

AN OPEN PARENTHESIS

BY THE SAME AUTHOR

together still (Hub Editions, 2004)
where rungs were (Noon Press, 2007)
someone one once ran away with (Longhouse, 2009)
before music (Red Moon Press, 2012)
Something Other Than Other (Isobar Press, 2016)

AS EDITOR

Haiku in English: The First Hundred Years (Norton, 2013;
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AN OPEN PARENTHESIS

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To my parents
and my daughter, Sophie

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— *the music is the silence coming true.*

Philip Roth, *The Human Stain*

STARTING WITH A LINE FROM SUSAN HOWE

Starting from nothing with nothing
when everything else has been said:

in a world of bleached signs
and typos

the emptiness of hands
emptying at the piano

somewhere in the building
faintly audible

a faltering scale
on an unidentifiable instrument

pausing to listen where the picture used to be

IN TIME

flat out under the piano
the expectant mother requests
la cathédrale engloutie

*

light rain as you listen
to a held chord
sinking in

*

breathing
in time

within
each

other's
skin

*

torrential rain reading my daughter's face being read to

THE BEGINNINGS OF SCEPTICISM

When the page has no picture, how she sometimes turns a quizzical gaze on me, as though measuring the distance between us – my face and hers – my words and her presumed comprehension? Or merely in mild amazement at my devotion – my plainly apparent wish to deserve her?

EPISTEMOLOGICAL SITUATION

Finding one's
glasses on, forgotten,
in the dark.

ABSORPTION

abruptly stopping
in the middle of the road
to solemnly wobble
her tooth

*

lips moving as she reads distant thunder

THE AGE OF INNOCENCE

when I tell my daughter
it's set in the past she asks
whether they wear leaves

LATE 40s

a strange, interstitial time,
like a no before yes,
grey before blue
shot through with red

the rest of your life ever more deeply embedded in quotes

TRAFFIC

all the signs
say no

exit but one
that says this

sign is
not yet in use

THE DELAY

the dead time of the delay
we talk our way out of

by meaning what we say
in failing to answer the question

A POETICS

a locus, a space,
a tether, or measure,

a place to gather
or lose oneself in,

a wall-less room you can
nonetheless knock on

*

how your fingers on
the keys affect

the form the music
takes, the sound they wish

to remove themselves
from

MAGNUM OPUS

I and Though

a leaf of as if to begin again

