

everything talks

For Jacinda

everything
talks



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wanting to say:
wanting to hear
what it is that I wanted to say.

Gustaf Sobin, 'Breath's Reflections'

Zeroth

The word appears as a clear complete whole
world pinned, lines cropped . . . faded out

upon a horizontal plane
ascension cannot be articulated

as near to being a measured pause . . . up-
lifted is rooted to the fabric of tone

equal but imperfect

what was remarked continues to track

to make a point out of distance
the wave displays a vertical drop: *dead weight*

vertigo transfers the first line of defence

finite, or more accurately leaden,
flesh assembles mixed emotions

core visual and verbal elements
reason deflects human nature

deft voices certified : silent protests echo

timely and impartial exposé (signs of solidarity)

taglines . . . brief context beneath the name)
several sources of identity,

placement O case-sensitive lettering
 lines of text caption illustrations

in any case, highlights

bodies contorted approximate projections
faces tend to a rounded decimal

layers of non-interference : angles of optimum visibility

particulars fractured, disused . . . calibrated

denote
distort the point

separate the symbol
change position

use a portion
anything

add any
the thing

reduce to less
place, unless
. . . the sun

returns
to zero.

1. An Arena of Reflected Caches

... you go winding from
distance: (old) mind wanderer ... re-
wind fabrication.

(SoSowSew...)

Geographic Tongue

A beginning

conversation hijacks inaction; take your pick
river falls wet stone . . . raised along latitude lines

south, trace the bay state's first pinnacle
configure the string's celestial thread

(black towers over the sylvan knoll, fili-
grees dwarf John's iceberg love

pinnes) align skywards

the hawk rose so to speak

dangerous at the edge of insight
. . . circles, inlets of serpentine towns

winter washed through this cordial drift
an eastern scene took flight over butterfly ridge

where else to avoid the plain language loop

the county fair refrain:

must cut lead-light brain from monsoon town
supplant old alibis over ridge

summer scent of highway circuitry
erased at a cross-sectional mean

longitude: east of the door, coordinates pinpoint a depot
built in clear light rapids reconnect height

a sudden state of inclusion
maps unlock timber towns: *the road (you wrote) began*

anywhere: now, where might that begin?

. . . interlace a kind of kindred spirit, ad-
just, then just like nothing else

attend to the point: I realise
insights pin a blinkered light

silent in the greyness of morning
seams require nominal landscapes

see how faraway scent will wrest the body

*(sample tremulous bardic timbres
banquets : bastions of activated ghazal . . .*

*furtive ekstasis: least liquidity attack mementoes
heaven ropes haloes, or . . . so someone sang)*

. . . ledgers lampoon the blistered saint
John saunters, stumbles forward

ash buries the procession
deciduous woodlands, southward tropical rain forests

meadows patch life-size deltas
kingdom come includes Hollywood wiz-

ardry; east of the long lakes
trace the deep western sash

north, around-a-bout . . . boats of
human cargo: go wade over : watch over, artifice

refresh centres . . . infer taste as destination

. . . winch clear: debris from underneath
once clear, one way recognises another

whole contours wind down
black and dark : dark and black . . . well

nothing but circumference, south the liquid surface

Southern Cross, mass of summer stars: *fricative*
highlights . . . relief maps mix and match

unstitched historical markers

to step down from wall to wall . . .

gathering images to focus the eyes . . . combinations at eye-level
fixed to gaze on habitation: *where to dwell?*

ideation of light, of flesh, of insight . . .
was all . . . all or nothing, a resting place?

describe this place: all compartments, doors, windows
imagined in the way of O, some opening out of

O . . . all you can see, the sea and sky
I, John (he said), if I could put myself out of

mind . . . that would be the end of it; my
to shut myself up, it would be a mine

it could be black dark, I could be motionless and fixed.

Therefore, I listen to the echo . . .

Therefore, I find a way to explain it . . .

Therefore, I listen to the ocean . . .

Therefore, I get to remember it . . .

Therefore, I listen to the ocean . . .

Therefore . . . I inch clear of it.

Swallows

Half-lit; two worlds zeroed

not a breath of wind : star-bright insects, swallows
skimming the salt green heave . . . the to, and fro

*

swallows go dressed in dark matter

everything staid: stain of ink : ink on face

detritus in all directions

(scene looply . . . linked, returning to data)

no verticals, all scattered and lying

one circumscribes coastline : two map out landscape
three swallows criss-cross

*

(a blur . . . red

swallow sequence . . . *oars drawing away from shore*

constant wave-after-wave

architectural sound))))))))

ings . . .)

*

low
swal-
low
echoes.