

THE
COLLECTED WORKS
OF ST. JOHN
OF THE CROSS

Translated by
Kieran Kavanaugh, O.C.D.
Otilio Rodriguez, O.C.D.



J. M. de la J

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THIS REVISED EDITION of *The Collected Works of St. John of the Cross* was produced to mark the fourth centenary of the death of St. John of the Cross (1542–1591). The result is an English translation of his writings that preserves the authentic meaning of the great mystic's writings, presents them as clearly as possible, and at the same time gives the reader the doctrinal and historical information that will lead to a deeper understanding and appreciation of the teachings of the Mystical Doctor.

Included in *The Collected Works* are St. John's poetry, *The Ascent of Mount Carmel*, *The Dark Night*, *The Spiritual Canticle*, and *The Living Flame of Love*, as well as his extant letters and other counsels.

In addition to the respective page listings in the contents, this new edition features gray page tabs that separate the individual works, enabling the reader to more easily locate a desired section of the book.

Complementing St. John's writings are a comprehensive General Introduction for the entire work, as well as brief, enlightening introductions for each specific work, explaining theme and structure. These are enhanced by new and expanded notes, a glossary of terms, and general and scriptural indices.

ABOUT THE TRANSLATORS

Kieran Kavanaugh, O.C.D.

Father Kieran, a native of Milwaukee, Wisconsin, made his profession as a Discalced Carmelite in 1947. He has held several important positions within the order, including prior, formation director, and provincial councilor. A founding member of the Institute of Carmelite Studies, he subsequently served as its chair, as well as publisher of ICS Publications.

Father Kieran's major contributions in the field of Carmelite studies are his translations from the Spanish of the works of St. Teresa of Jesus and St. John of the Cross, in collaboration with Father Otilio Rodriguez. He also was the English translator of *God Speaks in the Night: The Life, Times and Teaching of St. John of the Cross*, a pictorial biography of St. John of the Cross commemorating the 400th anniversary of his death, published in several languages. In addition to translations, Father Kieran is also the author of two ICS Publications' study editions of the works of St.

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INTRODUCTION TO THE POETRY

St. John of the Cross has won universal recognition for his poetry. But some 300 years went by before this recognition was achieved. Dámaso Alonso in his noted study of the poetry of St. John of the Cross calls him a wonderful literary artist and the loftiest poet of Spain. Menéndez Pelayo had already pointed out the heavenly character of John's poetry, noting that it didn't seem to be of this world. Other critical studies have demonstrated that this poetry is more than a simple overflow of mystical experience; it is an artistic creation of the highest craftsmanship as well. Nonetheless, the divine tone that pervades John's work of art undeniably owes its presence also to the mystical experience.

While John was a student in Medina del Campo he learned about poetry and practiced composing his own poems. Nothing from those early exercises has come down to us. The first indications of his poetic work reach us through St. Teresa. Discovering in poetry a means for celebrating liturgical feasts and other special occasions, she introduced into her Carmels the practice of writing verses. In addition, like a greeting card, poems represented for her a simple way of sending a special word to another. A recently discovered letter written to her brother Lorenzo in January 1577, while John was confessor at the monastery of the Incarnation, shows that Teresa's first friar also participated in this practice of celebrating through poetry. Teresa, sending her brother a little poem written by John, tells Lorenzo that she finds it delightful. John gradually came to realize that these symbolic expressions of poetry could also provide an excellent introduction into the intimate knowledge of the mystery of God.

The largest block of poetry comes to us from John's days in the dark prison of Toledo. This comprises the *Romances* on the Trinity and on the psalm "Super flumina Babylonis," "For I know well the spring," and the first 31 stanzas of *The Spiritual Canticle*. Whether any of the other poems predate his imprisonment is a matter for speculation. Possibly "entered into unknowing" and "I live but not in myself" were written during John's years in Avila. The rest of the poetry was written after the imprisonment.

