A) "The Cloud" (also from *Sea Grapes*, p. 11)

1   And, laterally,
2   to Adam's pulsing eye,
3   the erect ridges would throb and recede,

4   a sigh under a fig tree and a sky
5   deflating to the serpent's punctured hiss,
6   repeating you will die.

7   The woman lay still as the settling mountains.
8   There was another silence,
9   all was thick with it;

10 the clouds given a mortal destination,
11 the silent shudder from the broken branch
12 where the sap dripped

13 from the torn tree.
14 When she, his death,
15 turned on her side and slept,
16 the breath he drew was his first real breath.

17 What left the leaves,
18 the phosphorescent air,
19 was both God and the serpent leaving him.
20 Neither could curse or bless.

21 Pollen was drifting to the woman's hair,
22 his eye felt brighter,
23 a cloud's slow shadow slowly covered them,

24 and, as it moved, he named it Tenderness.

B) basic formal observations on "Adam's Song"

Besides the obvious instances of alliteration, rhyme, assonance and word repetitions, note that we get 2 stressed syllables in a row in line 6, then not again until near the end (line 20), and then in every line of the final stanza (including two times in line 23). Note also that beginning in line 15, all but 3 of the last 11 lines end with a sibilant -s or -z sound (plus there is s- alliteration in lines 10, 21 and 23).

"Adam's Song" (from *Sea Grapes*, p. 13)

1   The a**d**ulteress stoned to **d**_eath_
2   is killed in our own t_ime_
3   by whispers, by the br_eath_
4   that **f**ilms her **f**lesh with sl_ime_.

5   The first was Eve,
6   who h**ó**rned G**ó**d for the serp_ent_,
7   for Adam's sa**k**e—which ma**k**es
8   **ev**eryone guilty or **Ev**e innoc_ent_.

9   Nothing has changed,
10 for men still **s**ing the **s**ong that Adam **s**ang
11 against the world he lost to vipers,

12 the song to Eve
13 against his own damnation;
14 he sang it in the evening of the world

15 with lights coming on in the eyes
16 of **p**anthers in the **p**eaceable kingdom
17 and his death coming out of the trees,

18 he sings it, frightened
19 of the jealousy of God and at the price
20 of his **ó**wn de**á**th.

21 The **s**ong a**sc**ends to God, who wipes his eyes:

22 "**H**e_art_, you are in my **h**e_art_ as the b**í**rd r**í**ses,
23 **h**e_art_, you are in my **h**e_art_ while the s**ú**n sl_eéps_,
24 heart, you li**é** st**í**ll in me as the d**é**w **í**s,
25 you w_eep_ within me, as the r_a**í**n_ w_eéps_."
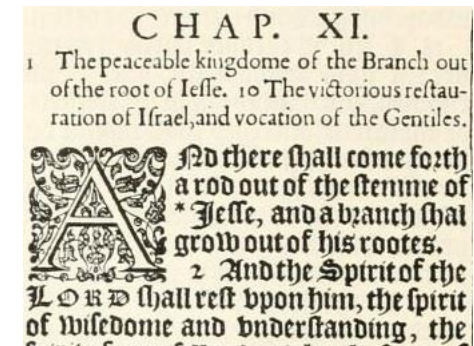

C) possible homophonic word-play in final line

Implied ***rain/reign*** (and *sail/sale*) in the opening
            lines of Walcott's "Map of the New World"

1   At the end of this sentence, **rain** will begin.
2   At the **rain**'s edge, a **sail**.

3   Slowly the **sail** will lose sight of islands;
4   into a mist will go the belief in harbors
5   of an entire race.

D) line 16 "panthers in the peaceable kingdom"

D1) "peaceable kingdom" in *OED Online*: 1. Theology. A state of harmony among all creatures, originally and esp. as prophesied in *Isaiah* 11:1-9: "The **peaceable kingdome** of the Branch out of the root of [J]esse" (the "header" text in the *King James Bible* introducing *Isaiah* 11:1-9).

D2) "panther" in *OED Online*: 1a. Originally: a spotted big cat that was believed to be distinct from the leopard. Now: a leopard (*panthera pardus*), esp. one with black fur [already in English tradition in 15th c., e.g. Joye in 1545: "The **leoparde or spotted panthere**…signifieth the kingdom of great Alexander."

D3) Note the leopard/panther in *Isaiah* 11.6: "The wolf also shall dwell with the lamb, and **the leopard shall lie down with the kid**; and the calf and the young lion and the fatling together; and a little child shall lead them.

D4) "panther" in Walcott's "Light of the World"

2   . . . the beauty was humming the choruses quietly.
3   I could see where the lights on the planes of her
                                                cheek
4   streaked and defined them; if this were a portrait
5   you'd leave the highlights for last, these lights
6   silkened her black skin; . . .

8   . . . I imagined a powerful and sweet
9   odour coming from her, **as from a still panther**…