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from *Bohr's Model*

If we consider any molecular process, the result seems always to be that after a certain amount of energy characteristic for the systems in question is radiated out, the systems will again settle down in a stable state of equilibrium, in which the distances apart of the particles are of the same order of magnitude as before the process.

—Niels Bohr, 1913

hello action unfolding in time
I'm an email from Travis
I'm trying something with narrative
here so roll with it
unremitting vertigo imperceptible acolyte emblematic
terminus vanity laceration and whatnot
which might be almost as
good as looking at art
when all one can do
is overindulge in email brevity
and photograph an apple split
in two then imagine something
like a stagecoach kicking up
some dirt in the distance
which is not how a
theory of the novel emerges
from the mucky layer of
consciousness you've allowed to clot
around your most heartfelt intensions
excuse me I just checked
my email again and it
appears one of my students
is concerned about the supposed
ambiguity of my grading policy
now I have proven that
a poem is an event
I have a student a
stagecoach an apple and email
each given a brief spotlight
circled around and then discarded
please note my grading policy
is firm and fully delineated
although admittedly I do take

an historical approach to it
in this way I'm able
to enact an organic sense
of the poem's compartmentalizing tendencies
and turn into an image
what was earlier a list
of disparate and unmoored nouns
which collectively formed like a
finger aimed at an auditorium
the uncertainty of personalized attention
a poem's success inevitably necessitates
I wear no robes and
am unfit for the job
as you may know I
enjoy both metaphor and metonymy
among other devices in my
employ I shall remain silent
if I keep clicking I'm
bound to land on something
so says the cricket to
himself in a digital field
the trick with a persona
poem is to assume display
in fact sets two principles
or two polarities in opposition
let's assume that we are
listening to a true voice
thus assumption is the first
purely ornamental mode of utterance
I think you can see
what it is I'm saying
a museum guard a parking
lot attendant an art critic
together constitute what we'll call
the second principle for consideration
if you want another voice
rising from antiquity to teach
you the virtues of the
very best of Bobby Womack
try retuning to white chickens
pause click pause click pause
click pause click pause click
see you do have agency
within an empire after all
thus the I becomes an
organ of authenticity for us

rich oligarchs and poor democrats
and gigantic posters of musicians
artifice is an emotion the
ultimate objective correlative feel me
I believe in transcendent creative
force and am deeply invested
in everything I write as
I am deeply invested in
the value and import of
events that have a formative
relationship to both my psyche
and subsequent ability to navigate
however encumbered and awkwardly the
world in which I'm situated
that a poem needn't continually
reenact these events is paramount
that a poem needn't continually
reenact these events is paramount
a sabbatical for the faculty
of reason makes it lousy
people are on vacation all
over the place which is
a problem when it comes
to the poem's desire ironic
heartfelt rhetorical ambiguity shouting you
really have to care more
messy refinement is elegance is
the terrain a mini-mall in
Littleton while overhead airplanes go
about their distant business which
is the distinction one should
invariably emphasize within a poem
just as to begin with
an example serves no purpose
but that of exemplifying an
inclination toward the rejection of
unsettled territory in favor of
a few stones one might
admire in this afternoon light
as easily as one might
simply toss them into that
pill-shaped lake so to end
nestled among woods mountains and
other trivialities of our capacious
landscape is to purposely serve
the beginning an insurmountable application

of its own rule if
your face looks perplexed people
ask questions and then you
really are finally prepared to
weather precipitous conversation it's architecture
which is given us by
experience an inconceivable high builds
the scale model of self-diminishment
turning all these dots to
the grandiose indeterminacy of a
material object objecting to its
compartmentalized
rejection from what we really
know of the world's composure
love sweet love our operative
hauling a scheduling nightmare from
the storage complex of the
id to an actual garage
a luxury in which one
lounges or a lounge in
which one luxuriates it's true
I love all my children
equally but I have no
children therefore the sky or
at least something in it
take a book leave a
book is not a guiding
philosophy eventually what look down
there like dots dashes odd
diacritical marks and calligraphic designs
coalesce into a body of
writing one needs to give
these directives their fleshed-out autonomous
design and individual flourish but
you might be tempted to
allow a scene of more
innocuous nature to take root
within the hypothetical soil in
our actual story fret not
such temptation is wholly warranted
why even now an antelope