Always turning to the Bible as a tool for expressing his own experience, John does not surprise us by the way his exalted poetry resonates Scripture. This inspired word is always a primary source for him. Alongside the Bible one notes the literary surroundings of the time. Boscán and Garcilaso were two poets John mentioned and apparently esteemed. Nor

did he shrink from working with some of the popular verses of his day. He adds *a lo divino*, that is, with a spiritual meaning, to the title of some of his poems. These are usually compositions taken from the secular world and reworked to give them a religious interpretation. A good example of this is "A lone young shepherd," a secular poem that, through some carefully made changes, John turned into a delicate work of literary art.

Lyric poetry, strictly speaking, was meant to be sung, not recited. Singing was popular in Carmelite monasteries. The nuns and friars sang to celebrate liturgical feasts and also for simple recreation. Deeply sensitive to singing, John could be profoundly moved by melodious voices coming from the street, or by a nun singing of the pains of divine love faintly from behind the convent grille. His companions testify that he frequently sang, especially on long journeys through the countryside. He sang psalms, hymns to our Lady, and other songs with melodies he had made up himself. The happiness of being out in the country induced him to burst into song. The nuns could not help putting his poems to music. We know that Teresa herself listened with delight and joined her nuns in singing the poems of Fray John of the Cross.

His commentaries on his three outstanding poems help us discern the theological and spiritual riches in the other poems that received no commentary. In some of his poetry John contemplates the great Christian mysteries; in the rest he speaks of his spiritual experiences, which also bear a doctrinal content.

The particular introductions to the commentaries on *The Spiritual Canticle*, *The Dark Night*, and *The Living Flame of Love* will deal with those three, the most resplendent of John's poems. A brief word about the others is in order.

I entered into unknowing. This poem sings about a mystical understanding of God that far transcends all human knowledge. But paradoxically, in this lofty understanding God is revealed as ever transcendent, infinitely distant from all human understanding, so that the more one understands the less it seems one understands.

I live, but not in myself. This poem has the same refrain as one of Teresa's. The soul sees separation from God on this earth as a kind of dying and longs to die in order to live and enjoy her true life completely.

I went out seeking love. The prey in this poem is the loved one. The poet sings of how through faith, love, humility, and hope one flies high enough to catch the prey.

A lone young shepherd. Recasting a popular pastoral love song and giving it a religious meaning, John interprets the Incarnation, life, and death of Christ from the perspective of love. The delicacy in tone and development have a stunning effect. Love is rejected and forgotten; it weeps, it seeks, it goes great distances; it finally suffers a lonely death.

For I know well the spring. Using the symbol of a flowing spring, this poem deals with God's intimate life. The poet knows this divine life in the darkness of faith, the night of faith remaining throughout the poem. But aspects of the flowing spring unfold as one proceeds: It is hidden, the source of creation, beauty, and light; its streams are threefold; we can drink from its waters in the bread of the Eucharist.

The Romances. As poetry, these romances do not match the literary quality of the other poems. We find in them, however, the great themes of John's theological and spiritual thought. The view extends from the preparatory beginnings of salvation history to the Incarnation of Christ. In groups of two they present the story in descending levels: 1-2, Trinitarian life and predestination; 3-4, creation as a plan and then its realization; 5-6, the hope of humanity in general and then of some persons in particular; 7-8, the Incarnation as a plan and then its historical realization; 9, the birth, in which the Word takes on our humanity.

On the psalm "By the waters of Babylon." In this poem John adds his own creative touches to psalm 137. It invites a twofold interpretation: composed in prison, it may refer to John's isolation there from his brothers and friends; or it may refer to the ongoing experience of the "moaning" that refers to hope and that accompanies this earthly life.

Without support yet with support. The poet sings of the happiness that comes from life in God, detachment, and a love that grows in dark faith.

Not for all of beauty. The mystical experience of God causes a kind of love-sickness that makes it impossible for the soul to find happiness anywhere but in God alone, who on this earth is known always in faith.

