

QUIET VERTICAL MOVEMENTS

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Beard of Bees Press
Chicago, Illinois
Number 81
January, 2012

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Preface

Writing by unwriting. Knife held and steered like a pen.

PLATE VI.

Syntax,

grammar rendered down into glue, brushed onto the backs of
textual cross-sections, segments, fragments.

1 The source is the past. Poem parts pillaged by an
unscrupulous archeologist, a tomb raider of obsolete ideas.

2

3

The thick meat of the nineteenth century makes shelves and
sideboards creak. The things that were true then are

broken down

no longer
information

and
reassembled.

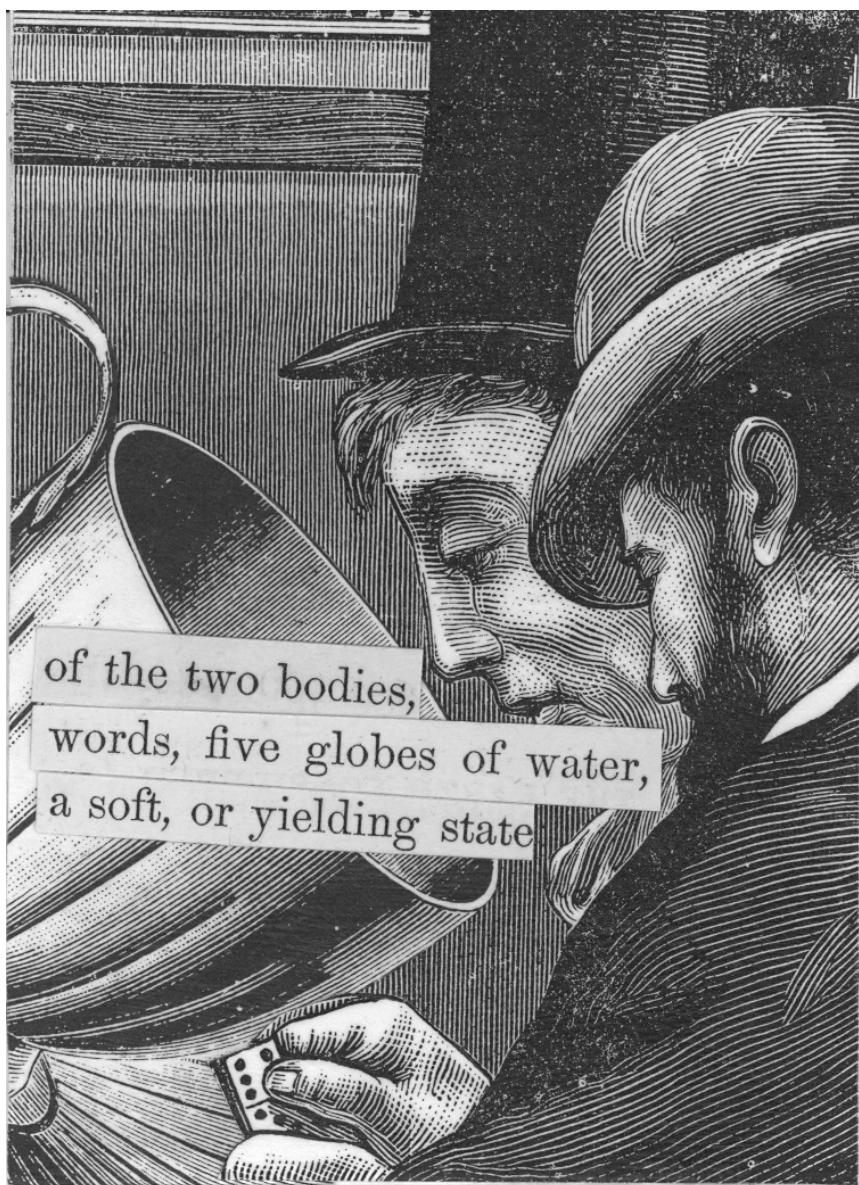
7

These poems can be
read/viewed in order of presentation, or in any order. They can
be treated as individual, autonomous units, as a congeries of
related parts, or as a single, whole poem seen through various
lenses.

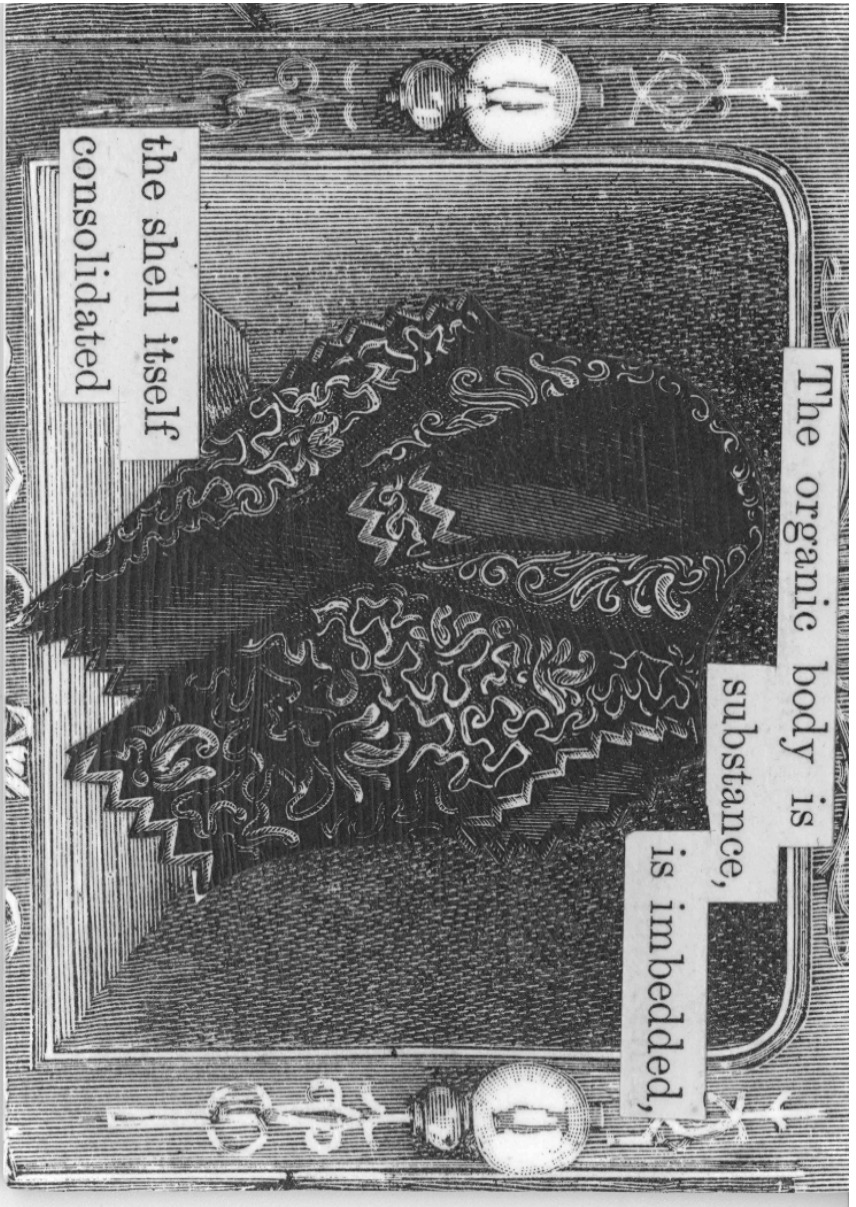
No resolution, no release is promised.

A chill settles between the
shoulderblades.

