

POETRY

Adam Day

Midnight's Talking Lion and the Wedding Fire

(Excerpts)

Remembrances almost live," all history at once," itself alienated from cause effect." Makes several centuries "simultaneously present," while revealing a causal narrative in a sequence of construction, decomposition, renovation, deterioration epochs distributed across ruinscape; on the other hand, construction episodes, one after another tension between succession and simultaneity.

Son Mÿ 1969 letter to 1904 genocide, as dress rehearsal for happened to Jews." Historical atrocity latent within the earlier event, which set stage for its unfolding years later. Two events, successive in a particular way, also simultaneous, later embedded in earlier. A spatial image of history something like Smithson's "straight line" of global cities, from ancient Rome to modern Passaic to contemporary Nice as an older city is a "three-dimensional mirror...reflect[s]" a later city "into existence," at once incubates and precipitates what follows succession and simultaneity.

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Where a society is being systematically degraded claim
for societal endurance account: people's resilience in the face of
ongoingness. Hilarious catastrophe bombardment forms part of a
larger effort to imagine a meditation "roam[ing]
the streets" of twentieth-century dramatizes the afterlife
of society [that has been] superseded influence felt through "the
physical shape of the city" exert power, however subtle,

on social relations of modern Homs, Nice, Orlando, Ramallah if
only because they did so much to construct the stage
on which those relations still unfold. Constitutes an argument
against synchronic sociality—the notion that all the elements
of a given social event occupy a single point in time. Their
interactions "overflow with elements which are already
in the situation coming from some other time": sixteenth-century
street grid of the city, as well as "[t]he buildings
in [certain] part[s] of Beslan or Baghlan, years after war's end
[that] ha[ve] not been rebuilt" yet "it is fairly easy to establish
some continuous connections" between interaction
and "the dreams and drawings of someone else."

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Questions, which defamiliarize conventional hearts, much-studied. Develop original model for apprehending past want, more significant than previous acknowledged. Derives from a particularly grim period in the siege, “the daily handling of corpses” and other -time activities take a toll on “Pain, nostalgia, her, eyes, he, I. The positive comfort in knowing the sun progress toward dust, as does we, as does a garage, the ghost, reason, analogy, nerves, fingernails. The same as my own, and by extension, the jittering leaves around us “reason by analogy” drawing a composite of wreckage cosmological, prehistorical, and industrial style evident in the earlier age of analogy between “Builders” and the other, (half-men), a certain impression of the social – “Ruts that constitute prehistorical cart tracks “represents centuries of human activity,”: time is calcified there, yet not arrested. Decomposing permafrost.

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Disappears into the waves, into the street, near the sea steps
inexplicably took his hand and began to run buildings in part
of years after war's end had not been rebuilt. The street" ambling
the autumn of soldiers preparing for war since Suez crisis
overflowed a choppy sea of green Commando berets, laced with
white and blue naval uniforms nearby

a newspaper kiosk, red scare headlines –“urban palimpsest:”
interplay of ruin and repair—bombed-out buildings on “level and
clear” street—friction between one historical epoch
and another, disclosing both passage of time and temporal stasis,
buildings lodged in 1943, as environs, street to city advanced to
2017 emerge, depicts devastation of War discusses a five-
thousand-year-old wreck, a megalith temple complex. Situating
enables build logic of ruin, formal structure.

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A kind of unreliable narrator meticulous; obsessive administration repeatedly keeping file, world dependent, complete insofar as this chronicle dependence on survivors disorders by the in, the of, and which. Progeny need those crimes not committed. Further file keeping a potentially illusory appearance that the quest led chronicles is manageable, and “domination through knowledge” the legacy case implicitly in a position doesn’t aim understanding, but simply, knowledge.

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About the Poet

Adam Day is the author of *Left-Handed Wolf* (LSU Press, 2020), and of *Model of a City in Civil War* (Sarabande Books), and the recipient of a Poetry Society of America Chapbook Fellowship for *Badger*, *Apocrypha*, and of a PEN Award. He is also the editor of the forthcoming anthology, *Divine Orphans of the Poetic Project*, from 1913 Press, and my work has appeared in the *Fence*, *Boston Review*, *APR*, *Volt*, *Lana Turner*, *Iowa Review*, and elsewhere.