Alula | [Poems]

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The University of Montana

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Alula

by

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presented in partial fulfillment of the requirements

for the degree of

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"I say they have grown out of you, and may grow out of you still"
-Walt Whitman
To Enter

a passage damp and lantern
unmoving when nothing is

the ferry slowly at dusk

the sky the same
color as the sound

in the beginning when the cormorants
were roosting
reptilian

as the time
before we slept

when gray was a metal
reflecting blues the daylight

consumed when willows
were not willows but another

threadbare skeleton
the moon

dark clouds edged one

afternoon
so many crows flew

between us the canal

became a window
and the layers of black wings

rain that holds

to a window so the houses rising from

the water were made
The Oasis

Visible because we've come
from it. We've traced maps,
heard the old stories, tomorrow
we'll dive into the river

where the river no longer
bends but palm trees

follow an ancient turn, to swim

into a forgotten temple,

water colored by steeping, history
our light in the darkness drawn

from darkness as our guesses.

From the top of the dune
the river is visible

not because the river is

visible but because the mosses

rising along the river
form a rectangle of green.
The Sea

Warm as skin and full
of plankton that lit up,

firefly afternoon, needle points pulsing
in the water drawn

by hands and arms like gold dust. The dark night

a lemon grove in morning fog. The sea, the occasional
glowing plankton sprinkling out
of the hand like glitter trailing,

like running through

a lemon grove in morning. Here the weightless
body forgot

the ethics of body and

floated, ancient, giving

and taking in and out of air and

water. The body felt between
two bodies that night--

the Mediterranean sky: a wet black
stretching, stars connected on wire

vibrating at low frequency or else shook

by a wind the body, floating
in darkness, couldn't feel.
The Batholith

And even these are colored by sunlight made to sparkle as fool’s gold in the stream, nothing gilded enough to stay unbroken shines. Rocks meet the meadow at the stream, a tree’s roots have bridged the pool so the water flowing beneath is milled and funneled out its barked base smooth as a tooth. Fingering dunes in the current collect pebbles and hold, sand made into waves, the space between two bodies a body, second selves nourished by stones in the grip of the trees fallen over, as if the stones provide the vanilla and jigsaw bark of the ponderosa, texture compressed, capacity to move rippled and chilled through scouring rushes that rise like patches of jade sea snakes between boulders in a stand of trees and then a single tree curving from the mountainside, a bonsai held by a cracked sea of rocks as if the mountain, once a great wall warn into loosening, gave the crumbling shape of it cause.
Light Mining

Silver summer leaves
the silver lake, schooling

flash of fish above wind
pushing water across water,

silk on the clothesline--
underthings, breath. Yesterday

the lake a mist into sky,
water from cooled water capable

as clouds. Mercury is
glowing, the children digging

drawers into drifts are
cavemakers mining

translucence as they reach
the snowflakes’ collapse,

the iridescent flashes foundation
we build sky on.
In Crevice Blue

In the water the spring coursing waterfall toward lake
puddles foam and turbulence, water over
rock and spraying, turning against falling
into itself, into ice blue beneath white froth
churned then disappeared. The motion propels two pines
into swaying mist refracted
blue reappearing green, light
of the stream held released. On this winter the
silenced. In crevice light trapped. A fault. Hairline
blue fracture. Overcast. Thin, radiant reservoir of blue
underneath a stream a pelican
in these parts once, a flicker.
And flight beyond the stilled
body's surface steam stopped under snow
shaken and falling, forming
tracks under blue-green pines chimney our eyes.
The sky breaks into needles
of blue light, new altitude ocean. Evening
seablue, clouds receding into the exact shape of a tree,
risen, blue of the tides.
Cicada Cycle

Generous rain darkening afternoon depleted come
August's dry dirt beneath the dirt,

the bird whetting air
in search of seeds. Odd cycle of
release, the weeds, the flowers look like before they bloom,

the father and the boy. Short pause drops
occupy. No hold to touch

a leaf glistened, no steady climb. Dew on fingernails
a crescent, our hands night's corridor, even
graciousness pains, see, the arugula
too leggy, let in more greenhouse by sawing off above.
Up from the dead love voices, asks

         for echoes in arms heavy digging in
the drought. A doubt beak breaks

kernels of, set onto lush lawn, square concrete
where the boys sip in shade long-limbed, his voice coffee in

their voices, tenor restated in morning steam,
swallow. Hand
no longer yours as much as it once felt.