Christmas Refrain. This fragment probably comes from a longer hymn John composed for the friars to sing during the Advent processions preparatory for Christmas.

The Sum of Perfection. A small summary of John's teaching.

The basic codices followed for the poetry are *Sanlúcar de Barrameda* and *Jaén*.

9. Aquesta eterna fonte está
 escondida
 en este vivo pan por darnos vida,
aunque es de noche.

10. Aquí se está llamando a las
 criaturas,
 y de esta agua se hartan, aunque a
 oscuras
aunque es de noche.

11. Aquesta viva fuente que
 deseo,
 en este pan de vida yo la veo,
aunque es de noche.

9. This eternal spring is hidden
 in this living bread for our life's
 sake,
although it is night.

10. It is here calling out to
 creatures;
 and they satisfy their thirst,
 although in darkness,
because it is night.

11. This living spring that I long
 for,
 I see in this bread of life,
although it is night.

9.

ROMANCES

1. Romance sobre el Evangelio "In principio erat Verbum," acerca de la Santísima Trinidad.

En el principio moraba
 el Verbo, y en Dios vivía,
 en quien su felicidad
 infinita poseía.
 El mismo Verbo Dios era,
 que el principio se decía;
 él moraba en el principio,
 y principio no tenía.
 El era el mismo principio;
 por eso de él carecía.
 El Verbo se llama Hijo,
 que del principio nacía;
 hale siempre concebido
 y siempre le concebía;
 dale siempre su sustancia,
 y siempre se la tenía.
 Y así la gloria del Hijo
 es la que en el Padre había
 y toda su gloria el Padre
 en el Hijo poseía.

9.

ROMANCES

1. Romance on the Gospel text "In principio erat Verbum," regarding the Blessed Trinity.

In the beginning the Word
 was; he lived in God
 and possessed in him
 his infinite happiness.
 That same Word was God,
 who is the Beginning;
 he was in the beginning
 and had no beginning.
 He was himself the Beginning
 and therefore had no beginning.
 The Word is called Son;
 he was born of the Beginning
 who had always conceived him,
 giving of his substance always,
 yet always possessing it.
 And thus the glory of the Son
 was the Father's glory,
 and the Father possessed
 all his glory in the Son.

Como amado en el amante
 uno en otro residía,
 y aqueso amor que los une
 en lo mismo convenía
 con el uno y con el otro
 en igualdad y valía.
 Tres Personas y un amado
 entre todos tres había,
 y un amor en todas ellas
 y un amante las hacía,
 y el amante es el amado
 en que cada cual vivía;
 que el ser que los tres poseen
 cada cual le poseía,
 y cada cual de ellos ama
 a la que este ser tenía.
 Este ser es cada una,
 y éste solo las unía
 en un inefable nudo
 que decir no se sabía;
 por lo cual era infinito
 el amor que las unía,
 porque un solo amor tres tienen
 que su esencia se decía;
 que el amor cuanto más uno,
 tanto más amor hacía.

*2. De la comunicación de las tres
 Personas.*

En aquel amor inmenso
 que de los dos procedía,
 palabras de gran regalo
 el Padre al Hijo decía,
 de tan profundo deleite,
 que nadie las entendía;
 sólo el Hijo lo gozaba,
 que es a quien pertenecía.
 Pero aquello que se entiende
 de esta manera decía:

“Nada me contenta, Hijo,
 fuera de tu compañía;
 y si algo me contenta,

As the lover in the beloved
 each lived in the other,
 and the Love that unites them
 is one with them,
 their equal, excellent as
 the One and the Other:
 Three Persons, and one Beloved
 among all three.
 One love in them all
 makes of them one Lover,
 and the Lover is the Beloved
 in whom each one lives.
 For the being that the three
 possess
 each of them possesses,
 and each of them loves
 him who bears this being.
 Each one is this being,
 which alone unites them,
 binding them deeply,
 one beyond words.
 Thus it is a boundless
 Love that unites them,
 for the three have one love
 which is their essence;
 and the more love is one
 the more it is love.

