

CAROL SNOW

from “Karesansui Poems”

sweeping — “driven into desperate terms” — sponging one corner of the floor, *May his heart be cleansed* (3/20/2003) — ‘behind closed doors’ — “The Lady, or the Tiger?” —

Athwart

“The Lady, or the Tiger, or the Closet?” — “When Yantou came to Deshan, he straddled the threshold of the gate and asked, ‘Ordinary, or holy?’” — “—and the news / Is war” — driven to symbolism — neither here nor there

1) William Shakespeare, *Hamlet*, Act 4, scene 3; Frank R. Stockton short story
2) Roz Chast cartoon caption; Thomas Cleary, translator, *The Book of Serenity*, “Case [Koan] 22: Yantou’s ‘Bow and Shout’”; George Oppen, “Of Being Numerous”: “—and the news / Is war // As always / That the juices may flow in them / Tho the juices lie.”

Despite

"Futile—the Winds—

To a Heart in port—"

besieged — the protocol — “sets forth the ‘Great Doctrine’” — “you must go on,” — each stone, aura’d, continually assertive — extending — “*Her* chart read Good, Very Good, Extreme Good—and Bitter Good.” — “I can’t go on, I’ll go on” — intending: against

Epigraph) Emily Dickinson, [“Wild Nights! Wild Nights!”] 1) Eugen Herrigel, *Zen in the Art of Archery*; Samuel Beckett, *The Unnamable*; Clara Claiborne Park, *Exiting Nirvana: A Daughter’s Life with Autism*, chapter 5 2) Park, continued; Beckett

Excepting

"There can be a brick

In a brick wall

The eye picks"

"Nothing is either good or bad, but thinking makes" — "one corner" — "this
small corner" — "Elsewhere occurs — I remembers —
loss" — beside — "of truth itself" — "The eye picks // So quiet of a Sunday"
— "...so."

Epigraph) George Oppen, "Of Being Numerous" 1) William Shakespeare,
Hamlet, Act 5, scene 3; "Athwart"; "Saving"; John Berryman, "Dream Song 73:
Karesansui, Ryoan-ji" 2) Berryman, continued; Tomas Tranströmer, "Streets
Shanghai"; Oppen; Shakespeare