The gestures come
         thin air, dirt lined climb, overturning in
breakthrough. You recall what might have

never happened. As recently as tomorrow: small
crappie-filled reservoir, the cut to release

the empty fingers find reaching,

no longer is it possible to distinguish
the natural from the tampered. Magpie

hopping on the fence toward another
hidden magpie. Communion between

the living a reminder only the dead survive.
The Starving Bed

The imprint left on the tissue.  
On the vinyl bed

a corner of this country  
plastered over and hooked,

a pullied rope raising a broken  
leg or net.  Pull us up.  The body

length mirror is a school  
of million mackerel

spinning, lines lateral and electric,

sensitive to the neon blue that methane  
disperses.  The medicine is at fault,

hospital, the giant kelp beds come detached,  
ecosystems beyond the suburbs

protected by trigger fish.  At night

the surgeons rise from the depth.

Luminescent lingerie for sale.

Ourselves folding into ourselves

until the imprint is engulfed and skin  
and scales are sparkle weight.
The diner booth is inflated
when one person sits the other

rises, milkshakes imported,
waitresses and waiters

wear red hats that blink as they exit, enter
the swinging doors, wipe the glasses

underneath the marble counter.
The menu an impromptu

buffet, the chefs are egg,

sperm and butter. Cardboard
reef, number ten can crushed. Forget

that your grandparents mixed
these bricks, oxidize copper pots, scratch

that green blue until you gill.
Turns for gulls picking parasites from your cracks, assuming a dogfish shape to rub wainscoting against your back.

Swim up seamount into cellars, damp spaces, and with what familiarity can you hold the mold?

Something is stroking you and you can’t tell if it hurts.

Can you remember if it is better to see them first? When the prep cook cracks down the stairs you notice first the disturbance in water— an uncomfortable place to hide, crouched between the syringes and the cereal.
The soup is a salve.
The trench’s great

irrigators send hot water
into the nozzle for coffee.

Doctor, my fingers are
freezing, the view from this window

is rain and this sugar pill
delicious bathysphere, their bait

attached and glowing, doors
this deep transparent, red eyes

waiting to send the opening
signal. It is as if cilia push you through.
Water in the Baobab

In the hollows.
In the hollows, spit.
Water in state sized aquifers and shrinking.

Briefcase clasped:
In copper, diamond,
bricks.
Banks.

leather, teeth.

Seeping through the caulk in the cellar.

Feathers of geese in the Berkeley Pit.

Breast, bidding,
filet, champagne.

Water warming the lake.
Cargo bays full.

Horizontaling the runway.
Bed, pulse,
ledger.

Cistern
sockets, smoke.

Cistern brimming.
Release

First was ice floating.
Poor squares made lighter by slow drift
frozen underneath stored light, bits of ice released
buoyed from the mass
following the winding speed away.

I did not leave the bridge
followed the river slow and in that concentration
dark water over ice
glow of one jagged side not yet felt against

the dark, I was returned. Wind wet against my skin,
I strafed its metal.
Knowing the names would not be enough
I attempted alula slowed erratic ablation
erratic stones frozen into rock. Muster

shimmering in the cave. Heat deposited kame.

Midday tapetum resonating

iceblink bass.
Precocial notes

releasing into rookery dazzling blue

in silvers. Ocellus, sky in flight,

the layered air
felt twice. And what is quiet
to the eye, not darkness,

night, but colorless still
color, flat on ice

a dark red leaf veins to noise,

red berries bunched and shaking winter
gray away from you. Against the porous
stream bank

frozen as a lung, a dipper’s thin feet. Here

is flight unlocked of it’s direction:

water freezing conical onto purple vines dipping
into water, weighing down further, the current

pushing them to swing,
they rub from the stream, glass bells muffling the smallest of

current’s chime.
Second body, doubled time.
Sound motion patterns, my fingers
to tap, to measure time as
flow and flight, ice so thin it is
invisible, a brown paper stalk stilled on its surface. Touch a pink
spotted rock half in and exposed, pocket of water rippling
below, smoke moving through light,

space trained.