*2. On the communication among the
 Three Persons.*

In that immense love
 proceeding from the two
 the Father spoke words
 of great affection to the Son,
 words of such profound delight
 that no one understood them;
 they were meant for the Son,
 and he alone rejoiced in them.
 What he heard
 was this:

“My Son, only your
 company contents me,
 and when something pleases me

en ti mismo lo quería.
 El que a ti más se parece
 a mi más satisfacía,
 y el que en nada te semeja
 en mí nada hallaría.
 En ti solo me he agradado,
 ¡oh vida de vida mía!
 Eres lumbre de mi lumbre,
 eres mi sabiduría,
 figura de mi sustancia,
 en quien bien me complacía.
 Al que a ti te amare, Hijo,
 a mí mismo le daría,
 y el amor que yo en ti tengo
 ese mismo en él pondría,
 en razón de haber amado
 a quien yo tanto quería."

3. De la creación.

"Una esposa que te ame.
 mi Hijo, darte quería,
 que por tu valor merezca
 tener nuestra compañía
 y comer pan a una mesa,
 del mismo que yo comía,
 porque conozca los bienes
 que en tal Hijo yo tenía,
 y se congratie conmigo
 de tu gracia y lozanía."

"Mucho lo agradezco, Padre,"
 el Hijo le respondía;
 "a la esposa que me dieres
 yo mi claridad daría,
 para que por ella vea
 cuánto mi Padre valía,
 y cómo el ser que poseo
 de su ser le recibía.
 Reclinarla he yo en mi brazo,
 y en tu ardor se abrasaría,
 y con eterno deleite
 tu bondad sublimaría."

I love that thing in you;
 whoever resembles you most
 satisfies me most,
 and whoever is like you in
 nothing
 will find nothing in me.
 I am pleased with you alone,
 O life of my life!
 You are the light of my light,
 you are my wisdom,
 the image of my substance
 in whom I am well pleased.
 My Son, I will give myself
 to him who loves you
 and I will love him
 with the same love I have for you,
 because he has loved
 you whom I love so."

3. On creation.

"My Son, I wish to give you
 a bride who will love you.
 Because of you she will deserve
 to share our company,
 and eat at our table,
 the same bread I eat,
 that she may know the good
 I have in such a Son;
 and rejoice with me
 in your grace and fullness."

"I am very grateful,"
 the Son answered;
 "I will show my brightness
 to the bride you give me,
 so that by it she may see
 how great my Father is,
 and how I have received
 my being from your being.
 I will hold her in my arms
 and she will burn with your love,
 and with eternal delight
 she will exalt your goodness."

4. *Prosigue*

"Hágase, pues," dijo el
 Padre,
 "que tu amor lo merecía";
 y en este dicho que dijo,
 el mundo criado había
 palacio para la esposa
 hecho en gran sabiduría;
 el cual en dos aposentos,
 alto y bajo, dividía.
 El bajo de diferencias
 infinitas componía;
 mas el alto hermoseaba
 de admirable pedrería,
 porque conozca la esposa
 el Esposo que tenía.
 En el alto colocaba
 la angélica jerarquía;
 pero la natura humana
 en el bajo la ponía,
 por ser en su compostura
 algo de menor valía.
 Y aunque el ser y los lugares
 de esta suerte los partía,
 pero todos son un cuerpo
 de la esposa que decía;
 que el amor de un mismo Esposo
 una esposa los hacía.
 Los de arriba poseían
 el Esposo en alegría;
 los de abajo, en esperanza
 de fe que les infundía,
 diciéndoles que algún tiempo
 él los engrandecería.
 y que aquella su bajeza
 él se la levantaría
 de manera que ninguno
 ya la vituperaría;
 porque en todo semejante
 él a ellos se haría
 y se vendría con ellos,
 y con ellos moraría;
 y que Dios sería hombre,

