

## ADVANCE PRAISE

“I like a hitch in the line, like you— / my little art is doubling, too,” writes Maurice Manning, and *Plume Poetry 10* doubles the reader’s pleasure. Rhyme’s basis is the companionship of sound and sound, and the companionship of poet and poet is the basis of this anthology. Its structuring principle is as inspired as the poems that comprise it. Familiar names invite unfamiliar ones, so the joy of recognition alternates with the joy of discovery. You get to see where the art is and where it is headed. Mark Irwin’s kinetic translations of Arthur Rimbaud show us still other kinds of poetic companionship—that of poet and translator, and of the dead and the living. This anthology is the perfect companion for every lover of American poetry.”

– Amit Majmudar

“Way back whenever, the newcomer among us is said to have turned up with a sealed letter of introduction: My Dear Monsieur Bigger-Britches-Than-Most: the one bearing this message is named \_\_\_\_\_, knows how to \_\_\_\_\_ quite well and, by my lights, is definitely worthy of your attention. I guarantee this individual will add to memorable conversation at your table, thus deserving at least one good meal.

“A century or two beyond, we have more meaningful generosity: the *Plume* anthologies, now this most wonderful #10 where Bob Hicok welcomes Karan Kapoor, Martha Rhodes walks with Rushi Vyas, Carol Muske-Dukes singles out Yona Harvey. Plus we find thirty-nine other remarkable pairs who startle and give solace. This is a unique show-me-the-goods volume in a share-the-wealth, we-aren’t-Shakers mode so that life-saving poetry goes on in spite of horrific

threats to stop it—Covid, climate change, racial injustice, possible nuclear annihilation. Not that recognized poets far longer on the wheel have an understanding much greater than those at work still largely under the radar or writers who have recently taken it up, the real work; only that belief in those new or relatively new to poetry is crucial to its rich and continuing bloodline.

“That is to say: bravo Danny Lawless, for keeping the cup moving and alerting us to joy, sorrow, wry and earnest witness to poetry’s many-layered right now. Which takes us out of time with a raised glass into future time.

“And I almost forgot: Rimbaud rocks (again, again, again).”

– Marianne Boruch

“Someone once asked Tennessee Williams what younger playwrights he admired. He replied, ‘Honey, I’m too old to cover the waterfront.’ Being old myself, and no longer teaching, I sometimes feel overwhelmed by the sheer volume of poetry out there. So many poets, so little time! I’ve come to rely on these inventive *Plume* anthologies, which are double-curated, first by *Plume*’s choice of established poets (an extremely various bunch), and then by those poets’ choice of younger or lesser-known poets, so the range of work is enormous. Many of these writers are completely new to me, and I doubt I’d ever have come across them otherwise. I find many of them to be truly original, by which I mean not that they say things never said before (though they often do), but rather that the work goes back to the origins of its perceptions, allowing us to see how a poem’s meaning comes into being. I look for that quality in poems, and find it here in abundance. This collection is like a big plate of irresistible hors d’oeuvres.”

– Chase Twichell

“From the very beginning, I’ve loved the spirit of discovery and advocacy that lives in every volume of the *Plume* anthology. In this big tenth anniversary offering, that spirit lives on. Here, forty-two (!) established poets offer not only their own new work but also introduce us to the work of great poets we may not yet know. Here, also, Mark Irwin has done fine work complicating the life and work of

Rimbaud through his own research and his translations of Rimbaud and Borer. There is simply so much good poetry here, such a sense of literature as a shared endeavor among writers, readers, translators and editors. And so many wise conversations arise in these pages. It's a joy that *Plume* has made it ten years. This annual anthology's gift to American readers is enormous."

– Kevin Prufer

## **plume poetry 10**

plume poetry

10

edited by  
**DANIEL  
LAWLESS**

Featured Poet Arthur Rimbaud

Essays, Letters, Photographs, and New Translations  
by Mark Irwin and Alain Borer

Canisy Press

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Featured Poet: Arthur Rimbaud

*L'Œuvre-vie et la métanoïa d'Arthur Rimbaud*

Arthur Rimbaud's Life-work and Spiritual Quest

by Alain Borer

Translated from the French by Mark Irwin. ALL RIGHTS RESERVED.

PHOTOGRAPHIC CREDITS:

page 107 | Close-up from Arthur Rimbaud [c. 1872]—foto de Étienne Carjat

page 108 | Self-portrait of Arthur Rimbaud in Harar, Ethiopia in 1883 . Thanks to Alain Tourneux, *président des Amis de Rimbaud (ancien conservateur du musée Rimbaud de Charleville)*

page 126 | Self-portrait of Arthur Rimbaud aboard ship in Harar, Ethiopia; sent to his family in a letter posted the 6 of May 1883. Thanks to Alain Tourneux, *président des Amis de Rimbaud (ancien conservateur du musée Rimbaud de Charleville)*

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If, indeed, per Prévert,  
«*Le jardin reste ouvert pour ceux qui l'ont aimé*»  
to all who have had a hand in this, along the way.