Untrain into ice speed and release.
As if the frozen could fly— birds

might mistake it. Heron glittering. Siege
across sky morning unsamed
which ice collects green,

adds to its second
and third

unreproducible sound.
Lichen ice shatters. Shines.

When silver feathers
Rock Jumping

Clear path to a bird un-moving, cloud path, wrist pressure. The elbow crease, horizon, no line of distance between one bone another, no ligament or easy hinge, classroom skeleton, no jump between cliff and air, tissue and tissue-papered kite. The sea awaits the dive, boy-skinned the ankles wait, the asking measure between rock un-moving but edged by ocean, height. Tassels of breeze, a wave on the sand the heat rising: speck of a body stalled in salt translation.
Blind Miner Blind Soldier

Gone white, iris, the last failing.
Humus, warm flange of skin,

a blind miner a blind
soldier sitting shoulder
to curved shoulder, walking cane
and pipe. Optic stop-down

thickening opacity, walls to which
the body has clung and inches.

The miner reaches to touch
the soldier’s sloping back,

chill in the heat of the mine.
Deep metal corridors, cyanide leaching.
In the moonlit dunes no echo. Speech
inside this silence outside begins

the mouth. When our eyes cannot coerce
the clues, a compensation. And you are

required to complete the silences when there is
no body to be seen: smell of smoke, negative

burn shows a hand slow against
thinned hair, opening formed
and framed by the lens blurred darker

than a syringe’s pull, blood
onto dirt.
Not bats after insect dusk,
crows released into
gentle cumulous, shadow kite.

Conscripted, the ear buzz-filled:
constant fluorescent glare. We chip
madly at veins, fire blindly
into the night. Water dripping
copper pipe.
Are the askers still living?

Miner, we have placed you
Soldier, we are serving you

Blind miner blind soldier
sitting on a bench against a brick wall

billboard painted. Rock Island.

Thanksgiving down to the river,
leaves on the patch of khaki grass,
a few still clung to the branches.

We ran and they rose,

stalled in the sky,

skipped stones until the surface
puddled like rain. We left our parents, smell of smoke in the stoves.

Listen, the porcelain basin
accrues night's sulfur stain.
We Land

Although we have never

Although you don’t know me, I am writing to you about compass and construction

We haul metal bridges that unfold to cross

I first felt approach in the night’s moisture. In the morning, damp on the canvas, sand. I smelled Euphrates

Two years ago the car could not find traction, 360, 540. When I woke, snow for the first time in weeks

Weather, speak to us in our sleep

“It is like surfing, but very slowly.”

Sitta Zubayda transforms from sixteen sides to eight and back because of the muqarnas, pierced to let in spots of light

Day stars

In a cemetery. We kept our packs on

The sky about to. Shadows. Thick shadows the sky, the palms, the tiled domes of mosques, domes on squinches, lobed arches

mirrors

heavy aerodynamic
The city on fire
The city on fire on the river
Ash in the sky
The city in the sky
People in the sky
People in the river

People go behind sandstone walls and then do not

Are you safe in Brooklyn? Are you safe with the sconces tucked into the architecture?

“The light rearranges itself. I whisper to the holes”

I no longer wish for villages of either. How to undisappear

And remain. Witness. I would not save this fire. Speak to the sponsors

With what body can I

Pigeons fluttering up as dark, the bleached sky, collapsed dome of the caravanserai

“Under the smoke, dust all over his mouth, laughing with white teeth.”
Waiting: Near/For the Nightclub

Line: What is formed. Velvet rope released and held as an opening. What inches forward outside the nightclub. Contrail. Perhaps later, one or two in the bathroom.


