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Two Poems: "Wind Scene" and "Touch / The radicle thus endowed"

Julie Joosten
Wind Scene

Keats writes in a letter to his friend Reynolds: “Let us open our leaves like a flower and be passive and receptive [. . . ] I was led in these thoughts, dear Reynolds, by the beauty of the morning operating on a sense of Idleness – I have not read any Books – the Morning said I was right – I had no idea but of the Morning.”

The beauty of the morning, its transparency, becomes thought.

Dissolves identity in reception, in feeling an idea of the Morning.

This feeling belongs to no one in particular; “a sense of Idleness” is as much the beauty of the Morning’s as Keats’ own, Keats who becomes for the morning the Morning.

How astonishingly abstract the body and soul are by comparison.

The Morning sends out a small wind, carries a bee along, and Brushes pollen from the combs of the bee’s legs.

Pollen lingers in a swirl and surfaces on the open cup of a poppy.
Touch / The radicle thus endowed

Tenderness is a kind of touch. When you touch me and I’m looking at the orchid
tenderness moves between us

as an electrical current.

The orchid may respond with infinitesimally small movements as it moves

in response to light, gravity, heat, moisture, electromagnetic fields, electrical flux, and wind.

As it responds to touch.

When you look at me as I’m watering the orchid Tenderness moves between us

as water moves through the roots

of the plant

the roots determining which signals to honour.

Perception and action occur

so gradually

that they are often too subtle to be noticed

by our senses, accustomed to such different speeds.

To follow their motion, Darwin attached small instruments
to plants, tracing their intricate movements on glass.
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