BODIES



of the two bodies,
words, five globes of water,
a soft, or yielding state



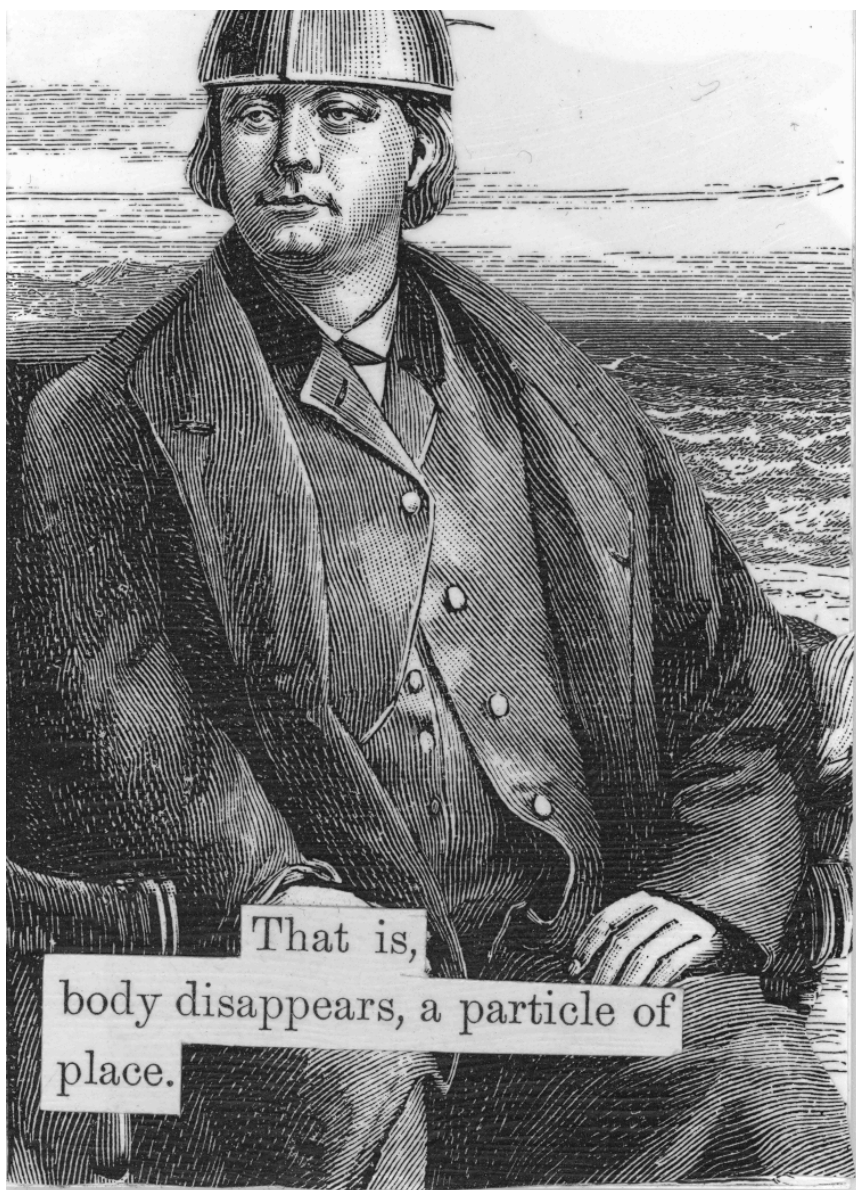
The organic body is

substance,

is imbedded,

the shell itself

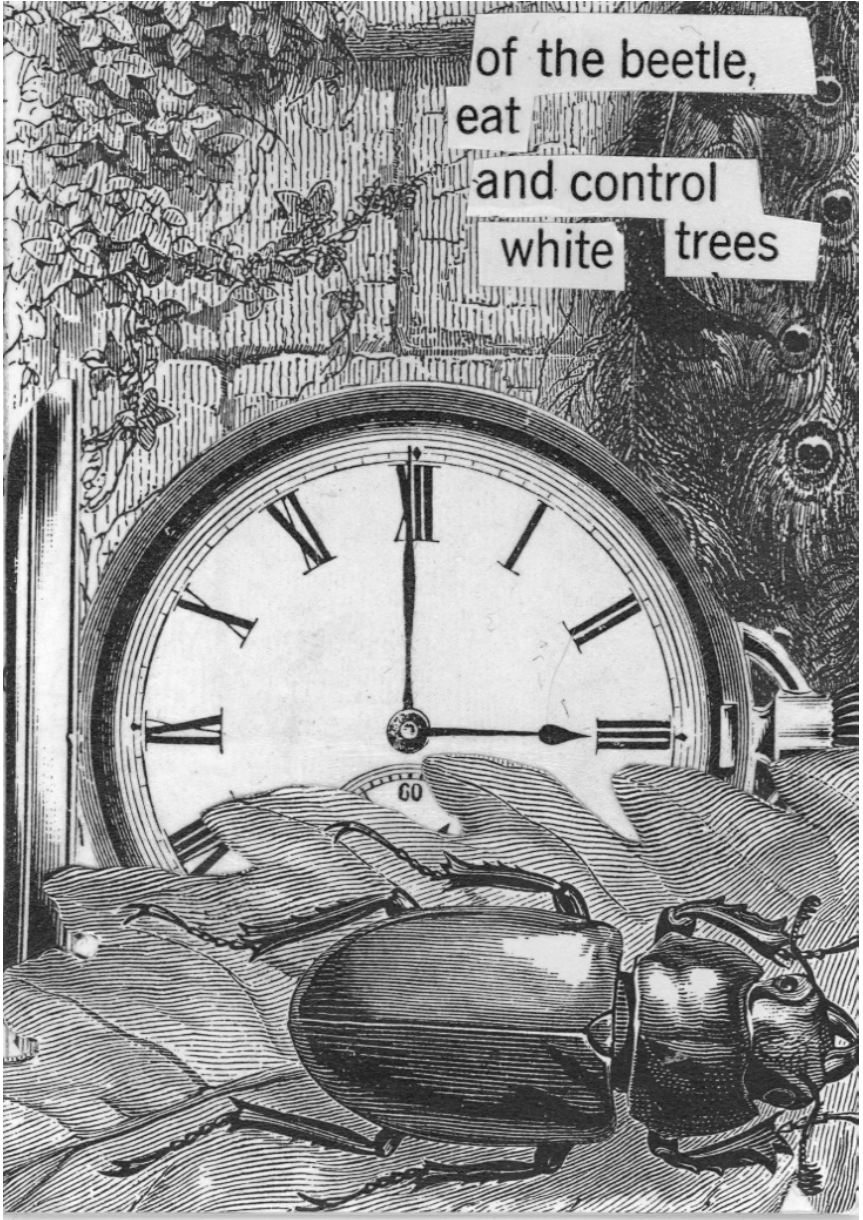
consolidated



That is,
body disappears, a particle of
place.

WOODS IN
THE DAYTIME

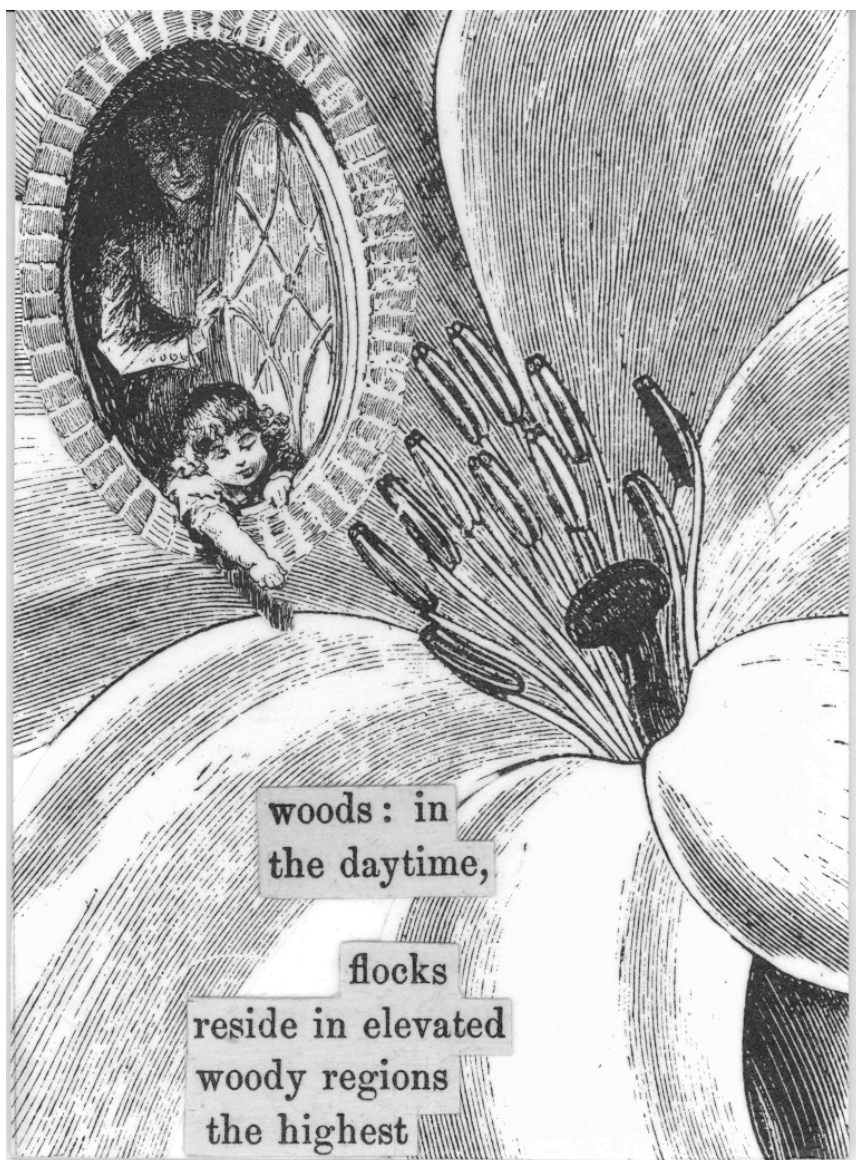
of the beetle,
eat
and control
white trees





