



Lines

Geoffrey Squires

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Text set in Kepler 11 point.

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And as to as as to as to

why we sometimes why sometimes we

whether it is or not whether it is whether

which to us is to us which is

in this place in this this place

where everything

Because to because because because to

when there is no reason why it should not

and all we can imagine all that we can imagine

what it does what it does what it is in its nature to do

or or

to see where to see if

in this place in this this place

knowing knowing of course knowing

as if we were not surrounded

Of of the of

the hold it has

and the difference the difference in the difference between

however however it happened in what way

what coming or coming together what coming

in which the question the questions in which the question of
or about

why when we why why when when we

of the many that of the many who

any of which any one of which

and reaching the point that

what we need to remember what it is important to what we have
to remember

every every moment every every

What we do without thinking what we do as a matter of course
without thinking

in the way in the way that

this constant

and where where it belongs what is natural to it comes easily

is content at peace with itself with itself with with

which is why

it is it is in the nature of it the nature of it it is it is
of the many possible of the many the many possible
as if from from or out of
for there to be to be for there to be

which would by now by now would

however however it happened in what way

while we

And of the fact that

some not all some not others not all

at the time at the time when at the time that

without which without without which

when there is no need

and what we know from it what we learn from it what we know

always allowing for

in the way in the way that

for there to be to be

and we cannot dismiss the idea the idea we cannot dismiss the idea

that what we did would would have that what we did would have
would

which it is impossible which is impossible which cannot

all of which is

of what was at the time

like nothing else like nothing like like

Of such of such

to where before before to where before

and which exactly almost exactly

for as long as for as long as long as

until such time

and when we go in it is to nowhere nothing when we go in it is to find
when we enter when we go in
to the place that the place where

without really really without without really

while all along

believing believing that believing in believing that in

in the way in the way that

and it only needs it needs only

this world no other other than than

what we make of it what we make what we what

or how when after

when we see it for the first time when we come to it for the first time
and all we can imagine all that we can imagine

each little each each little

hoping hoping that hoping that in or because hoping that because

Of the movement the movement of

Some

what is already what already is already

in the repeated in in the repeated

some some

which is out of all proportion

lies gently on upon

and after what seems like a long time

to the exclusion of everything else

why we always why we never why we why

like a world it is like a world a world like a world

and knowing that later we would that we would later

to the point that to the point where

more as if more as if the idea of

would in the end in the end would

So this must be this must so this this

which it is impossible which is impossible which cannot
unless it is because

in all its in all all of its all its its

which otherwise which would otherwise which otherwise would

except except that

what we thought might

always allowing for

what no longer what is no longer no longer is

and which cannot be altered changed altered

now now that

each little each each little

in the evening in the evening of

what we make of it what we make what we what

of the end the end of of

Geoffrey Squires (b. 1942) grew up in Co. Donegal in Ireland. After reading English at Cambridge he lived and worked in a number of countries and is now retired and living in the north of England. His main publications are Drowned Stones (New Writers Press, Dublin, 1975), XXI Poems (Menard Press, London, 1980), Landscapes and Silences (New Writers Press, 1996) and the selected Untitled and other Poems 1975-2002 (Wild Honey Press, Bray, Ireland, 2004). He is also a translator of French and Persian poetry and some of the latter can be found in K. Washburn and J. Major (eds) World Poetry (Norton, New York, 1998).