Gray stained sock: Would you like to add it to your shopping cart?

Tribune’s Tempo section: Would you like to add it to your shopping cart?

Noodles in Styrofoam: Would you like to add it to your shopping cart?


Line: Unraveled hem. Grime stained into her palm.

Line:

Triangle:
When My Teeth

fall out scatter,
toss them into the sidewalk grates and

they'll press up bumps that crack. Scatter my nails, collapse asphalt, spread weeds with white hairs

that grow into orange crinkled paper

flowers. When my shoes spell out poppy in their cursive. When my teeth

fall out scatter them into the shields sky presses upon. Do not scream

gravity, say strange resistance then

plummet. Say one of us is missing and

satellites collect and drift. Cloud white against blue tonsiled sky. This

is why it is moral to hedge your bets if

betting at all. Four teeth returned when five

shot high. Five roots when tossed. Twenty percent cloud

when mightily flung. One after another rooted and

pushing upwards sluglike, but compassed I shatter.
"Yesterday, yesterday I asked my eyes
when will we see each other again?" -Neruda

When the foundation falters under
blue aluminum strain.

Floor shirt-
patterned, dusted glass beneath dessert

pieced. Portrait
making unseen shimmer. See,

sheetrock smooth our statues left shelled.
What will frame this

sound when it happens? Occurrence
layered, stacked stationary, strategies

stacked. Sedition against saltless
hardtack, hollows

fullness spied by
the sightless. When I falter.
“Where can a blind man live
who is pursued by bees?” -Neruda

The ceiling fan switch left stirring, shifting
radio to static. Porcelain cup on the table missing.

Scratched Sunday, noted objects carried off. Buzzing
beneath mattress, warning shots with cigarette and boot heel.

Blindness multiplied by money-blindness equals books hollowed.
“If I have died and don’t know it
of whom do I ask the time?” – Neruda

Pocket watch ticks felt-softened. Sealed. Seam-sewn smeared blush and saline. A perfume the jacket holds in the cabin wardrobe near the veranda,

fractions divisible by cuffs cigar-stained, lighter trouser-held and hanging from hanger. The only visible

machinations the ship lowered in the lock in the wall-papered hallways. Empty rooms furniture leather footsteps, fluorescent sails out the portholes.
“In the end, won’t death
be an endless kitchen?” -Neruda

“And with which numbers does the ant
subtract its dead soldiers?” - Neruda

When doctors talk a scalpel can’t cut through,
smoke branching a sternum, the hollow dragonfly
of a collarbone. The maybes in the operation a
hummingbird, blue thread unraveling from a tug.

Hands translucent under grime, physics desert clinging
to hair beneath wrists and eyes. Last evening night-
beveled gemstone. Morning-gauze. Fire-blanketing
dilation scratches until breath swallowed teeth
and almost. This bird fours through flame.
"How do the oranges divide up sunlight in the orange tree?" –Neruda

In pyrex measuring cups and a mirror tilted over the counter so the audience may watch.

With a whisk, while lawn mowers weave the lanai.

Half and half foamed in until the mixture thickens. Part vermouth swirled and flung. Some soured. Neighbors Sunday-dressed. Anodized mailbox poles neon weed-eater line, the driveway a mirror of heat, the pickup unloaded and reloaded, 2X12’s retracted. Specks splattered onto the white coat and hat, a splash of triple sec for succulence. Glazed and clay-fired mugs imported, filled, sprinkle-garnished, spoons dusted with what has been cut and entered through the window unseen.
The Tube

You said perhaps I should not have brought it inside. Should not have placed it between the couch and the kelim. Like a cat returning its kill. Then we are silent and we watch for movement. No sunlight dark enough for this. I scratch my other hand, almost hear your breath about to speak. When you speak about. Unsure as a bird in the dining room. Lines on the face as if something were squeezing too tight. Perhaps the hottest day. Sleepless in the unfilled hellos of sleep. Nothing stirred. No arm or leg to touch. White lines on the skin of the hand dry as scales. I saw it and I thought it might grow. Or else something might because of it. We are not speaking about the thick curled string between us and that end table, not touching it with our eyes. Nothing is moving any more than us. What of mine is moving when I watch? Your throat lined and must be hanging, a darkness colored if lit, tiniest light, the pieces of what you have consumed that remain. Shall I remove it outside where it might be flagged and eaten? The sound will not return to what has made it. Something thinning underwater, blood, a ribbon.
The Doric Columns

