

This document includes a selection of recently published work from Effy Winter's forthcoming poetry collection *ASSIA*.

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The following poems originally appeared in *Lover's Eye Press*, *Resurrection Magazine*, *The Lovers Literary Journal*, and *Vulnerary Magazine*: "Dream of My Life," "In Love," "Lilies," "Lilies II," "Lovely Is the World," "I Did So Love You, My Dearest Father," and "Where the Sea Ends."

ASSIA
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Effy Winter

ASSIA

Effy Winter is an American poet and scholar specializing in literary studies with a concentration on the lives and work of German writer Assia Wevill and English poet Ted Hughes. A nominee for The 2018 Pushcart Prize, her poetry has appeared in numerous publications. In 2022, she began pursuing her academic work in England, dividing her time between London and West Yorkshire where she studies confessional poetry at The Ted Hughes Arvon Centre for Creative Writing.

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LOVELY IS THE WORLD¹

I do not recognize myself

In love,

I am only my mouth.

I am only mouth

In love.

Lovely is the world.²

¹ 'Lovely Is the World' title references Yehuda Amichai's poem, "In the Middle of This Century," translated by Assia Gutmann. Published in 1971. *Yehuda Amichai, Selected Poems* (Penguin Books).

Assia Wevill published her writing and translations under her maiden name, Gutmann.

² This line is a reference to/appears in Yehuda Amichai's poem, "In the Middle of This Century."

LILIES

I

[breathless—] a marriage of healing: [winded lilies]. I am a light, swaying in your arms.

[winded love, dream of my life]

brimming with beauty:

Always, [stay in love;
Love]

my body—[like the sea,

Lilies are mending] by moonlight.

Ivory—

a true face

You cover with flowers.

II

Beautiful / is my temper after rain.

IN LOVE

How does one say 'to love' in the language of water,

YEHUDA AMICHAI, "YOU ALSO WERE SO TIRED,"

*Translated by Assia Gutmann*¹

I

*My dear one, my dear one, to him*²:

[in love, the body is a perfumed sea, heaving:
salt, jasmine, rain]

The night I was in love — [lilies]
Waves

Healing:
Breaking [a light] / seven years
between us;

Loving eyes, blue of dreaming —

II

Blue, like snowfields

The night I was in love —
"Beautiful,":

This was my flowering.

I lie
On your body bright with nausea,

[bringing peace] through tears; a little breath

After love.

¹ Assia Wevill published her writing and translations under her maiden name, Gutmann.

² This line is a reference to/appears as a book inscription written to Ted Hughes by Assia Wevill in a copy of Henri Troyat's *Tolstoy* (March 1968).

LILIES II

—we collided to—Kiss.
I then flared up with enormous love.

ASSIA WEVILL, JUNE 1963

You hold my life like rain;

[fragrant lunacies] heavenly
Blue of iris gardens.

[*Where have you banished me to this time?*¹]
[*Have you forgotten me?*²]
[*If the sickness doesn't go—I'll go to Highbury*³ *and take the pills there.*⁴]

✱

The sea's light breaks

Waves of water lilies
[*I feel so full of love for you at your sweet best,*⁵]

I am born again

As we kiss
(*Lovely is the world*⁶)

✱

A vision
When you and I are in love.

¹ This line is a reference to/appears in a letter written by Assia Wevill to Ted Hughes, circa August 15, 1962.

² This line is a reference to/appears in a letter written by Assia Wevill to Ted Hughes, circa 1962–1963.

³ David and Assia Wevill's flat. 14 Highbury Place, London.

⁴ This line is a reference to/appears in an entry in Assia Wevill's private diary, dated May 20, 1963.

⁵ This line is a reference to/appears in a letter written by Assia Wevill to Ted Hughes, circa March 1968.

⁶ This line is a reference to/appears in Yehuda Amichai's poem, "In the Middle of This Century," translated by Assia Gutmann.
Assia Wevill published her writing and translations under her maiden name, Gutmann.

WHERE THE SEA ENDS

—for Christian Keeler

I

[a breath of jasmine]

*

With grace, [your body] reaches
Blind / as flowers
Born of
Many seas

II

Enter into me,
I told you

I made love

[only in rain]

I cried to you of

[my fate]

(your fate)

A lovely, blue shadow:

God's veiled face;

Your beauty
Shifting wind and water

I cried to you of

My body

breaking

Your body— hopeless

[where the sea ends]

AZALEAS

There,

A dream.

The azured harebell¹ planted beside a cairn;
Azaleas in May

[lily
in their shadow, painting
its dawning

upon the earth,

garden—]

Your waltzing flora—
Clipped wings of a rosefinch

Alone in their fragrant beds.

¹ A reference to Shakespeare's *Cymbeline* (4.2.282–86).

DREAM OF MY LIFE

I'm writing to your big hands, to the lovely inside of your wrists, to your best-tempered eyes,

ASSIA WEVILL, MARCH 1968

[blind lilies, blind hope / for the ending—The Beauty Age
Dream,]

I will disappear with God
When you are gone,

Dream of my life,

Carry me to our moonlight.

Bend with the salt of the seas, as I do. Dream of my life, we are hopeless
I am hopeless

In love,
[he leaves

Lilies
Cold and final¹]

For the last time

We float above gardens with the shallows of the earth.

I kiss your mouth.

¹ This line is a reference to/appears in the opening of Sylvia Plath's poem, "Two Lovers and a Beachcomber by the Real Sea."

