

EMILY CARR / from **If She Draws a Door (about the size
and shape of a sparrow) Only She Can Pass Through It**

bathtub (v.)

after Daphne Marlatt, Robert Kroetsch, Robert Creeley, & Lisa Robertson

elide the boundary
(false, therefore instructive):
stippo grass,

shadow, evasion,
resignation, net for drowning

fish, fore-front for a hospital
for the insane,
a whirlpool holding

the leaf in its brief, dizzying
embrace *as if italicized* &

ambulating, a miracle
of shoelaces, of nature's catlike
& careless

neglect, of garnish,
swag & garland, a picnic

rhetoric not at all
dangerous & much simpler
than it looks, like blue fog

or relativity, like mortal,
therefore loved, like white

washbasin, clear tear.

grit (n.)

after Brenda Hillman, Juliana Spahr, Frank Bidart, & Carla Harryman

starved on vegetarian
food & seeking

a desk, a window &
a computer, with its wide

connections. through this,
& this, a sightline,

the shift from feel
like to subject, from tunnel

vision to telephone,

doesn't work aren't
doing *slam*

resorts to *this is true*.
over six major faults,

the backs of three
passive verbs

Mrs. Grapefruits jumps
out the hole in the screen

the hole, a there.
older than who, how, this

(*fault*. alright, plot. alright,
happens. let the edges be

edges, the casual outpour
of words (*this is real nice*)

puts poetry to shame.
the cat mews to get in,

get out.
nullified by having been

seen eating (bread,
butter & macaroni)

one ordinary period
of lying, here

everybody, let go,
touch, be happy, die)

piano (n.)

after Louis Zukofsky & Nicole Brossard

therapy? a piece of furniture,
beautifully shaped.

has soft & hard
parts like a body. under, in:

a great storage space.
an aquarium. the sudden realization

of being
just better sandwiched.

childhood & lens/ nothing
without a bench/ might have been

caressing a prior a stroke
against a stem spluttering

on the far end of
a lever: obbligato, acceleration,

fermata, counterpoint,
encore. iffy octaves worry fingers

spilt something had to
dissimulate it may as well

have been I

skyscraper (n.)

after Mark Doty, Erin Moure, Leslie Scalapino, Robert Creeley, & Yusek Komunyakaa

what's more frankly actual?
delirious, earth-bound, a huge, mechanical tribute
to longing
that hopeful monster
has no existence, except as repetition
a fox overflows from his hole
above a hairpin curve, nervous, absurd, elusive
angles argue with God
the earthworm dances in honour of...

sparrow (v.)

after Larry Levis & C.D. Wright

condemned to sing the angel
down.

has faith. has faith.

that's right.

it is not in their nature,
you understand,

to regret the mornings
& evenings fixed between

seed-littered heavens.

show me.

a bad sparrow, for example.
I mean a really morally corrupted
sparrow.

here.

we didn't wait, we didn't want
to hear...

fire & chatter,
chrysanthemum, flowerpot,
fountain.

flintspark & dazzle.

that space, saved

tiara (n.)

after C.D. Wright, Lisa Robertson, Mark Cox, & William Carlos Williams

heraldic, subjective,
glamouring.

(grammar's
etymological daughter).

cock-kingdom-come-crow.

matter got up in
a costume of itself.

any wounding, slap
in the face, lightning bolt,
gains character

from what it touches
in the world:

a young housewife
in a negligee tucking in
stray ends of hair.

the sparrow of childhood.

half-stript trees Christ
they haven't any sense to

stay out of the rain.

tongue & groove (n.)

after Nicole Brossard & Lyn Hejinian

all irregular shapes, as in the human body, have a moment of inertia.

in other words, tuck in your arms & let gravity do the rest.

sling-shot, like the rain flung against the roof's silver slant. tin roof. rain ping-pinging.
impinging. each this, & there, thought, staccatoet.

the fact is gravity & inertial are of a similar nature & often indistinguishable.

we married on a mountain. a man fell down a mountain. the hill kind of mountain,
a dis-gorged parabola. more sun than snow, & humming-birded. earth tree-speared,
fresh with hurricane.

there is leaving the mountain & then there is *leaving* the mountain.

there is the special relativity of the inertial state, capable only of opposing. for
example, if he falls down the mountain, then I have to stop him.

but I am already falling down the mountain & he is falling after, he is determined
to save us but his mass only quadruples my moment of inertia & the mountain
accelerates.

I know when I say mountain, you think Sisyphus. but when I say mountain, I mean
Emily. like whenever the poets say *as Emily said*, I think they mean me.

& I always agree, relieved a little less myself.

the further apart we fall, the slower the descent. get it over with, I say.

this time as Emily. Emily Carr.

slipping over the smooth syllable of his name.

slipping into her ghostliness, my square shape inside her roundness, this moment
become mass