## CONTENTS

<i>Introduction</i>	xvii	DANIEL LAWLESS
ALAN SHAPIRO Street Walker	1	EMILY BANKS Charity
ALEJANDRO ESCUDÉ The Woman I Never Saw Coming	5	ALLEN C. JONES Exile's Kitchen: Breaking Things
ANDREI CODRESCU Postpandemic Manifesto	9	RADU VANCU <i>from</i> Psalms, Casa de editură Max Blecher, 2019
ANI GJIKA This Pandemic, Breathing	13	OLIVIA BANKS Girls
BECKIAN FRITZ GOLDBERG Autumn in California	19	MIGUEL MURPHY The Sunlight
BOB HICOK Yet again, again	23	KARAN KAPOOR The Table
CAROL MOLDAW Radical Acceptance	27	NATHAN M <sup>c</sup> CLAIN I could hardly tell

CAROL MUSKE-DUKES Notes on an Informer	31	YONA HARVEY Frog District: Origins
CECILIA WOLOCH Weather	35	GRAŻYNA WOJCIESZKO translated by SARAH LUCZAJ Blue day <i>from</i> Incantation
CLARE ROSSINI That Beach You Went to Last Night	39	KAI-LILLY KARPMAN Grover
DAISY FRIED My Destination	43	GLORIOUS PINER A Portrait of a Chicken A Portrait of a Brick of Cocaine (1) A Portrait of a Brick of Cocaine (2) A Portrait of the Word
DAN O'BRIEN Parents Crying	49	ANANDA LIMA delivery
DAVID WOJAHN In Memory of Hauro Nakajima	53	ADAM GRABOWSKI Please Catalogue Your Items According to Their Value
ELENA KARINA BYRNE Dalí's Gluton Recipe Dead: Politics	57	CATHY COLMAN The Fear Circus
FLÁVIA ROCHA <i>Contra todas as expectativas</i> (Against all expectations)	61	RUY VENTURA, translated by FLÁVIA ROCHA <i>Agostinho</i> (Augustin) <i>João</i> (John)

GARRETT HONGO Reading Miguel Hernández in Bert Meyers' Library	67	ALYCIA PIRMOHAMED Midnight vessel across the great sea
GERRY LA FEMINA Post-Valentine	71	MADELEINE BARNES Memory Constellation
GREGORY ORR Some of us, when we're young	77	SAFIYA SINCLAIR Mirabilia
JANE HIRSHFIELD What the Heart Wants	83	DANUSHA LAMÉRIS They Say the Heart Wants
JEFFREY SKINNER Language of the Fall	87	ANN TOWNSEND A Sign
JENNIFER FRANKLIN Memento Mori: Mentor with Late-Stage Lewy Body Dementia	91	MICHELLE WHITTAKER In Preparation for Ascendance
JIM DANIELS Dinner at Lynn and Linda's with Ken and Jack	95	JULIE HEMING Derealization
JUAN FELIPE HERRERA Son Borne of the Street Song	101	J.J. HERNANDEZ Small Town Kid Gets Jumped in an Apartment Complex in Fresno
KELLI RUSSELL AGODON The Rivers Are Flooding and I Am Thinking about Desire	105	KATERINA CANYON Craving

## FEATURED POET • ARTHUR RIMBAUD

- |  |     |  |
|--|-----|--|
| MARK IRWIN                                     | 111 | The “Missing Elsewhere” as<br>Compass of the Imagination:<br>Arthur Rimbaud’s Genius                                   |
| ARTHUR RIMBAUD,<br>translated by<br>MARK IRWIN | 129 | The Drunken Boat   |
|  | 133 | Seven-Year-Old Poets   |
|  | 135 | Ancient  |
|  | 136 | Mystic   |
| ALAIN BORER,<br>translated by<br>MARK IRWIN    | 137 | from <i>L’Œuvre-vie et<br/>la métanoia<br/>d’Arthur Rimbaud</i><br>(Arthur Rimbaud’s Life-work<br>and Spiritual Quest) |
|  | 139 | <i>moi pressé de trouver le lieu</i><br>(me hurrying to find<br>the place)   |
| ALAIN BORER,<br>translated by<br>MARK IRWIN    | 142 | The rebel figure:<br>Arthur Rimbaud  |
| ARTHUR RIMBAUD,<br>translated by<br>MARK IRWIN | 146 | To Georges Izambard:<br>Charleville, November 2,<br>1870   |