Some of the trees have split, dead leaves fall into concave joints between branches forming nests. Some trees are as straight and thin as the legs of birds. There is sand in the holes in the bark and the air smells like a silo. The trees are dead, or struggling, which means the leaves in wooden bowls have nested still-life for years. Light passes through them. They shake in the breeze as if connected to branches but will not fall again, collected in that tight spot in the crotch of the trees that do not creak, do not create a concussion of sound like a woodpecker hunting for grubs in the sand in the bark. No rigid thump, no silence between, only silence in the cornmeal air surrounding a circle of eight Doric columns tapered as a discovered bone, a femur drawn on a map of anatomy. The columns surround no statue or living thing, just more of the green and tan grass that looks trodden, as if in perpetual early spring or late fall or else under the footsteps of visitors, perhaps the ones who placed these columns to circle something now unseen except to them and the trees and the more trees beyond this ring, trees also quiet, a rustle, an owl that turns its head completely around, impossible to see its eyes in its concentric eyes, its stare from each tan and black feather as if the owl were some apparatus of the tree, some eye or tongue to translate the rattling stream into unveiling, to say although the fish are not yet spawning the stream is turning into itself, a return it too must make. Something is breaking, although no one wants to say it. There is a light that is making its way to this place for the first time. When the owl flies we do not see but understand the way a spider spreads silk to collect condensation, the way the owl spits up hair and bone and abandons it, skeletons of mice ending up on a mantle surrounded by stones and photographs, while in adjacent rooms perpetual strangers thump nests into each other, swirl their legs backwards, hard maps of bones.
First Attempt at the Hill. Butte, 1869

Built a windlass. Bucket
half a whiskey keg. Every day

I put in the rounds of powder and blast,
rickety flame. Lung squeeze. Ether
my errorless resolve.

I do not know what day it is. No one visits me
but to laugh. You are my night now. I will not
let them down. They say my name is, drink
my whiskey and, this

is ours when released. You

deposit yourself in muscle, sponge. You
hardening the repeat of my slow hummed song.
Wish to live. Where the value of the lead might increase unloaded as deep. You hold my pick, shovel, moil. This unseen soil showing returns. Palsy shake, our bodies decaying alchemical into worth the dirt holds. Stay with me.

Short sprint through sleep. Unused shack, whiskey, water, medicine when I cough. Am making space for you.
Tea kettle left to boil
too long, how much ore
swallowed? My tongue
and teeth uniformed. Not enough
to smelter. Summer swamp.
What do you speak to this
skinny shaft when I sleep?
How deep does it wish to be?
I've said thin air but has
my prayer been wrong saint?
The first hole dug with antler,
candles no longer. I burn
faces in the flickering blackness
cupric, climb and descend.
Each tree I cut
I need but makes
your depth less.
Sharpening the
pick, each
hammer crash
echoing out of you
and know now you are
hardened. Sunlight
on me forms dirt
into rock. Are you
filling yourself
in? The days
I spend on the
surface are lost.
Would you betray me, air?
Wish to push the vein further down?
Would you thin, cause this cracked timber
to collapse, return me to placers?

