

Three Reds

Anna Reckin

Three *Reds*

Shearsman Books

First published in the United Kingdom in 2011 by
Shearsman Books
50 Westons Hill Drive
Emersons Green
Bristol
BS16 7DF

www.shearsman.com

ISBN 978-1-84861-183-2

Copyright © Anna Reckin, 2011.

The right of Anna Reckin to be identified as the author
of this work has been asserted by her in accordance with the Copyrights,
Designs and Patents Act of 1988.
All rights reserved.

Cover: Mary Mellor: *All the Sun Long*.

Acknowledgements

Some of these poems (some in earlier versions) have appeared in the
following magazines:
Ecopoetics, Island, Oficina de Poesía, Shearsman, Stride, The Texas Observer.

My thanks to their editors. My thanks, too, to the Faculty of Letters at the
University of Coimbra, Portugal, who, with the Municipality of Idanha-a-
Nova, offered me a residency in Monsanto in 2010: precious time to work
on old and new poems for this book.

The *Broder* series was first published as an artist's book by Traffic Street Press,
Minneapolis, in 1999 and appeared (with Paulette Myers Rich's original
illustrations) in *How2* in 2001.

Contents

Suspend

Suspend	11
If mirroring equals	12
Buoyed	13
Fruit-cage	14
trans-	15
Manifestation	16
Shoreline	17
As if that way	18
Aquifer	19
Two reds	20

Notes

notes, points	23
: tangerine	24
carbon-seed	25
Pieces	26
Framing a landscape	27
earth : dirt	28
words	29

Let's

Let's	33
List of Flowers	34
Spill	35
Maze	37
Detour	38
Callipygous	39

Threads

Thread	43
Fabric	44
Lone Thorn	45
Vee-ed	46
'but Miss Kilman . . .'	47
Broder	48
Rubric	53
Perched like a bird	54
<i>Linho</i>	55

Unravel

Unravel	63
Repairs	64
Breakdown	65
Aubade	66
Circum-	67

Perfume

Soliflore I	71
Soliflore II	72
Soliflore III	73
Fougère	74
Chypre I	75
Chypre II	76
Green	77
Still-room	78

Jade

<i>Xing</i>	81
<i>Fang-gu</i> : reproducing an ancient style	82
Ancient	83

Mountain Thinking

<i>Mons sanctus</i>	87
Surface area	88
Mountain thinking	89
<i>Miradouros</i>	90
Menarche	91
View	92

Notes on the poems	94
---------------------------	----

Suspend

Suspend to speak with hidden

tender as woodgrain

patience to find

the form / the tree,

make different shadows,

new light on the wall

If mirroring equals redundancy

[at best, a back-up

then I say

sides to middle, tilted
axes, the join
where silvering meets glass

Buoyed

links / skin

a stretch

under

dark struts

bobs, quarrelsome, on spreading flood

– arc against arc

joy lifts on fracture

Fruit-cage

hand-held

reticule

shivers of

glass

spillikin

seaward

skied channels

labyrinth's a following
(maze you know or you don't)

in hedgerow's lattice
those 'negative' shapes

– what's to catch, fall through?

trans-

& around

cloud formations

change in the weather:

in darkness

awning

Manifestation

white makes the pattern

via quiet lanes

etched, or as decals

different kinds of rays and arrangements of circles

or dark steps in a wet field

Shoreline

in-stans, at

rushed edge,

want &

fill against

mid / met

sand-stance

watery connects

As if that way

Move in amongst, as if
that way
you could hear
these grave-
posts, groves of gums,
dots of tree-shade:

stems to be lost and listening in,
between 'here stands,' under
stood-for's

set foot, and scatter

stet

– as if it could