The Fox In The National Museum Of Wales

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"The Fox In The National Museum Of Wales"

1. He scans the frames but doesn't stop,
2. the fox who has come to the museum today,
3. his eye in the renaissance,
4. and his brush in the Baroque.

Between dynasties his footprints
1. have still to fade, between the Shan and the Yung,
2. the porcelain atoms shivering at his touch.
3. ah, lighter than the emperor's breath, drinking rice wine from
4. the bowl, daintier than the eunuch pouring wine.

I came as quickly as I could,
1. but already the fox had left the Industrial Revolution behind,
2. his eye has swept the age of atoms,
3. the Taj Mahal within the molecule.

The fox is in the fossils and the folios, I cry,
1. The fox is in photography and the Folk Studies Department,
2. The fox is in the flux of the foyer,
3. the fox is in the flock,
4. the fox is in the flock.

Now the fox sniffs at the door and at the spirit of Celtic orthography.
1. The grave-goods, the chariots, the gods of darkness,
2. the fox has made his acquaintance on previous occasions.

There, beneath the leatherbacked turtle he goes,
1. the turtle black as an absurdus,
2. under the skeleton of the whale he skedaddles,
3. the whalebone silver as bubblewrap.

Through the light of Provence moves the fox, through
1. the Ordovician era and the Sumerian summer,
2. grey-blue the blush on him, this one who has seen so much,
3. blood on the bristles of his mouth,
4. and on his suit of iron filings the air fans like silk.

7. Civilisations that have been lost, no matter the greatness.

Cultural movements that shaped time.
1. cultural movements, manifested in art, architecture, science, politics.
2. considered the bridge between Middle Ages and modern history.
3. from 16th to 17th century.
4. remember Raphael, Da Vinci, Michelangelo, Shakespeare.
5. architecture, music.
6. period of originality that produced a new manner, characterized by
7. concise detail, to produce drama, tension, energy, excitement, emotion.

5. The idea of violence - and fascination too.

6. The fox's rapid nature is emphasized, how it causes chaos, is everywhere, moves too fast,
7. causing the poet to be frustrated, frustrated.

5. Things the fox knew. They are gone now.
6. The fox in the past.
7. The fox in the present.
8. The fox in the future.
9. The fox in the hope of something that was always there, so long as there's life.
Through the Cubists and the Surrealists

this fox seems most intently,

past the artist who has given himself in half

under the formaldehyde sky.

goes this fox shiny as a silver fax in his fox coat,

for at a touch travels this fox

backwards and forwards in the museum.

The bells of Brugmansia

that lull the Ecuadoran botanists to sleep,

over the grey moss of Iceland

further and further goes this fox,

passing the lambs at the feet of Jesus

through the tears in Dante's cloak.

How long have I legged it

with deft use of one's hands when performing conjuring tricks.

in the labyrinth, this fox that never hurries

yet passes an age in a footfall, this fox

cannot but praise the fox, although it has a threatening presence.

I will tell you this.

this red fellow.

This fox I foster

he is the future.

No one else

has seen him yet.

But they are closing

the iron doors.

suggests a dark conclusion: iron doors closing on human history.

these once-powerful civilisations mentioned in the poem are long gone, as dead as the proverbial dodo.

in the future, as in time?

in hope? How can it be in a photograph?

what kind of future does the fox represent?

a reaction against traditional modes of representation and meaningful concerns with light & colour.

faces of simple geometric shapes.

doing 4 society since these movements were controversial.

20th-century avant-garde movement (cultural) which sought to release the creative potential of the unconscious mind, e.g. irrational juxtaposition of light & colour.

4 a colourless pungent gas in solution made by oxidising methanol.

1 known to be a human carcinogen.

from forest fires, automobile exhausts, tobacco smoke.

9 reference to art again: movements.

9 reinforces the idea that it is an inevitable fate; sacrifice; a price to pay.

10 - verbs used, convey physical energy.

11 justifies why he followed him - that he is something he cares for labour - that WE should care about too.

would it be in a photograph?

what kind of future does the fox represent?

12 filtered with assomption; heavy use of alliteration.

13 gives the poem a driving momentum.

undermining the title's pride in the concept of a National Museum.