during the winter,
the

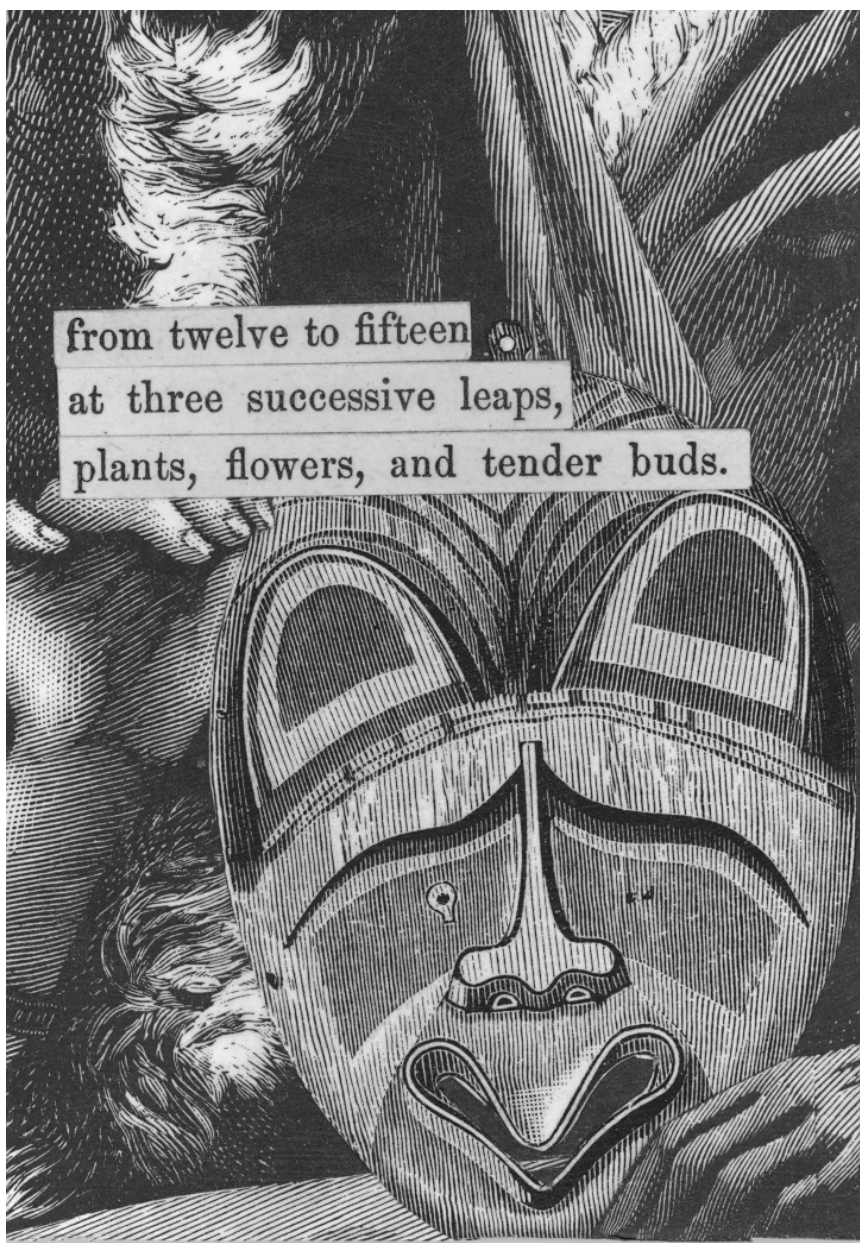
horns of the female
the saplings of pine and fir.



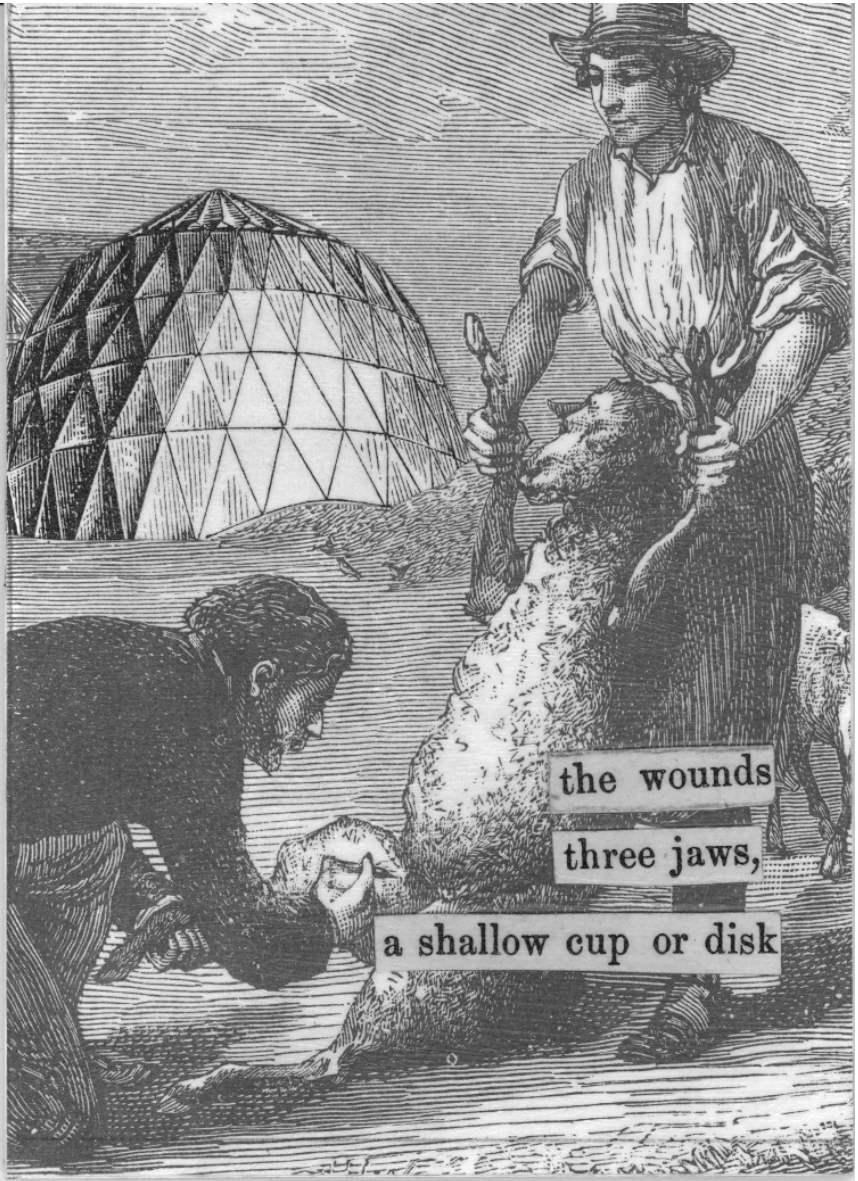
woods: in
the daytime,


flocks
reside in elevated
woody regions
the highest

from twelve to fifteen
at three successive leaps,
plants, flowers, and tender buds.



