
THE NEW JERUSALEM
A MILLENNIUM POETIC/PROPHETIC
TRAVEL DIARIO, 1959–62

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Publisher's Note: Every effort has been made to reproduce the look and feel of the print edition. Multiple line breaks, staggered margins, and other visual text conventions are as the author intended. We hope you enjoy The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 Dr. Eisenman's poetic and historical journey.

Besides the streams of Babylon we The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 sat and wept when we remembered Zion, leaving our harps hanging on the poplars there. For we had been asked to sing to our captors, to The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 entertain those who The New Jerusalem: A

Millennium Poetic / Prophetic Travel Diario, 1959-62 had carried us off. “Sing,” they said, “some Hymns of Zion.” How could we sing a song of the Lord in a foreign country? Jerusalem, if I forget thee, may my right hand forget itself. May my tongue cleave to the roof of my mouth if I do not raise Jerusalem above the highest of my joys.

— Psalm 137:1-6

Shout for joy, you Heavens, exult you earth, Break forth you mountains into singing. For the Lord has comforted His people and has had compassion on His downcast ones. Zion has said, “The Lord has forsaken me, the Lord has forgotten me.” Can a woman forget the baby at her breast or fail to The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 cherish the son of her womb? Yet, even if these did (forget), I will not forget you. Behold I have engraven you upon the palms of My hands. Your walls are continually The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 before Me. Your descendants The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 draw near while your despoilers and The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 destroyers depart.

— Isaiah 49:7-13

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INTRODUCTION

The poems in this collection were written from 1959–62 just as they appear. They have not been altered or improved. They represent, at once, a travel *diario* in free verse and a *bildungsroman* depicting a young man's passage from boyhood to manhood. They also represent a spiritual journey or quest and, in parts, are even what some might call "prophetic." The reader will have to judge this for him or herself.

The young man (obviously myself) leaves San Francisco in the summer of 1959 at the height of the "Beatnik" episode there, after having thrown his cards away while on line in the Registration Hall at UC Berkeley to do graduate work in Comparative Literature, hitch-hikes across America to New York, and, from thence, on to Paris—at that time the center of the artistic or The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 spiritual The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 universe then referred to as "the Bohemian world." Once in Paris, he faces certain challenges, mostly social and physical, but also intellectual and sexual; and then sets The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 off for the East down through Yugoslavia, Greece, and Turkey (the fabled 'Orient Express,' though not so fabulous then) and on to Israel — most notably working at kibbutzim in the hills of Northern Galilee, but also meeting his unbeknown- previously-to-him family.

From there, he returns to Paris and New York, pursuing a lost love just in time to work on the Kennedy Election Campaign, the nomination of whom he had greeted with hopeful enthusiasm as he disembarked from a Turkish Haifa-to-Marseille passenger ship in Piraeus, Greece in July, 1960. Disillusioned in both (as well as what followed), he returns to Europe — first back to Paris and then to teach in the winter of 1961 in The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 the English Leicestershire countryside. With the coming of spring, he The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 sets off once more on his journey to and quest for spiritual enlightenment represented in those days by the idea of "India," only to again get sidetracked—this time in Teheran after having, once more, crossed through Turkey and Iran—by an The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 offer to join the new Peace Corps.

He returns in one day via the miracle of jet travel, all the way back to where he began in Berkeley, California—in the period before the student protests began there—to be a part of the first group about to be sent into the field The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 (the long exhortation, "*America, I Call The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 upon You,*" in Part Two, *On to Provence*, becoming The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 something of an

anthem for that group). But while it went on to meet President Kennedy on the White House lawn and to Africa and Ghana, he rather returned directly to New York and Paris to pursue his original quest in all *The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62* seriousness. India was his goal, not Ghana and Africa, and he was going to go on to India whatever the cost and whatever the hardship — either physically or spiritually. This was his charge to himself.

Once more he returns to Israel with renewed determination (“the Land of his Ancestors/“the Land of his Forefathers,” as he terms it *The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62* in the poems) to work on kibbutzim and, *The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62* after much soul-searching—including stays at various monasteries around the country and encountering the nascent ‘Judeo-Christian Community’ there and a fight in Tel Aviv with the owner of the socially and artistically ‘chic’ California Cafe (the future Israeli “Peace Pilot” and “Peace Ship” patron-to-be, Abie Nathan)—he undergoes what appears to be a real spiritual enlightenment. This and the insights in Part Four, “*The Cup of Trembling*,” constitute the first climax of the book. There will be a second.

