nude performance was not in nature, but in schools. The optimum conditions for learning and openness to new knowledge occurs when the body was most vulnerable to external evaluation and influence. We must open schools for girls, where they will spend their days naked. The girls and their teachers, female and male alike, must be naked as much as possible

as long as possible. The girls and their teachers, female and male alike, must be naked when doing practically everything: eating, sleeping, exercising, listening to music, playing music, giving lectures, engaging in sports, building and gardening, reading and writing, conversing, drawing, digging, fixing food, and convening committees.

Opening schools where girls and their teachers, female and male alike, are naked together will produce a monumental reform of educational thinking, so that the learning of everything—mathematics, geography, history, auto repair, sewing, or singing—required an entirely new relation to space, the “classroom.” Opening schools where girls and their teachers, female and male alike, are nude together will bring for a new language, and new instruments of learning. All things will be revealed through their intimacy with the nude body.

History is above all as an aesthetic experience, the result of a driving “struggle for beauty” that had its dark origin inside the woman’s body, filled as it is with a mysterious potential to produce a “great,” singular identity or “destiny.”

This nude education must be, above all else, an education in the corporeal experience of rhythm, for she who knows rhythm knows the universe. Woman become emancipated when they learn about the body’s capacity to synchronize its “internal” rhythms (governed by the heartbeat) with the multitude of “external” rhythms in life itself). Performing movements properly synchronized with even the most complex musical rhythms leads to a higher body consciousness that knows the process by which the cosmos unfolds. We must train girls’ bodies to move with unimagined freedom and elegance to a huge range of rhythms, abrupt rhythmic changes, and contradictory rhythms animating different parts of the body at the same time. Nakedness thus becomes a movement toward a condition of ecstatic emancipation. Nude performance renders “naked” the kinetic energies of the repressed unconscious.

M: Before mortals became so concerned with their bodies, I, spirit, held sway. Then mortals did not have Ares as god or Kydoimos, nor king Zeus nor Kronos nor Poseidon, but queen Kypris. Her they propitiated with holy images and painted animal figures, with perfumes of subtle fragrance and offerings of distilled myrrh and sweet-smelling frankincense, and pouring on the earth libations of golden honey. Their altar was not drenched by the unspeakable slaughter of bulls, but this was the greatest defilement among men—to bereave of life and eat noble limbs. All creatures, both animals and birds, were tame and gentle to men, and bright was the flame of their friendship. All this will come again. Wild beasts will not feed on blood in this period, nor birds on prey; everything will instead be peaceful and quiet. Lions and calves will stand together at the stall, wolf will not seize lamb, dog will not hunt, hawk and eagle will do no harm, and children will play with snakes. This will be the time for all those things to happen that the poets claimed for the golden age when Saturn was king. The mistake about them arises from the fact that prophets foretelling the future keep putting plenty of things forward like that, delivering it as if it had taken place. Visions were put before their eyes by the divine spirit, and they saw things in their sight as if in process and completion.

But this will happen only if we learn to despise the body.

B2: The great writer Arnolt Bronnen had long ago understood the pedagogical implications of

nudity. Remember his great piece, *Die Geburt der Jugend*, in which a large group of adolescents, male and female, oppressed by family, school, and civic figures, transform a rampage into a revolution when they flee into a great forest and establish a new society dedicated to “trampling down” older generations and living in a state of primeval freedom. In the forest, all the young people are completely naked.

They have lost their names, and the text only refers to them by their positions in space: “those on the edge,” “one in the middle,” “three of the undulators,” “all those who crawl,” and so forth. Voices resonate with antiphonal effects, as speech becomes hymnic, choral, orgiastic, unpunctuated, often rhymed, neologistic, hypnotically repetitive, and controlled by a severely restricted vocabulary:

A peculiar body
Me! Me
Raging, insane desire
I sink into fire
Scorching flames
Throw me together
With wanton earth
Voluptuization
I sink and sink
Enraged exhilarated I sink
I thrust I hunt
O-o-oo.