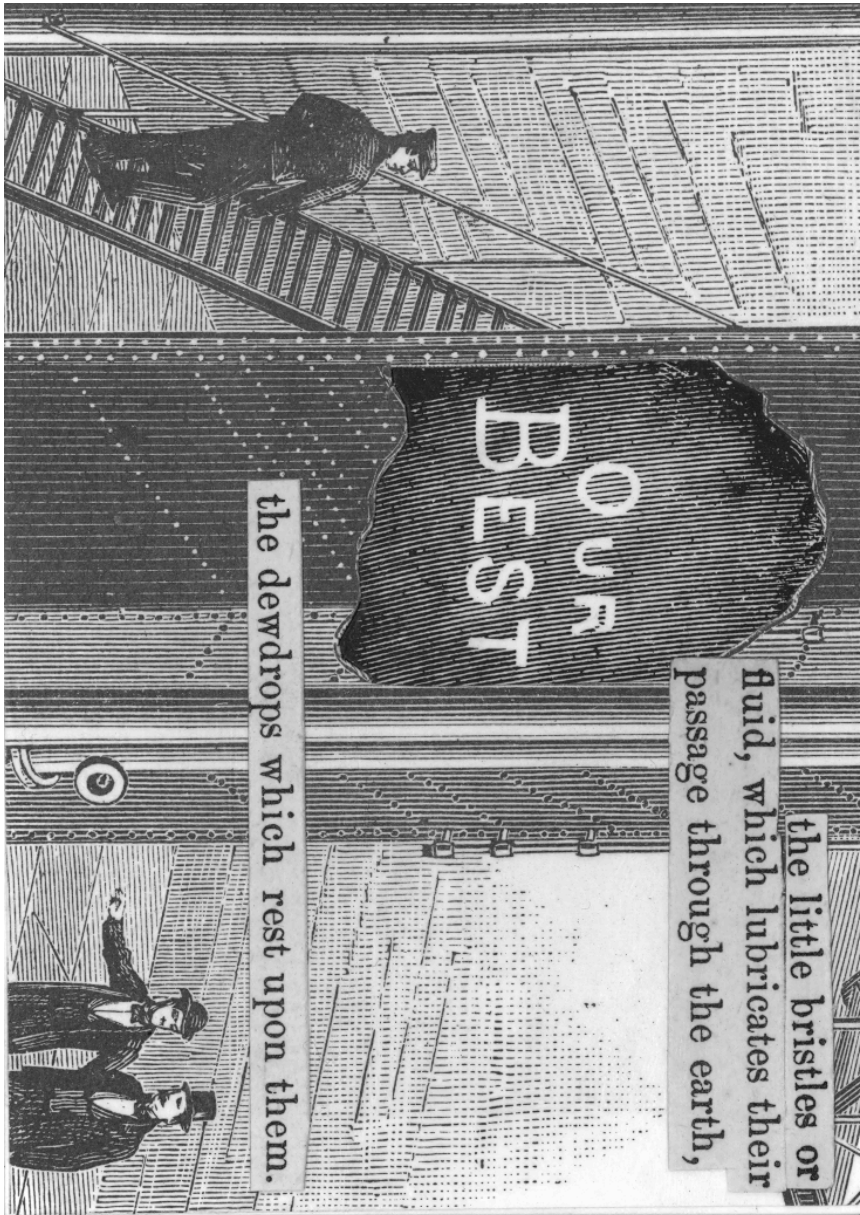
SUCH
ANIMALS





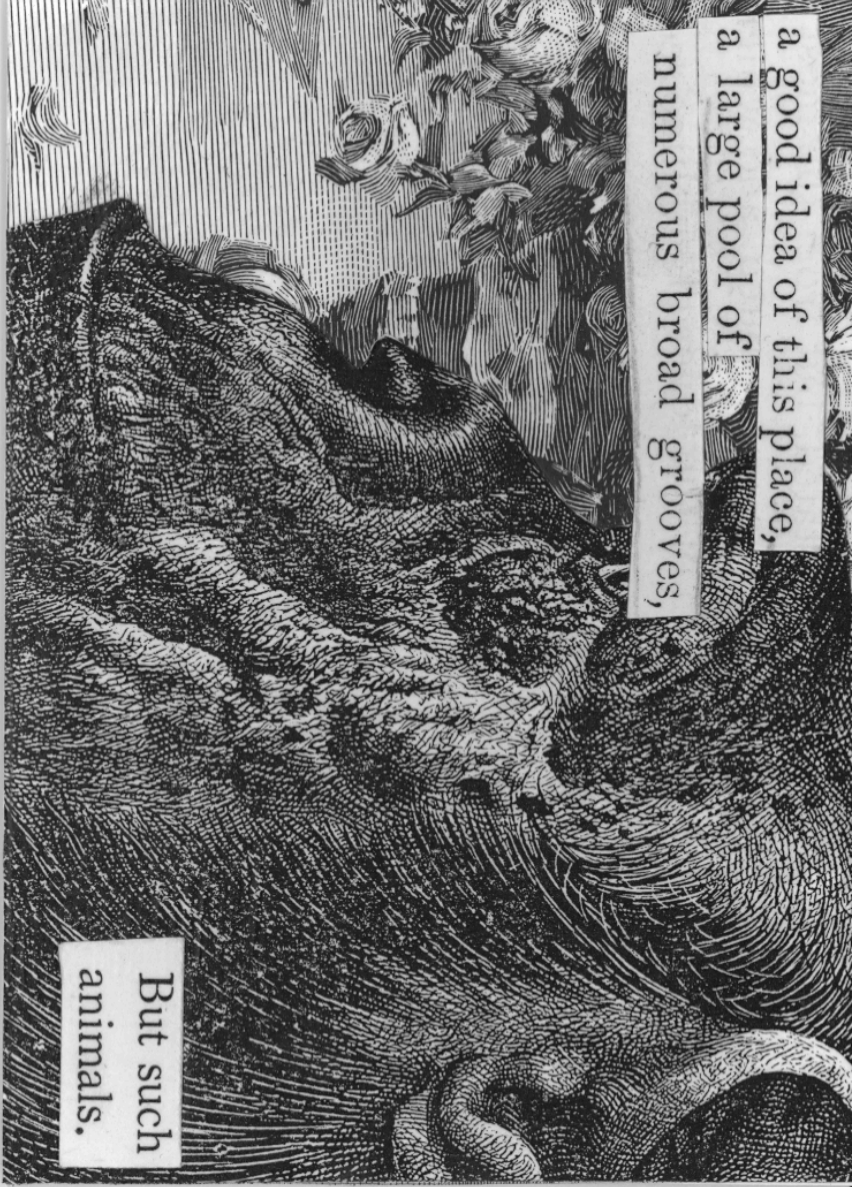
twixt this opening and its lungs,

twenty rings, each of which is furnished
with two stripes of black



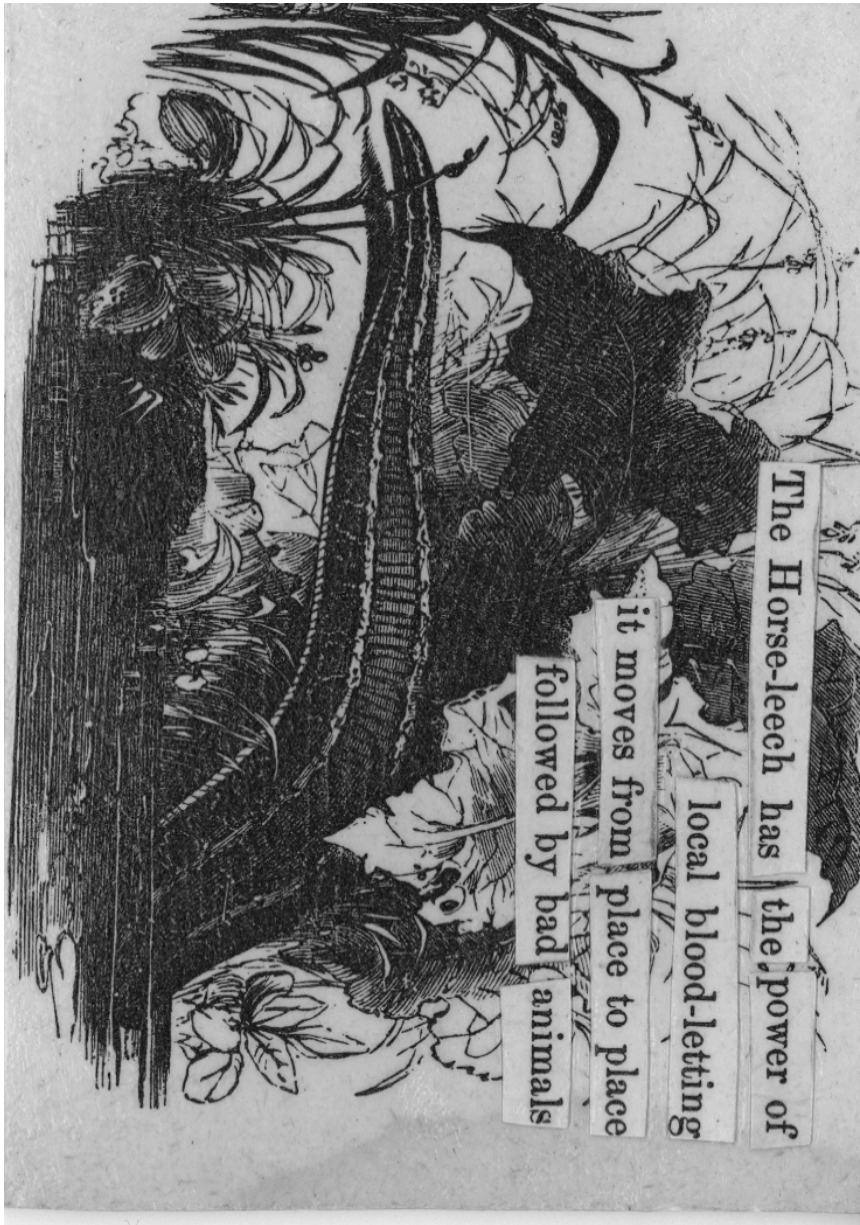
the little bristles or
fluid, which lubricates their
passage through the earth,

the dewdrops which rest upon them.

