

## 2. In Life Again

Take off your cloak, my lord  
Come in and close the door  
Let the ritual begin

We are all born with words  
Words waiting to be heard  
Deep in the poetry of the skin

Night is come  
With darkness to hold you  
And depth to unfold you  
In life again

But day will come  
With vision to bind you  
Where earthly things find you  
And all quests end

You rise up away from me  
Over the mirroring sea  
Reaching out toward the sky

But in the zenith of destiny  
Lies the nadir of gravity  
Saying: "Even the sun shall die"

And night will come  
With darkness to hold you  
And depth to unfold you  
In life again

But day will come  
With vision to bind you  
Where earthly things find you  
And all quests end

In the west, when the day is done  
She waits for the dying sun  
And carries him far across the sea

And there at the gates of dawn  
He is from her vessel drawn  
Set forth, but never to be set free

For day is come  
With vision to bind you  
Where earthly things find you  
And all quests end

But night will come  
With darkness to hold you  
And depth to unfold you  
In life again...



This song draws an analogy between a man's life and the daily journey of the sun: rising, reaching a zenith, and falling into darkness. (An archaic definition of the word *race* – as in the 'human race' – is "the course of the sun through the heavens").

In ancient Greece, there were twelve Horae – goddesses who guided the sun through the hours (Greek: *hōra*) of the day. According to Barbara Walker (*The Women's Encyclopedia of Myths and Secrets*), the Horae were embodied by sacred prostitutes, the root of the word *hōra* being of Mesopotamian origin: "As Mother of Harlots, Ishtar/Inanna was called the Great Goddess Har...cognate of the Persian *hourī* and the Greek *hōra*." Also according to Walker, in Egypt, the passage of the sun god, Ra – who travelled by boat across the underworld sea during the night from west to east (i.e. from sunset to sunrise) – was also protected by 'Ladies of the Hour'.

In the Mesopotamian *Epic of Gilgamesh* (1800 BC), Shamhat, a temple prostitute, is sent to civilize Enkidu, the wild man of the forest, and this, as Paul Friedrich explains, shows "the connection between artful, or sophisticated sensuousness and civilization". The Sumerian kings also consummated a 'sacred marriage', each New Year, with a hierodule from Inanna's temple, by which act the land was fertilized and the greater order of both heaven and earth maintained.

The woman in the song gives deeply of her compassionate sexuality, with the renewal of both man and sun as her intent: she understands that the sacred power of womanhood gives birth not only to culture, but to nature.