Dialogue, so vibrantly stichomythic earlier in the play, virtually disappears as individual and choral utterances function entirely as components, variant tonalities, of a kind of mass voice that exists for no greater purpose than to proclaim the cosmic totality of the anonymous, naked tribal horde. For Bronnen, the emergence of a naked society implied not only an amorphous expansion of space “conquered” by anonymity and nudity, not only the collapse of difference between audience and performance, but the transformation of language itself from the individualized and dramatic to the choral and lyrical.

In all of this, Bronnen was brilliant. Where here failed was in this: for Bronen, the emergence of the choral and the lyrical marked the emergence of violent, one of the dark zones. But that was because he did not understand that the nude revolution must be first for women. He should have written another play, in which only girls participated in the revolution. Just think of how beautiful were the nude ballets of nude nightclub “ballets” of Celly de Reydt. They were choreographed by woman and performed only by, because Reydt knew that a woman’s sexuality is fundamentally holy: that is Reydt so often presented her women engaged in masturbatory choreography in churches or before crosses and altars.

B1: By dancing nude we connect with the cosmic dynamism that was beyond representation in words. By dancing nude we connect to the “dance of the stars” or the “dance of the wind” (Laban 1920). Dancing nude impels us towards a transcendent, redemptive identity, for

which nudity was simply an emblem. The more naked the body becomes for others, the more intimate a woman's knowledge of it becomes; thereby one learns the secrets of an esoteric metaphysics and our convoluted emotional attachments to other bodies. Nudity adumbrates a turbulent but "hidden" emotional cosmos.

M: But hurrying back, I now will make return
 To paths of festal song, laid down before,
 Draining each flowing thought from flowing thought.
 When down the Vortex to the last abyss
 Had foundered Hate, and Lovingness had reached
 The eddying center of the Mass, behold
 Around her into Oneness gathered all.
 Yet not a-sudden, but only as willingly
 Each from its several region joined with each;
 And from their mingling thence are poured abroad
 The multitudinous tribes of mortal things.
 Yet much unmixed among the mixed remained,
 As much as Hate still held in scales aloft.
 For not all blameless did Hate yield and stand
 Out yonder on the circle's utmost bounds;
 But partwise yet within he stayed, partwise
 Was he already from the members gone.
 And ever the more skulked away and fled,
 Then ever the more, and nearer, inward pressed
 The gentle minded, the divine Desire
 Of blameless Lovingness. Thence grew apace
 Those mortal Things, erstwhile long wont to be
 Immortal, and the erstwhile pure and sheer
 Were mixed, exchanging highways of new life,
 And from their mingling thence are poured abroad
 The multitudinous tribes of mortal things,
 Knit in all forms and wonderful to see.

B1:

 Through the black, rushing smoke-bursts,
 Thick breaks the red flame;
 All Etna heaves fiercely
 Her forest-cloth'd frame.

 Not here, O Demeter,
 Are haunts meet for thee.

But, where Helicon breaks down
In cliff to the sea,

Where the moon-silver'd inlets
Send far their light voice
Up the still vale of Thisbe,
O speed, and rejoice!

On the sward at the cliff-top
Lie strewn the white flocks;
On the cliff-side the pigeons
Roost deep in the rocks.

In the moonlight the shepherds,
Soft lull'd by the rills,
Lie wrapt in their blankets,
Asleep on the hills.

—What forms are these coming
So white through the gloom:
What garments out-glistening
The gold-flower'd broom?

What sweet-breathing presence
Out-perfumes the thyme?
What voices enrapture
The night's balmy prime?—

'Tis Demeter comes leading
Her choir, the Nine.
—The leader is fairest,
But all are divine.

They are lost in the hollows!
They stream up again!
What seeks on this mountain
The glorified train?—

They bathe on this mountain,
In the spring by their road;
Then on to Olympus,
Their endless abode!

—Whose praise do they mention
Of what is it told?—

What will be for ever;
What was from of old.

First hymn they the Mother
Of all things; and then
The rest of immortals,
The action of women.

The day in her hotness,
The strife with the palm;
The night in her silence,
The stars in their calm.