

## AT THE GATES OF EUROPE

At the gates of Europe

It could be a romance,

To serene equality

A song, a reverence,

But it's an eternal cry

For the vile malevolence

And the men's ambition.

It could be a romance.

On the front pages of the newspapers

There are no longer dead children like fish on the sand.

Aylan, Galip, Rehan, Abdullah,

Kobane was hell,

Four thousand dollars for a bad dream,

What happened to so many fellow travellers

Nameless and comfortless?

At the gates of Europe, the wars.

A swarm of skulls nail their empty sockets

In the hard bowels of the earth.

Subhuman and dreadful cries

Pierce the sewers and the suburbans.

Masses of disjointed bodies go and come,

Come and go, like a loop,

Trapped in their terrible nightmare.

The solemn pledge of welcome, ladies and gentlemen

Disguised in mist and silence.

The rafts are no longer shipwrecked when the homes

Reunite with their people around tablecloths,

No longer exist the shores of the Aegean,

Yet lesser gods of a caring planet  
Erect breathless cities in the middle of nowhere.  
Since a twentieth of March, the Great Farce Day,  
For a handful of silver coins the wandering souls  
Hide in ashen places.

The politician uses  
The words of a magician,  
While the executive shows  
His perfumed dominion,  
Haughtily smiles the merchant  
Without blush or hesitation.  
The very loyal lackeys  
Blindly do their commitment,  
And all the while in their path  
Trails of impotence uprear,  
A benevolent narrative  
Constructing in the media.  
No matter, almost everyone  
Looks away from here.  
Natural selection:  
Let refugees disappear.

At the gates of Europe	I have just said
Romance <sup>1</sup> together with free verse	curse us
With foam	and the deepest and hugest wrath
And a quartet to flee from unconsciousness	

**“Here again, wherever the Wind Takes us” (2014-2018)**

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<sup>1</sup> A *romance* /rɒmənθe/ is a Spanish poetic composition made up of an indefinite series of lines, generally octosyllabic (they may also be hexasyllabic or heptasyllabic), with the even lines rhyming in assonance and the odd ones remaining single. (Lines 1 to 8 and lines 34 to 49)