4. *Continues*

"Let it be done, then," said the
 Father,
 for your love has deserved it.
 And by these words
 the world was created,
 a palace for the bride
 made with great wisdom
 and divided into rooms,
 one above, the other below.
 The lower was furnished
 with infinite variety,
 while the higher was made
 beautiful
 with marvelous jewels,
 that the bride might know
 the Bridegroom she had.
 The orders of angels
 were placed in the higher,
 but humanity was given
 the lower place,
 for it was, in its being,
 a lesser thing.
 And though beings and places
 were divided in this way,
 yet all form one,
 who is called the bride;
 for love of the same Bridegroom
 made one bride of them.
 Those higher ones possessed
 the Bridegroom in gladness;
 the lower in hope, founded
 on the faith that he infused in
 them,
 telling them that one day
 he would exalt them,
 and that he would lift them
 up from their lowness
 so that no one
 could mock it any more;
 for he would make himself
 wholly like them,
 and he would come to them

y que el hombre Dios sería,
 y trataría con ellos,
 comería y bebería;
 y que con ellos contino
 él mismo se quedaría,
 hasta que se consumase
 este siglo que corría,
 cuando se gozaran juntos
 en eterna melodía;
 porque él era la cabeza
 de la esposa que tenía,
 a la cual todos los miembros
 de los justos juntaría.
 que son cuerpo de la esposa,
 a la cual él tomaría
 en sus brazos tiernamente,
 y allí su amor la diría;
 y que, así juntos en uno,
 al Padre la llevaría,
 donde del mismo deleite
 que Dios goza, gozaría;
 que, como el Padre y el Hijo,
 y el que de ellos procedía
 el uno vive en el otro,
 así la esposa sería,
 que, dentro de Dios absorta,
 vida de Dios viviría.

5. *Prosigue*

Con esta buena esperanza
 que de arriba les venía,
 el tedio de sus trabajos
 más leve se les hacía;
 pero la esperanza larga
 y el deseo que crecía
 de gozarse con su Esposo
 contino les afligía;
 por lo cual con oraciones,
 con suspiros y agonía,
 con lágrimas y gemidos
 le rogaban noche y día

and dwell with them;
 and God would be man
 and man would be God,
 and he would walk with them
 and eat and drink with them;
 and he himself would be
 with them continually
 until the consummation
 of this world,
 when, joined, they would rejoice
 in eternal song;
 for he was the Head
 of this bride of his
 to whom all the members
 of the just would be joined,
 who form the body of the bride.
 He would take her
 tenderly in his arms
 and there give her his love;
 and when they were thus one,
 he would lift her to the Father
 where God's very joy
 would be her joy.
 For as the Father and the Son
 and he who proceeds from them
 live in one another,
 so it would be with the bride;
 for, taken wholly into God,
 she will live the life of God.

5. *Continues*

By this bright hope
 which came to them from above,
 their wearying labors
 were lightened;
 but the drawn-out waiting
 and their growing desire
 to rejoice with their Bridegroom
 wore on them continually.
 So, with prayers
 and sighs and suffering,
 with tears and moanings
 they asked night and day

que ya se determinase
 a les dar su compañía.
 Unos decían: "¡Oh si fuese
 en mi tiempo el alegría!"
 Otros: "¡Acaba, Señor;
 al que has de enviar, envía!"
 Otros: "¡Oh si ya rompíes
 esos cielos, y vería
 con mis ojos que bajases,
 y mi llanto cesaría!"
 "¡Regad, nubes, de lo alto,
 que la tierra lo pedía,
 y ábrase ya la tierra,
 que espigas nos producía,
 y produzca aquella flor
 con que ella florecería!"
 Otros decían: "¡Oh dichoso
 el que en tal tiempo sería,
 que merezca ver a Dios
 con los ojos que tenía,
 y tratarle con sus manos,
 y andar en su compañía,
 y gozar de los misterios
 que entonces ordenaría!"