This time he does set forth in the spring of his twenty-fifth year to India, completing his “*Passage to India*” and the spiritual journey it represented in the summer of *The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62* 1962 in India while sleeping outside on a rope bed in the courtyard of the Jewish Synagogue in New Delhi approximately two and a half months before the Cuban Missile Crisis; and the final ‘Enlightenment’ is for the reader to discover. To complete the celebratory/‘prophetic’ aspect of this work, the author has added an “Afterword”: “Words Written after the U.N. Security Council Debate, 5/19/67” and “Six-Day War Triumph Poems.”

The book is also meant to be read as an answer to those who thought all intellectual and artistic endeavor in the late Fifties and early Sixties began and ended with “the Beats” and for those who did not agree with the ideological orientation of their approach or of *The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62* that “Generation”—a movement the author considers to have contributed much to the intellectual malaise and artistic decline of the country. *The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62* In that sense, it might be considered an ‘*anti-Beat Manifesto*’—written in the same period but from an opposite perspective.

It is also meant to be read *The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62* for whatever uplift and spiritual and religious insight and exhilaration it might provide. In particular, *The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62* those who are either monotheistically-inspired or immersed in or enamored *The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62* of the Bible and its prophetic approach may find something that will be congenial or moving in it.

Whatever personal comments—positive or negative—that are made through the course of the quest-journey are meant to confront reality and contribute to the reader’s own confrontation with reality, not to either hurt it or be purposefully insulting or injurious. Rather, they are meant

to conserve authenticity and provide a genuine picture of the metamorphosis of a young man's psychological and religious consciousness without editorialization and without revision. In like manner, the reader should realize that the voice in the free verse/poetry or prophecy is not that of the writer today but his of some forty or more years ago—"forty years in the wilderness" as it were. "Forty years" perhaps were what was necessary for the point-of-view, presented here as faithfully and honestly as possible, to be appreciated.

It is to be hoped, as well, that the reader from whatever denomination or political/religious orientation will be able to participate in the biblically-inspired and sometimes even intoxicated mindset herein expressed, taking it in the spirit in which it was intended—that of fellowship and communion and not of confrontation. Then, too, it is hoped that the individual reader will be able to free him or herself from whatever shackles might have previously bound them or from whatever preconceptions they might have been subject to, or whatever authority.

The style, as stated, is sometimes poetic and sometimes prophetic, a style it is felt that has particular relevance for the present day lack of new and vital religio-poetic expression. In Deuteronomy 18:14-22, when speaking of "the True Prophet," the believer or adept is cautioned not to prejudge the individual in question but rather to listen to and see which of his words come to pass. In the case of *The New Jerusalem*, it is hoped the reader will take this admonition to heart and in the end judge for him or herself which have or whether they have.

Robert Eisenman

Fountain Valley, California

February, 2007

PROLOGUE: JULY, 1959–FEBRUARY, 1960

July 28th, 1959:

Crossing Oakland Bay Bridge

and looking back at the City

of San Francisco disappearing:

A new year beginneth.

And The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62 so it has
come to

an end

And there is nothing

But me at its end.

The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62

But it is starting again —

Another and, then,

Another after The New Jerusalem: A Millennium Poetic / Prophetic Travel Diario, 1959-62
that.

I leave a city I love,

But I must — I must.

I am a man and I must

Live the way I must.

They have taught you much,

But mostly to stand tall

And be sure of the destiny

you must create.

You go to face many debili-

tating moments

And you must be well-armed.

I am telling you this, so you

May read it again and *know*.

And see the city — see the city,

The sun sinking behind it in the West,

The shadows of its buildings
Lengthening in the reddish light—
A deep heaviness, your soul.
I will not tell you how it is but
You must remember—remember!
Keep the excitement in your life,
No pressures, no people sneering
“loafer” at you.
You must settle and work in calm.
One day, return—and now on to
Europe (sickness, conscious one).
A boy standing out all day
in the middle of Nevada
in the sun hitchhiking:
The will to
Go on is
Only human.

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