I DID SO LOVE YOU, MY DEAREST FATHER¹

*—and don't grieve for me. Believe me, I have done the right thing.
It is necessary to know when there is no more life to live.*

ASSIA WEVILL, MARCH 1969

*I did so love you, my dearest father*²

With [all of my life]
With all of my [waters]

Brimming: [the opal tear], unveiling oceans:
a time of light—
Your true, loving eyes, iris/ blue
[the first star/] stirring deeper miracles
[in my heart] Born:
a time of wind and rain—
Celestial body;
A breath/
To my sea [a long way from your heart]

*Father. My past protector. I miss you very much.*³
*Don't grieve for me*⁴—

My winter arrives now [my love to you,
for ever and ever]
a time to rest—

¹ 'I Did So Love You, My Dearest Father' title references a line from Assia Wevill's suicide note, written in March 1969.

² This line is a reference to/appears in Assia Wevill's suicide note, written in March 1969.

³ Ibid.

⁴ Ibid.

HER HEAVY CENTURY¹

*And what I shall never in the world return to,
I am to love forever.*

YEHUDA AMICHAÏ, "THE PLACE WHERE I HAVE NOT BEEN"
*Translated by Assia Gutmann*²

More than I love the breath we keep, I love the breath of the tired wind—

*A heavy century
Of white, into stained snow white³; your face, the face of memory⁴
Bringing you back to me.*

Before memory: breath; life.
Your hands
Mourning/
Light upon our seventh year
[—grace in your wake,]

A gift—
The absolute hope of a love.

✧

We had once dreamt one another

Sleepless as water;

As angels returning
To locked rooms.⁵

¹ A reference to David Wevill's poem, "Departures," published in 2001 in his poetry collection, *Solo With Grazing Deer*.

² Assia Wevill published her writing and translations under her maiden name, Gutmann.

³ This line is a reference to/appears in an entry in Assia Wevill's private diary, dated November 30, 1966.

⁴ This line is a reference to/appears in Yehuda Amichai's poem, "Farewell, You," translated by Assia Gutmann.
Published in 1971. *Yehuda Amichai, Selected Poems* (Penguin Books).

⁵ A reference to David Wevill's poem, "Aquarius," published in 1971 in his poetry collection, *Firebreak*.

ROMANTIC INEVITABILITY

*Her eyes
Were seven years of cries.*¹

TED HUGHES

*Hold my life. Take away my days,*²

[possession, earthly love, alone—and other light—Inexplicable miracle³
of light—miracle that has not yet healed in me,⁴] You magically have dispossessed me.⁵

A bright spirit,⁶

Two loving eyes
Went away weeping at our memory: The song of wind—

The Song of Songs⁷:

*Open up—again—open out to me, as you used to—my love.*⁸
*These ashes had a dream.*⁹

What are we in the language of earth,¹⁰ Among the falling [heavens¹¹
—the holy years; our bodies' imprint¹²—burning out in air?¹³

*

Smoke mixed itself with bird's wings.¹⁴

disasters¹⁵ rise in/to

rain]

A cloud of fire. There,
[my sunless,

Wailing into the death-sky,

The sun itself silenced.¹⁶

*We lie down,
You hold me, so, and we fly.*¹⁷]

¹ Excerpt from unfinished poem about Ted Hughes' meeting with Assia Wevill, found in *Capriccio* planning materials.

BL, ADD Ms, 88918/1/17, f. 5., S. Ely.

² This line appears in Yehuda Amichai's poem, "Two Songs on Caesarea Beach," translated by Assia Gutmann.

³ A reference to Ted Hughes' poem, "Dream of A," (unpublished; material collected by Steve Ely). *Ted Hughes Society Journal*.

⁴ This line appears in Yehuda Amichai's poem, "Tourist," translated by Assia Gutmann.

⁵ This line appears in a letter written by Assia Wevill to Ted Hughes, circa 1962-63.

⁶ This line appears in Ted Hughes' poem, "Astrological Conundrums," published in *Wolfwatching*.

⁷ A reference to Ted Hughes' poem, "Dream of A," (unpublished; material collected by Steve Ely). *Ted Hughes Society Journal*.

⁸ This line appears in a letter written by Assia Wevill to Ted Hughes, circa late March 1968.

⁹ A reference to Ted Hughes' poem, "Ashes," (unpublished).

BL, ADD Ms, 88918/1/17, f. 230., S. Ely.

¹⁰ This line appears in Yehuda Amichai's poem, "You Were Also So Tired," translated by Assia Gutmann.

¹¹ This line appears in Ted Hughes' poem, "Snow," published in *Capriccio*.

¹² A reference to Yehuda Amichai's poem, "Our Bodies' Imprint," translated by Assia Gutmann.

¹³ This line appears in Ted Hughes' poem, "Snow," published in *Capriccio*.

¹⁴ This line appears in an untitled poem about Assia Wevill, written by Ted Hughes.

BL, ADD Ms, 88918/1/17, f. 2., S. Ely.

¹⁵ *Ill-starred*, from the Latin prefix *dis* ("bad") and *astro* ("star")—"disaster" roots in the belief of the positions of stars influencing fate in a destructive way.

¹⁶ This line appears in Ted Hughes' poem, "The Coat," published in *Capriccio*.

¹⁷ This line appears in Ted Hughes' poem, "Astrological Conundrums," published in *Wolfwatching*.

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