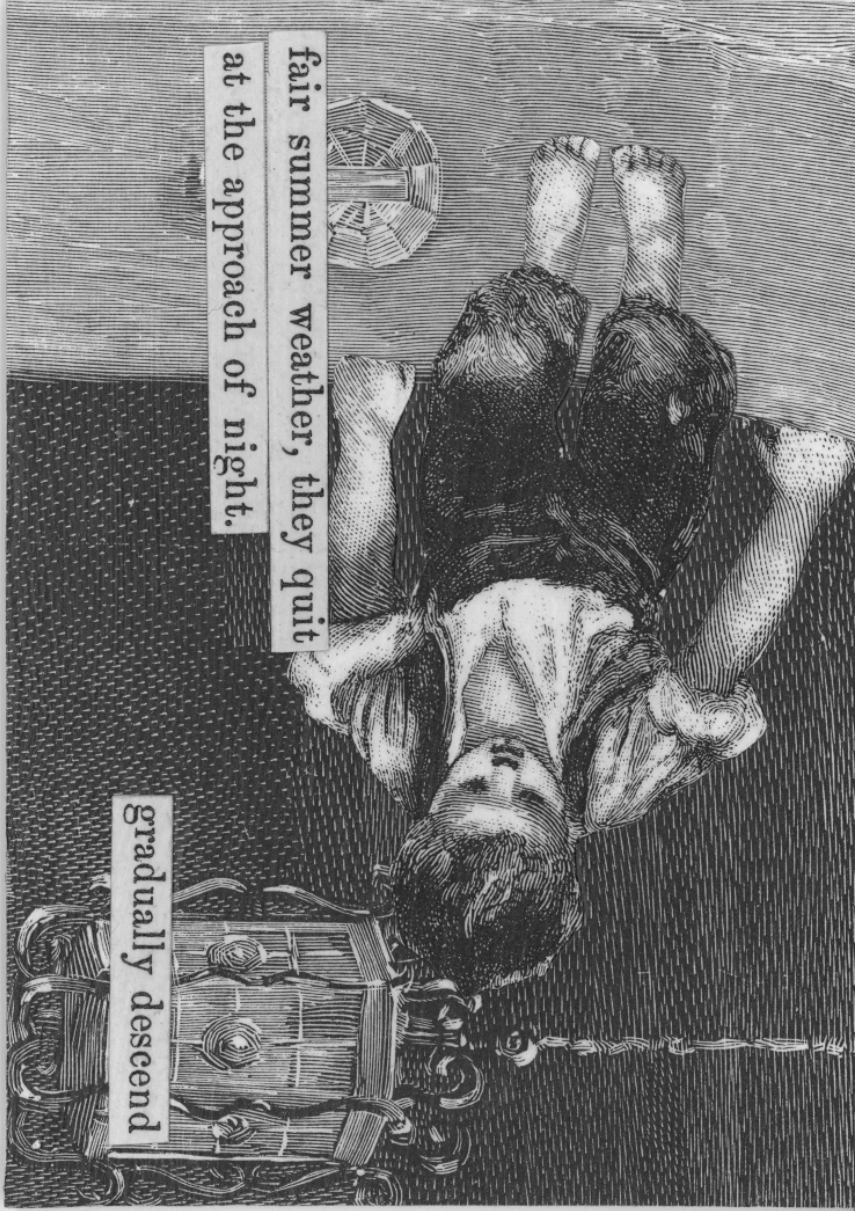


a good idea of this place,
a large pool of
numerous broad grooves,

But such
animals.



The Horse-leech has the power of local blood-letting it moves from place to place followed by bad animals



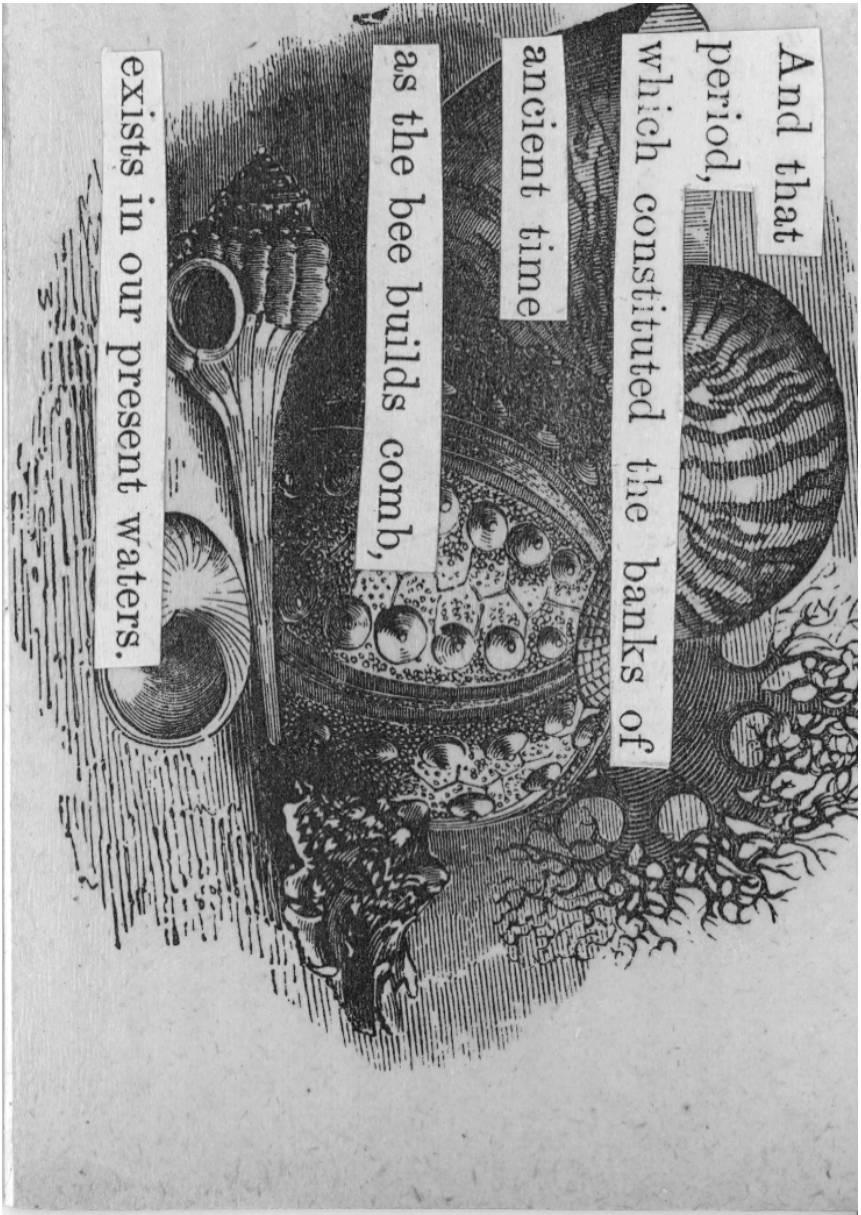
fair summer weather, they quit
at the approach of night.