6. *Prosigue*

En aquestos y otros ruegos
 gran tiempo pasado había;
 pero en los postreros años
 el fervor mucho crecía,
 cuando el viejo Simeón
 en deseo se encendía,
 rogando a Dios que quisiese
 dejalle ver este día.
 Y así, el Espíritu Santo
 al buen viejo respondía;
 Que le daba su palabra
 que la muerte no vería
 hasta que la vida viese
 que de arriba descendía.

that now he would determine
 to grant them his company.
 Some said: "If only
 this joy would come in my time!"
 Others: "Come, Lord,
 send him whom you will send!"
 And others: "Oh, if only these
 heavens
 would break, and with my own
 eyes
 I could see him descending;
 then I would stop my crying out."
 "Oh, clouds, rain down from your
 height,
 earth needs you,
 and let the earth open,
 which has borne us thorns;
 let it bring forth that flower
 that would be its flowering."
 Others said: "What gladness
 for him who is living then,
 who will be able to see God
 with his own eyes,
 and touch him with his hand
 and walk with him
 and enjoy the mysteries
 which he will then ordain."

6. *Continues*

In these and other prayers
 a long time had passed;
 but in the later years
 their fervor swelled and grew
 when the aged Simeon
 burned with longing,
 and begged God that he
 might see this day.
 And so the Holy Spirit
 answering the good old man
 gave him his word
 that he would not see death
 until he saw Life
 descending from the heights,

y que él en sus mismas manos
al mismo Dios tomaría,
y le tendría en sus brazos
y consigo abrazaría.

7. *Prosigue la Encarnación.*

Ya que el tiempo era llegado
que hacerse convenía
el rescate de la esposa,
que en duro yugo servía
debajo de aquella ley
que Moisés dado le había,
el Padre con amor tierno
de esta manera decía:
"Ya ves, Hijo, que a tu esposa
a tu imagen hecho había,
y en lo que a ti se parece
contigo bien convenía;
pero difiere en la carne
que en tu simple ser no había
En los amores perfectos
esta ley se requería:
que se haga semejante
el amante a quien quería;
que la mayor semejanza
más deleite contenía;
el cual, sin duda, en tu esposa
grandemente crecería
si te viere semejante
en la carne que tenía."
"Mi voluntad es la tuya,"
el Hijo le respondía,
"y la gloria que yo tengo
es tu voluntad ser mía,
y a mí me conviene, Padre,
lo que tu Alteza decía,
porque por esta manera
tu bondad más se vería;
veráse tu gran potencia,
justicia y sabiduría;
irélo a decir al mundo
y noticia le daría
de tu belleza y dulzura

until he took God himself
into his own hands
and holding him in his arms,
pressed him to himself.

7. *The Incarnation*

Now that the time had come
when it would be good
to ransom the bride
serving under the hard yoke
of that law
which Moses had given her,
the Father, with tender love,
spoke in this way:
"Now you see, Son, that your
bride
was made in your image,
and so far as she is like you
she will suit you well;
yet she is different, in her flesh,
which your simple being does
not have.
In perfect love
this law holds:
that the lover become
like the one he loves;
for the greater their likeness
the greater their delight.
Surely your bride's delight
would greatly increase
were she to see you like her,
in her own flesh."
"My will is yours,"
the Son replied,
"and my glory is
that your will be mine.
This is fitting, Father,
what you, the Most High, say;
for in this way
your goodness will be more
evident,
your great power will be seen
and your justice and wisdom.

y de tu soberanía.
 Iré a buscar a mi esposa,
 y sobre mí tomaría
 sus fatigas y trabajos,
 en que tanto padecía;
 y porque ella vida tenga,
 yo por ella moriría,
 y sacándola del lago
 a ti te la volvería.”