What small steam against the sky.
What small sky through my fingers.
David’s Painting

“Oh, the overflowing jumble, the displacements, the bloody sun, the deep sea filled with tilted sailboats. Theme upon theme, till you could lose yourself in it. To be human, to be ancient naïve and nothing, and yet happy. It is good to be so for once, as an exception, a holiday.” -Paul Klee Diaries II Entry 392

The light through the bathroom window onto David’s painting looks like the light in the painting, shading sea beneath wooden red-sided boats tied by long ropes to anchor. And the voices outside become children off the edge of the canvas, running and yelling along the painting’s stone walkway, ripe peach colored, forming the edge of the sea, the same peach color as the man swimming between it and the tethered boats, around him concentric circles from smooth kicking, then smooth green water stretching under the boats, under the rope and the single floating plant and out. It is warm because of the light, because blue insides of boats are shining. The swimmer is encased by warm green sea, the sunlight on his back and shoulders. It is good too that you are listening to this ancient displacement of water, this happiness. But how can we know the meaning of the expressions on the two faces, the person standing and the one sitting in the nearest brightly colored boat? Their dark faces back-lit or else obscured so we are unable to see eyes and eye-brows, the curve of the mouth as they observe the swimming man. An exception, on holiday? One has on a yellow shirt and the other white and maroon. Their dark faces faceless. The sun is warm and it is sinking behind Blue Mountain behind Kelly Island’s thin aspens beginning to ripen, beginning their longer shine through the days.
And when I pull down the canvas and bring it to you, you ask about the faces, you recite while you sit up: *necks wound round and round with string*: *black, naked women with necks wound round and round with wire like the necks of light bulbs*.

I don’t know where they keep their dog food. In the cabinet next to where we’ve been piling up the mail and the newspapers, where yesterday I read that Montana ranks third in the country in new arrivals. Bozeman predicts it will have a population of 200,000 soon the same sandwich shops and coffee chains and I admit sometimes I want to key those windows, walking home late at night, wanting just enough of the unexpected to shake me, like having to ask a stranger at the station: *Pardon, hangi autobus Cappadocia gidecek*? I admit to not remembering the faces exactly, the face of the deli guy who recommended the six year old gouda, a moustache, I think, a side part. Try the kunifez there, the best in Ankara. I had just had my picture taken by Bob while I crouched inside a giant clay pot from sometime B.C. that sat under an oak tree next to a marble statue with no head. Are these all we remember, the photos and the paintings, the stories we tell so that others repeat them as their own? The two people standing in the boat look amused at the peach colored man swimming. Perhaps it is not as warm as I thought. Perhaps the man’s arms are curled up to his chest and face to keep warm because he had to swim in the green water no matter what the temperature. The two are watching him, relaxed. And the man is expressionless himself. He looks harmless and brave enough to swim next to the boats, an amusing transgression for anyone except those used to the comfort of consistency. *Merhaba, nasilsiniz?* *Merhaba nasilsiniz?* Does it matter where we are? The pines are greening faster than the larches up the mountain, burnt match-sticks of trees remaining on the ridge from last summer when smoke pressed down on your valley, houses evacuated, houses sprayed with fire extinguishing foam and then gone. They stayed with friends and waited for news of wind shifts, as now the citrus sun is darkening. There are strips of lavender behind boat-shaped clouds, strips of violet above those and the light blue is receding to the East and the sky appears flat, a plane below which shadows on dead grass lengthen. And disappear when the sun disappears.
A planet's steady reflection the brightest star before the stars. And the light in the painting is darkening too and the day there is disappearing below us at this exact time. The weather is cooling, if only a little. The two people leaving their boats for their dinners, the sea's surface cooled by air. No one is swimming there beneath the cloudless sky, the water darker now, closer to brown with short waves of color like the young Blue Grosbeak stitched and labeled on the hand towel on the hoop below the painting returned. You continue on, saying maybe it is not Mexico or Honduras, maybe Morocco or Egypt and what does that change? What makes the water green then brown waved blue? Wherever he is, I like the man swimming in the green sunlight in the water, sunlight on faces on aspens on Clark Fork and magpie and ferruginous hawk and taxi and rake and I was saying it to stop the sensation of falling off the round, turning world into cold, blue-black space. But I felt: you are an I, you are an Elizabeth, you are one of them. You are the swimmer and the two in the boat and the woman who makes a warm cove out of her body and pigment and pigments combined and you are the weight of the expressions unexpressed, the faces you leave blank and the blank face you offer, the brushstrokes reformed by new stroke as you take the light from windows and other unexpected sources, an intruder into every aspen-lined path and every blue-green sea into which you dive, where there is no longer any real evidence of faith amongst us, alone, surrounded by what is the same as us. When the landscape ends, no action small enough and it will end forever. When the neighbors are evicted they will not return.
Voice and Worth

Bare as space returned untrained.