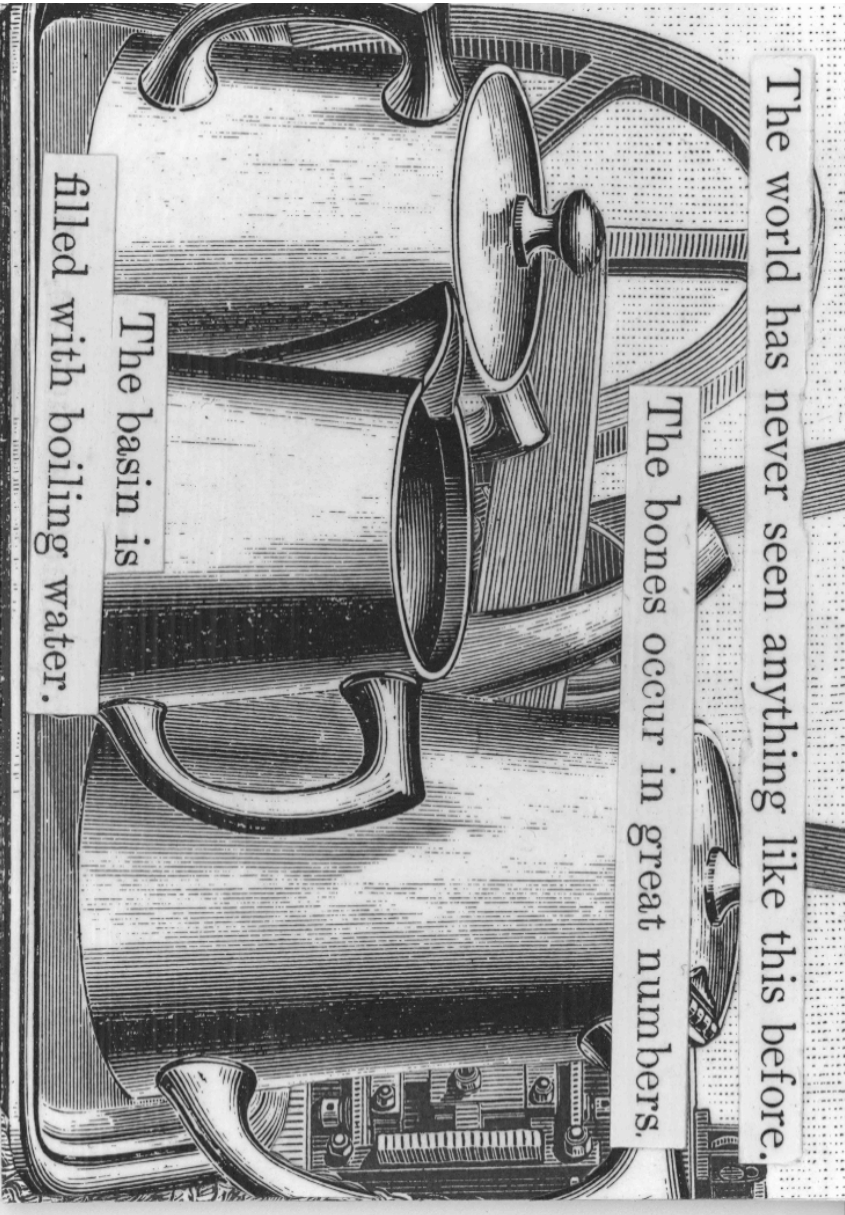
gradually descend

OTHER RAW COUNTRIES



And that
period,
which constituted the banks of
ancient time
as the bee builds comb,
exists in our present waters.



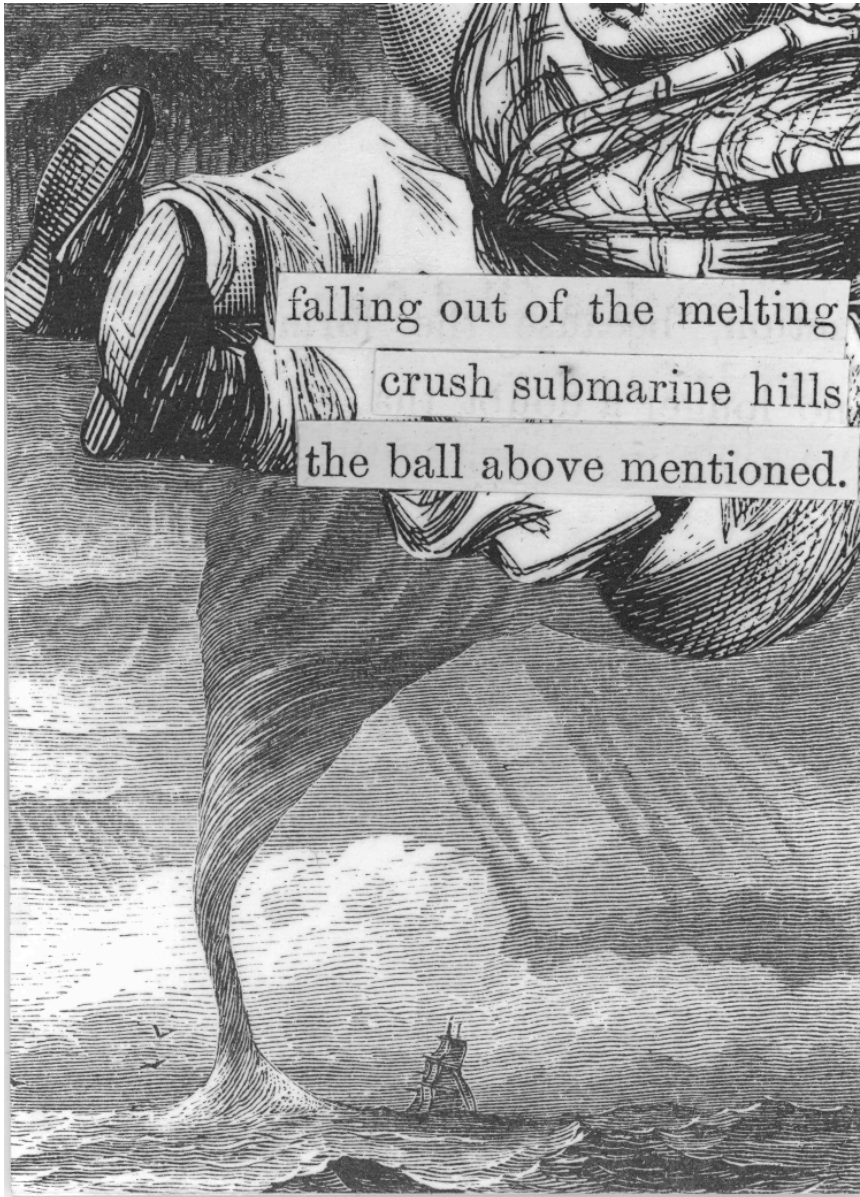


The world has never seen anything like this before.

The bones occur in great numbers.

