Epitaph

HERE lies a most beautiful lady, Light of step and heart was she; I think she was the most beautiful lady That ever was in the West Country. But beauty vanishes; beauty passes; However rare—rare it be; And when I crumble, who will remember This lady of the West Country?

5

Walter John de la Mare, OM, CH (/'dɛlə,mɛər/;[1] 25 April 1873 – 22 June 1956) was an English poet, short story writer and novelist. He is probably best remembered for his works for children and for his poem "The Listeners". He also wrote some subtle psychological horror stories, amongst them "Seaton's Aunt" and "Out of the Deep". His 1921 novel *Memoirs of a Midget* won the James Tait Black Memorial Prize for fiction[2] and his post-war *Collected Stories for Children* won the 1947 Carnegie Medal for British children's books.[3] (Wikipedia)

W. H. Auden – Funeral Blues

Stop all the clocks, cut off the telephone, Prevent the dog from barking with a juicy bone, Silence the pianos and with muffled drum Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead Scribbling on the sky the message He Is Dead, Put crepe bows round the white necks of the public doves, Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West, My working week and my Sunday rest, My noon, my midnight, my talk, my song; I thought that love would last for ever: I was wrong.

The stars are not wanted now: put out every one; Pack up the moon and dismantle the sun; Pour away the ocean and sweep up the wood. For nothing now can ever come to any good.

-W.H. Auden (1907-1973)

Wystan Hugh Auden (pron.: /ˈwɪstən ˈhju: 'oːdən/;[1] 21 February 1907 – 29 September 1973), who published as **W. H. Auden**, was an Anglo-American poet,[2][3] born in England, later an American citizen, regarded by many critics as one of the greatest writers of the 20th century.[4] His work is noted for its stylistic and technical achievements, its engagement with moral and political issues, and its variety of tone, form and content.[5][6] The central themes of his poetry are love, politics and citizenship, religion and morals, and the relationship between unique human beings and the anonymous, impersonal world of nature.

The poem was given a setting for chorus and instrumental group by <u>Benjamin Britten</u> as part of his incidental music for the first production of *The Ascent of F6* in 1937, and later arranged for solo voice and piano in a collection of settings of Auden poems under the title *Cabaret Songs*. NB The original 1936 five-stanza version was a satiric poem of mourning for a political leader