KWAME DAWES For Rainford Lee “Scratch” Perry	147	ROMEO ORIOGUN Ballet in the Cold
LINDA BIERDS Captain Scott’s White Ponies: A Cento	151	ELIZABETH BRADFIELD Today, Alongside
LYNN EMANUEL After Three Weeks at the Museum	155	DEBORAH BOGEN Reconstructing the Crime
MAGGIE SMITH Because	159	L. A. LOHNSON While I Wait for a Late Train at Union Station
MARTHA RHODES Seen through glass,	163	RUSHI VYAS Midwest Physics: Third Law
MAURICE MANNING The Knot	167	NATHANIEL PERRY A Property in the Horizon
MICHAEL WATERS To Marvin	171	YESENIA MONTILLA Per Aspera Ad Astra
NICOLE CALLIHAN Formal Ambiguity	175	ZOË RYDER WHITE Like Louise
NIN ANDREWS My Father’s Prayer	179	CASSANDRA ATHERTON Pre-Raphaelite Triptych
RAE ARMANTROUT Waves	185	BRANDOM SOM <i>from</i> Tripas
RAFAEL CAMPO Scenes from the Field	189	STACY NIGLIAZZO Above His Bed

RAMÓN GARCÍA The Sirens	193	ATA MOHARRERI Mailbox Blues
SHAMAR HILL Bathymetry	197	CAROLYN JOYNER Imagining Warrior
SOPHIE CABOT BLACK The Ford	201	TACEY ATSITTY When the River Separated Us, We
STEVEN CRAMER The Look	205	AARON WALLACE Battle Hymn of the Republic
TIMOTHY DONNELLY Etruscan Vase with Flowers	211	JULIA BURGDORFF The Field
TOM SLEIGH My Mother's Cigarettes	215	KAREN FISH Kick the Can
YE MIMI translated by STEVE BRADBURY 或被 (Or Being)	221	WU YU HSUAN translated by STEVE BRADBURY 石頭夢 (A Dream of Stone)
<i>Contributors</i>	227	

## INTRODUCTION

Readers, hello!

The above my usual salutation, as you may recognize, yet this time . . . somehow different: a decade now passed since our first anthology! How to describe this . . . feeling? As if like some huff-puff middle-aged adventurer I've somehow finally managed to clamber to a foothold on an obscure but beautiful mountain, that seemed so much smaller in the brochure. Or perhaps think of a party, the *best* party, the kind you're nervous about at first, alone in a new city, haven't really been invited to, but by evening's end one at which you find yourself relaxed in a way you'd never believe possible, making friends, drinking Mai Tai's with what seems like the whole block, everyone fascinating, gifted, offering without reserve or guile the name of a *fabulous* club, this or that artist *you really must meet*.

Anyway, different.

Although—to revert to the matter at hand—not because anything has objectively changed: *Plume Poetry 10* remains much as its predecessor left it: a collection of poems from forty-two “established poets” along with those of a selected “less well-known” partner (I really must think of other descriptors), and a short introduction by the former to the latter. Nor, as with *Plume Poetry 9*, have we altered our hopes for a greater diversity of subject and perspective, while retaining the highest standards of craft.

No, any divergence lies in me, alone. Again, this is our tenth anniversary. That's practically three quarters of a century in literary

journal age. And, let's face it, even with the magic tricks of WordPress and jpegs, email and social media, it's not always easy, especially for one as inept as I in these matters. Don't get me wrong. I'm not complaining. Unlike in the early years, I now have a staff both stellar and dependable, and the good offices of the Shifting Foundation (thank you, **David Breskin** and **Chelsea Hadley**) have afforded me much-needed help in layout—our resident wizard, **Christina Mullin**. Still, there are moments . . . a late arriving or abruptly cancelled contribution, the scourge (and blessing, yes) of Submittable. Neither, I realize, am I alone in this minor purgatory: every editor I have been fortunate to meet, one way or another tells me so.

All to say, while I know *Plume* online will endure as long as I can manage it the future of the print anthologies is less clear. Finances, or lack thereof (the Shifting folks have been generous but even their inhuman patience must know its limits), play a part, of course—materials and production costs rise each year, and anthologies are notoriously a hard sell. But, who knows? It's quite possible this is simply age or the flickering embers of fatigue; on the other hand, no wants to be Willie Mays at 42, losing a routine high fly—in Shea Stadium.

In the meantime, before I leave you to the poems only a page or two away, let me thank those who so eminently deserve it: **Jason Cook, Robert Archambeau, Marc Vincenz, Adam Tavel, Mary Bisbee-Beek, Kristen Weber**, to say nothing of that indispensable staff: **Nancy Mitchell, Leeya Mehta, Amanda Newell, John Ebert, Joseph Campana, Amy Beeder, Chard deNiord, Mark and Chelsea Wagenaar, Sally Bliumis-Dunn, Mihaela Moscaliuc**—and so many more.

For now, then, let's—let us—just say, we do hope you enjoy the book!

**Daniel Lawless**

Editor, *Plume*