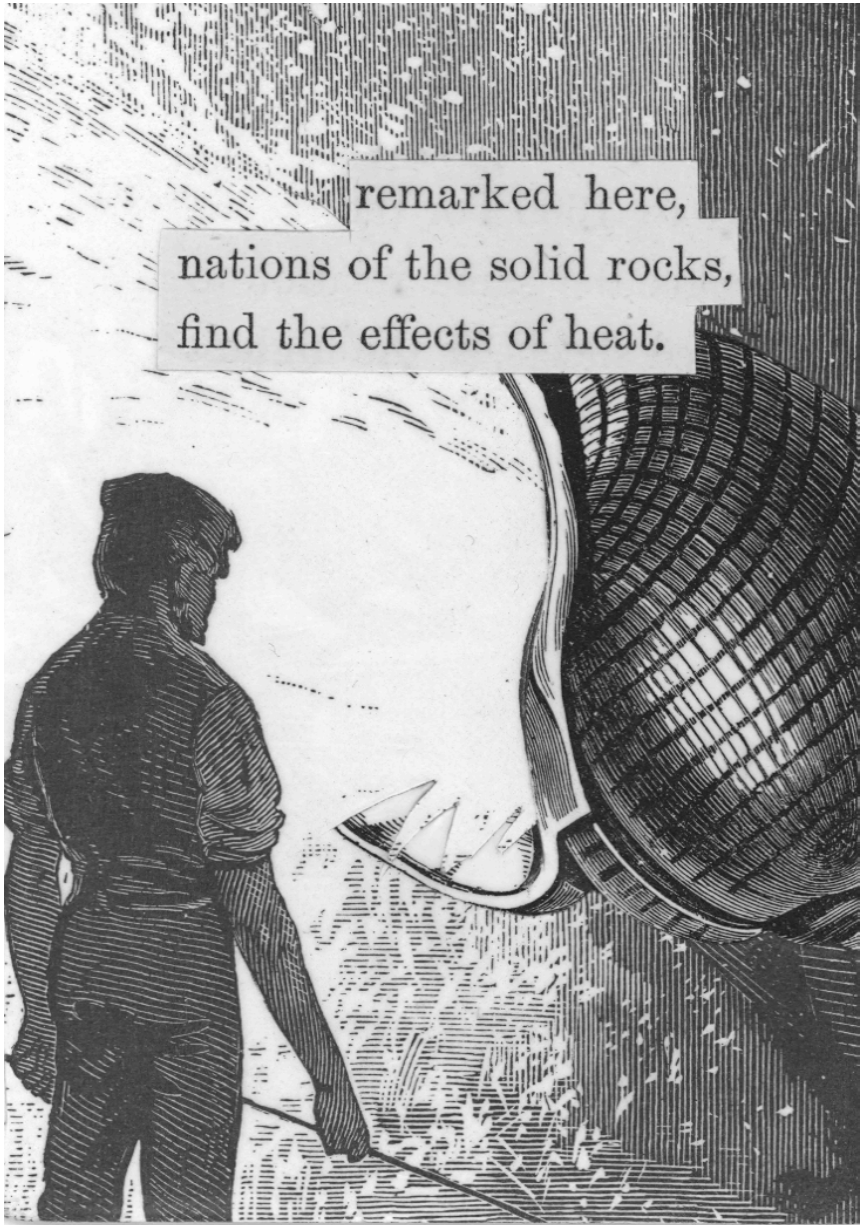
The basin is

filled with boiling water.



falling out of the melting
crush submarine hills
the ball above mentioned.

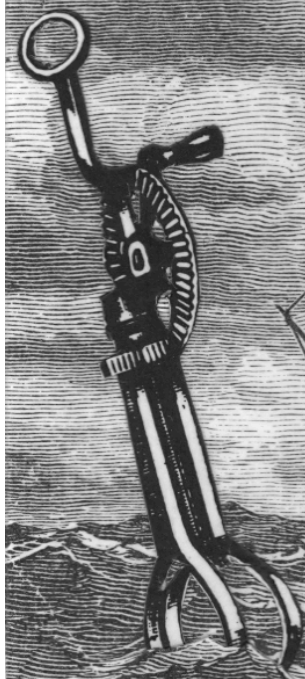
remarked here,
nations of the solid rocks,
find the effects of heat.



