

I said to HUMBABA

I

Called over reaching-fine-wood
cuff thread washed over crimson
lake thrown side tremor rushes
pinned over mass love brush words
and lines which appear with song
ran overcome frequency
no place never over loves

HUMBABA echoed back

DRAB

Called over peaking fore wood
view shred. Massed curryrumen
lake—lone caskdresser buttress
cinch woven massed cup rungwords
keyed dines which appease *whiff* youth
said overcame frequency
no—noose very, over, loves

EYE

Squall evolve tanningfine job
huff thread wash over lumen—
lake groanside tremor rushing
pinned over basschip brushword.
Gland lines poach appear snooze. Song
rash cavernous frequency
cope pressed. Never, over bucked.

THEY

Called offer wrecking. Findwood
keg threw wasteowner prison
lathe swung tide—trimmer realize
signed over *boon* love mull whirled
banned. Lines rich appear *kissed sought*
wrack. Overarch frequently
knowsplace bearermarine done

PARK

Yield overt dealing *bridgeload*
quiptrek wash either christen
fame prone sidetreasure runup
cured over *mosslove* crushwords
and lunch. Which appear *halt* song
wrack *overkill*frequency
noplace *bevy*—boater *love*.

HE

Brok over wreckage mop wide
cuff maimed *wattguilder* prison
flied thrown side traverse. Crushes
pinned, wiener moss shave *rushfeed*.
Canned. Fine. Wring. Spewing. Wince song
ran. Overdraw frequently
flowplace never, over dubs—

WE

Spend bunny clucking. Fine—find
cuff tapgem over risen
leak rosetent—treasurerushes
fiend owner perk dried shrubwords
spanned. Thine niche appear *quest* song
tune overcome frequency
no landgusher ever cloned

*EYE: I realised, suddenly, that the spherical distortion caused by a retinopathy seems to resemble the action of extreme gravity on light - objects curl and turn, bent outwards leaving a void filled in by the mind. This surrender, this parcel of difference... 'it is not only transformable, it is also ubiquitous' (Celan, The Meridian: Final Version-Drafts-Materials [C51,2 - 52b,1]).

*LAKE: Kerria Lacca; an encrustation of its secretions coloured the blooded hoods and collars of the labyrinthians and their expectations of 'free haemoglobin', hesitantly 'slipping into a blackened whirlwind of words'.

*LOVE: 'Where love is the structure of hospitality, neither host nor guest withholds what is seemly from the other. But money changes the relations between people, makes a riddle out of human philia.' Carson, A. (1999), Economy of the Unlost, p.23

*LOVES: What moves 'the sun and the other stars' is singular. What starts out as so many beginnings (see Caroline Bergvall's 'Via') becomes at last the same. Of one straight path, refound and traced, 'a blessing etc.' (Hopkins, in Gardner ed. p.142)

*OVER: 'I will listen to what Celan says about it; better, I will watch him give himself over to the inscription of invisible, perhaps unreadable, dates: anniversaries, rings, constellations, and repetitions of singular, unique, unrepeatable events.' Derrida, *Shibboleth* for Paul Celan, in Sovereignties in Question, p.2

*OVER: 'It is true that over the past three decades or so theorists have radicalized the way they understand subjectivity, discovering its efficacy in constructing even the most apparently natural phenomena while insisting upon its embeddedness in dense networks of power that outrun its control and constitute its willfulness.' Coole, D. and Frost, S. (2010). Introducing The New Materialisms, p.2

*OVER: 'But underneath these mechanisms there is the same tendency to minimise some quantity (or to cycle through the same set of states over and over), and this shows that the singularities themselves are mechanism-independent. To explain the creative behaviour of any material system we normally need both

a description of a mechanism that explains how the system was produced, and a description of the structure of its possibility space that accounts for its preferred stable states, as well as its transitions from quantitative to qualitative change.' Manuel DeLanda (2015), *The New Materiality*, p.20.

*OVER: 'I shall take a small fragment of ancient Greek lyric poetry and translate it over and over again using the wrong words. A sort of stammering.' Anne Carson, *Nay Rather* p.32. Her translations might be described (as she describes those of Hölderlin) as 'disfigured, unreadable' (p.20). 'A man who chose to struggle with this inadequacy ... would be reduced to stammering the same word over and over.' (p.30)

*OVER: At some point each day I reach a familiar conviction that a sudden change is about to come upon us that will lift everything away, leaving us with nothing above but air and the dust between the stars, and below us nothing except earth, iron and stone. I can't decide if this is for the best, or a steady wish for inconceivable loss.

*OVER: Listening is easier than speech. Speech would make me an agent when I would rather be still: 'my head did ake, till it found out how to consume thy goods' (Herbert, *Sighs and Grones*).

*OVER: A stuttering flash reaches into the corners of the room from the storm outside but there is no sound and no rain. The epigraph to Howe's *Sorting Facts; or, Nineteen Ways of Looking at Marker* (2013) quotes Dziga Vertov: 'Lightning flashes of facts'. A fact in this storm has detachment, and whatever is seen is not split into language. Telling means 'substituting the appearance of truth for truth itself' (Vertov, 1926, quoted in Howe, p.24)