8. *Prosigue*

Entonces llamó a un arcángel
 que san Gabriel se decía,
 y enviólo a una doncella
 que se llamaba María,
 de cuyo consentimiento
 el misterio se hacía;
 en la cual la Trinidad
 de carne al Verbo vestía;
 y aunque tres hacen la obra,
 en el uno se hacía;
 y quedó el Verbo encarnado
 en el vientre de María.
 Y el que tenía sólo Padre,
 ya también Madre tenía,
 aunque no como cualquiera
 que de varón concebía,
 que de las entrañas de ella
 él su carne recibía;
 por lo cual Hijo de Dios
 y del hombre se decía.

9. *Del Nacimiento*

Ya que era llegado el tiempo
 en que de nacer había,
 así como desposado
 de su tálamo salía
 abrazado con su esposa,
 que en sus brazos la traía,

I will go and tell the world,
 spreading the word
 of your beauty and sweetness
 and of your sovereignty.
 I will go seek my bride
 and take upon myself
 her weariness and labors
 in which she suffers so;
 and that she may have life,
 I will die for her,
 and lifting her out of that deep,
 I will restore her to you.”

8. *Continues*

Then he called
 the archangel Gabriel
 and sent him to
 the virgin Mary,
 at whose consent
 the mystery was wrought,
 in whom the Trinity
 clothed the Word with flesh.
 and though Three work this,
 it is wrought in the One;
 and the Word lived incarnate
 in the womb of Mary.
 And he who had only a Father
 now had a Mother too,
 but she was not like others
 who conceive by man.
 From her own flesh
 he received his flesh,
 so he is called
 Son of God and of man.

9. *The Birth*

When the time had come
 for him to be born,
 he went forth like the
 bridegroom
 from his bridal chamber,
 embracing his bride,

al cual la graciosa Madre
 en un pesebre ponía,
 entre unos animales
 que a la sazón allí había.
 Los hombres decían cantares,
 los ángeles melodía,
 festejando el desposorio
 que entre tales dos había.
 Pero Dios en el pesebre
 allí lloraba y gemía,
 que eran joyas que la esposa
 al desposorio traía.
 Y la Madre estaba en pasmo
 de que tal trueque veía:
 el llanto del hombre en Dios,
 y en el hombre la alegría,
 lo cual del uno y del otro
 tan ajeno ser solía.

Finis

10.

**Romance sobre el salmo "Super
 flumina Babylonis" [Ps. 137].**

Encima de las corrientes
 que en Babilonia hallaba,
 allí me senté llorando,
 allí la tierra regaba,
 acordándome de ti,
 ¡oh Sión!, a quien amaba.
 Era dulce tu memoria,
 y con ella más lloraba.
 Dejé los trajes de fiesta,
 los de trabajo tomaba,
 y colgué en los verdes sauces
 la música que llevaba,
 poniéndola en esperanza
 de aquello que en ti esperaba.
 Allí me hirió el amor,

holding her in his arms,
 whom the gracious Mother
 laid in a manger
 among some animals
 that were there at that time.
 Men sang songs
 and angels melodies
 celebrating the marriage
 of Two such as these.
 But God there in the manger
 cried and moaned;
 and these tears were jewels
 the bride brought to the
 wedding.
 The Mother gazed in sheer
 wonder
 on such an exchange:
 in God, man's weeping,
 and in man, gladness,
 to the one and the other
 things usually so strange.

Finis

10.

**A romance on the psalm "By the
 waters of Babylon" [Ps. 137]**

By the rivers
 of Babylon
 I sat down weeping,
 there on the ground.
 And remembering you,
 O Zion, whom I loved,
 in that sweet memory
 I wept even more.
 I took off my feastday clothes
 and put on my working ones;
 I hung on the green willows
 all the joy I had in song,
 putting it aside for that
 which I hoped for in you.
 There love wounded me