So I trained it

into ice speed and released calving squeaks.

And the frozen flew,

birds mistook it.

Heron around crystal glittering. A siege

across sky morning samed. No heat

to melt more smooth this uncategorized flight.

Which part of me to amplify?
Everything then
was all it contained.

I made a low sound, a pluck
my legs needed to stay warm.

Born late, I relied on
directions use to the dark.

My open hand weighing
ashes, the click of a lock
opening, cool air cocooning bridges,
brass lever depressed.

The first was ice floating on
water. Poor squares made lighter
by slow drift. When I learned
light might be
captured and stored:
bits of ice released,

buoyed up from that mass, stored light

following the winding speed away.

I left the bridge, leaned over,
followed ice in the river slow,
and in that concentrated stare,

dark water over illuminated ice,

between, I was returned
to darkness, now a new absence,
silence. Go inside.
After

Unexpected figures appear between branches. Not the couple
walking home across the wide
open park night shadows,
faces indistinguishable, fingernails
scratching fingers and the wide city
just behind the trees,
the moon not moonlight but
streetlight and distant, where strangers
vertical, chandelier the focused
wishing of this darkness.

Those haunted by multiples, frightened
by the quick movements unfigured wishes
make. Between branches from the corners of
eyes and then every enclosure. Remember
what the camera
says: the foreground is valued. The tall friend not
the tallest, the tannest says summer or absence
of flash. Say this look is captured
by one projected light,
what paces behind the photograph,
what fog of the articulated
touch or eye-catch? Your room, your telephone,
it's voice taillights past.
A red line, an acceleration,
a corner, the just disappeared
owl-scratching distance.
Lantern in Barium

Your back muscles reeds between blades. I push away and they snap loosened, fibrous. Your skin pools silver thick. If I could reach in against, through shine covered would my hand realign? Your ribs separate into geometric progressions in light, a vein in your dragonfly skidder. The water not moving except in sound

or something flapping like current. A fitted sheet, tarp ripped almost loose. Been weeks since I've seen anything but yellow on black. Everything not pushed into you. The green on silver. Fingers scrape toward return. Luster a reflection too much light makes, luster's only smoothed appearance.

I hang the light on a hook. I know so many things I am willing to give up on. I am prepared to dismiss every elastic, but I cannot crawl through your eyelids' red web to be admitted as boneless and spun. I do not want to be shown undersides, rust issuing through seasonal tides.

If you see maple sky unsticking in strands do you want the transformation covered in ice and smoking? When cataracts cloud me in, first the leaves

then push the windows up, paint-seal split. Harmony the opening. And when I disappear completely, rally, the pupil is immense.
The Map

Smoke or breath in hands their mouths
the eye, curved as earth
pull slow a chimney sends
blue is only worth the eyeing
into dry black sky
alive
the map draws a line

square lights the spotted gray horse
deep in pockets
rectangular lights disappearing into fog the map is
growing.

Flame in the fist is the butane

a woman waiting smoke rising the fire over Coeur D’Alene
disappearing into fog the map is
sunset refracted in mist

from mouthed hands
deep in pockets

the speed on the periphery
the blinking of the cornfield rows

moves to one side then

back and her spot the geese escape the ditch

on the map between the road
and the winter tree a hand in an x-ray
shifting
“The Starving Bed” is for Nathan Bartel.

“Release” is in memory of Eric Dolphy. It is for Nick Macri.

“We Land” quotes twice from Sarah Manguso and once from Carl Sandburg.

The Neruda sequence owes its genesis to Addie Palin.

[“If I Have Died...”] is for my Grandpa Gehring.

“The Doric Columns” owes much to Briget Pegeen Kelly.

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“Lantern in Barium” is for Brian Watson

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