three hundred

other raw countries

beyond



the mere newness

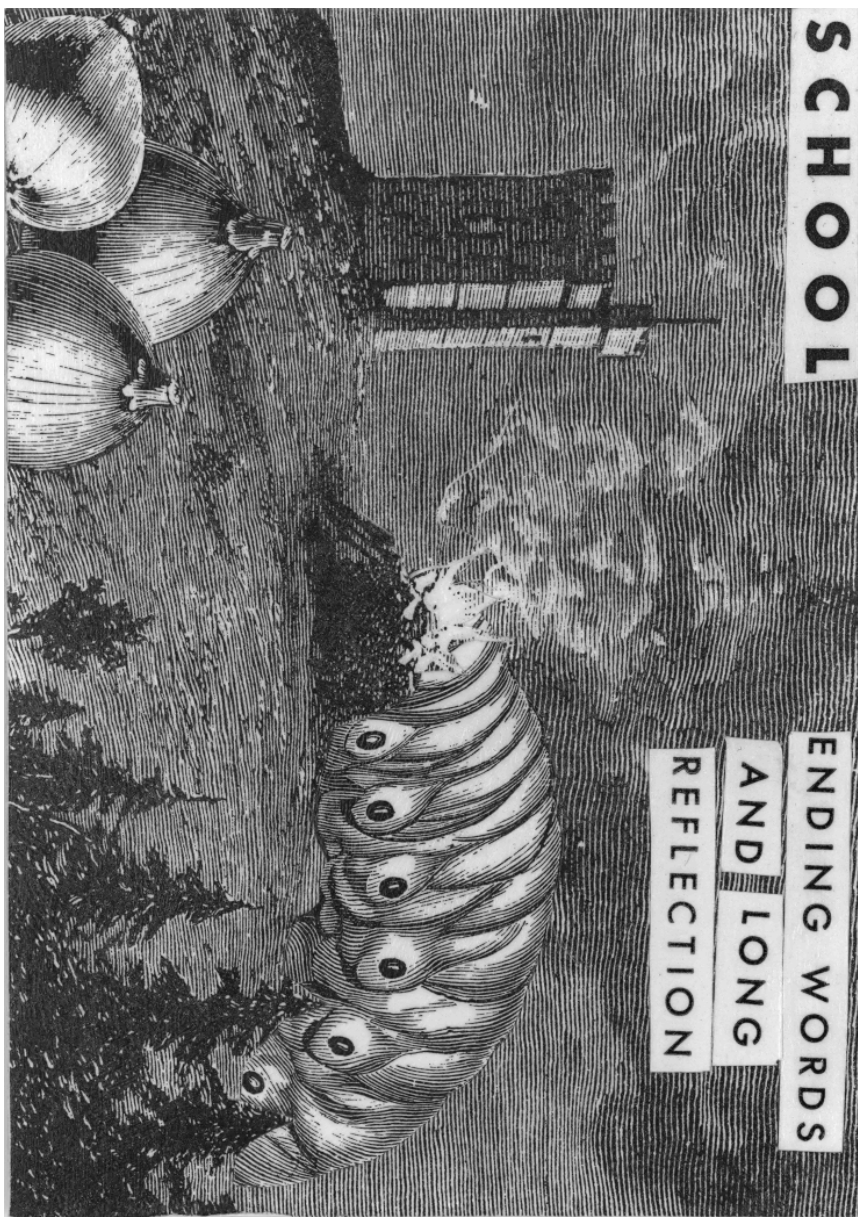
SCHOOL

SCHOOL

ENDING WORDS

AND LONG

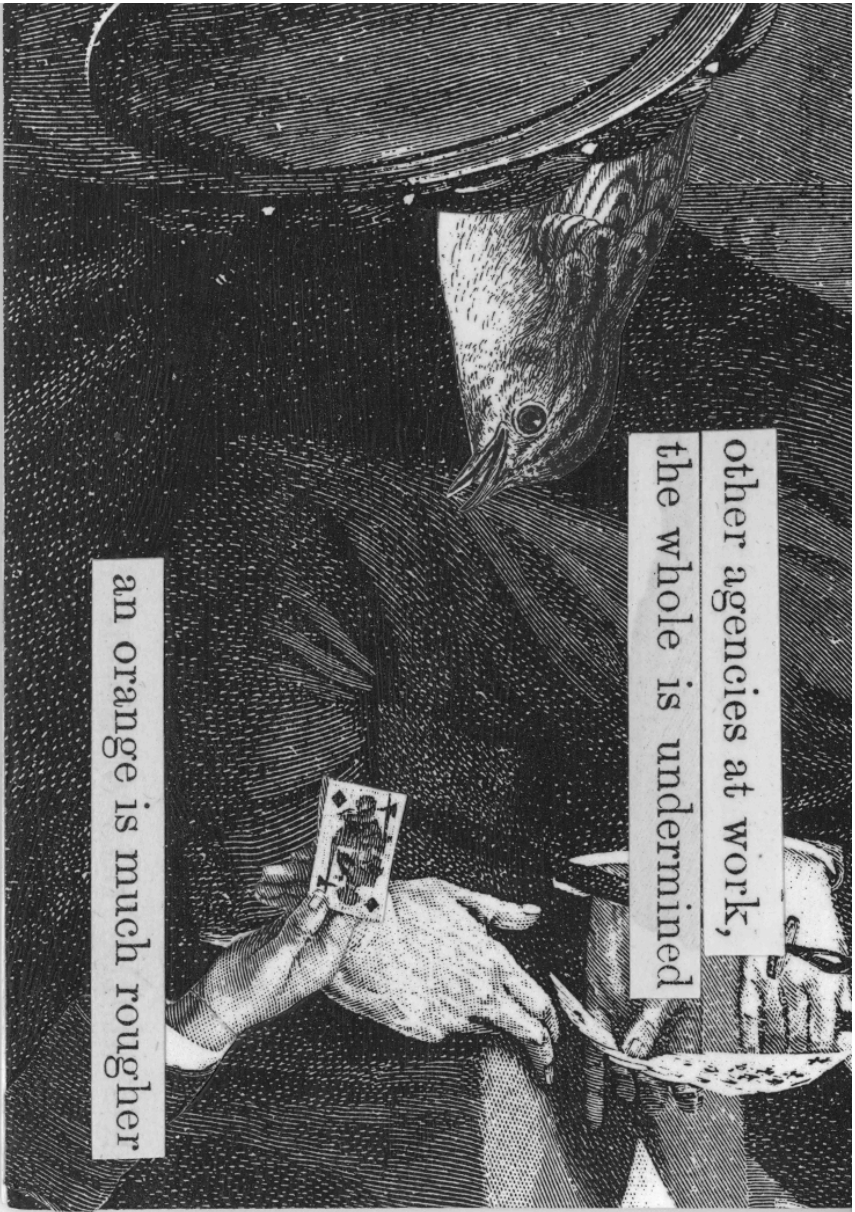
REFLECTION





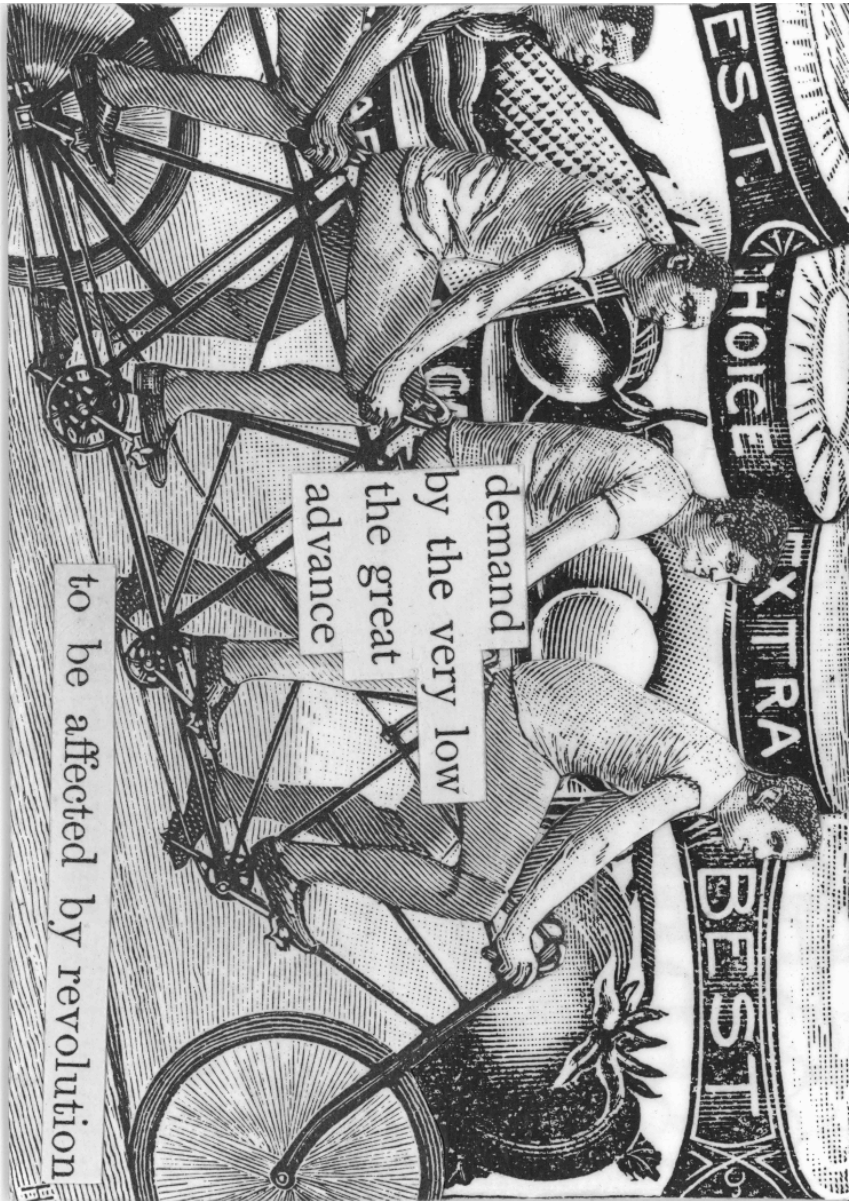
the student will constantly
come under actual observation

undergoing
quiet vertical movements.



other agencies at work,
the whole is undermined

an orange is much rougher

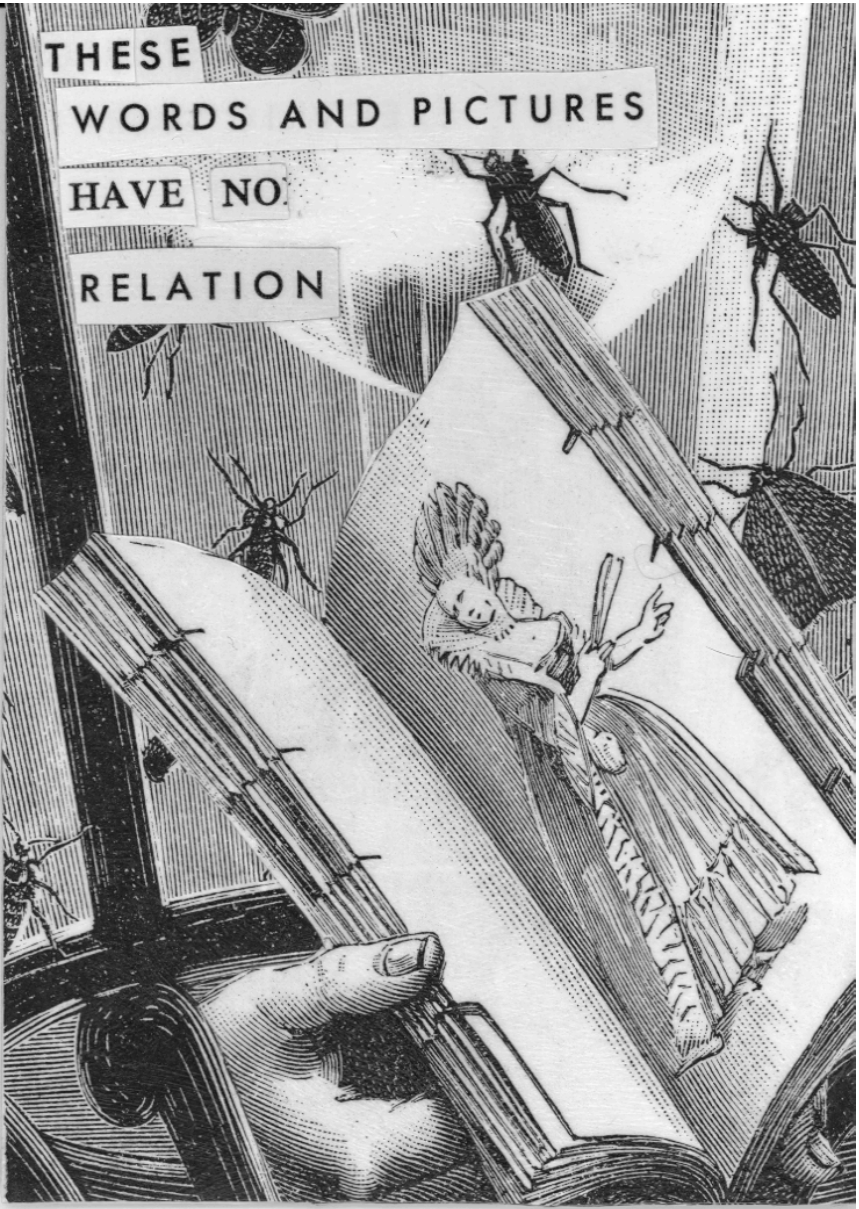


demand
by the very low
the great
advance

to be affected by revolution

CODA

THESE
WORDS AND PICTURES
HAVE NO
RELATION



JEN BESEMER is the author of several chapbooks, including *Ten Word Problems* (White Knuckle Press) and—with Tim Armentrout—*The Earth Is What Happens* (Livestock Editions). Since 1989 Jen's poems and hybrids have been exhibited, performed and published in curious places. Much of this work can be found in publications like *Otoliths*, *BlazeVOX*, *e-ratio*, *ARTIFICE*, *PANK*, *Sentence* and *Drunken Boat*. Jen lives and works in Chicago. Keep track of other projects at www.jenbesemer.com.

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