Two Poems

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Edge Seed

After Richard Skelton

dying

edge seed
they will place and make outwards

outwards dying
after remnants

(rowan)

the moorland
go heart and will for it in time

moorland
go reach richer place
make others

will

make to the trees and the heart

and make the edge bracken

thriving to follow moorland

go oak seed

(pine)

It’s bracken and broom
they (broom)
the moorland unhindered

nature remake again
let bare outwards

dying trees and after
Water

For Rhys Trimble

Dŵr small quarry with steep walls above Rachub, Gwynedd i get confused indoors loathing free will rock parturition is my cathedral runn pulpit body’s here’s the thing map shot carto veined lichen sunscree quartzoheart inert fleshbite dawn sitting animal dint time predicate rain fullerweather my shining obviate sniff cycle ba --- call --- caw --- rk salt stretcher hidden. (learnt love) Gwylybaniath steel in fields coiled hair last butterfly desks pupate beam oblique obloquy painted stones visibility stereovertex landspear mark directional over engineer mining battled umvelt shit nutrients shorn build toponymic eyebright bunker seedstore aeolium geoded carreg stave creigle BRIDGE drain superhighway Dyfr liquid table generic flower wort innominate blud by bled whitesear fail proprioception (poetry should not be cryptic” muteweiss killed gapsoar thing failed exterioception nth ri eo y bl b bl ow y ow s pr n t n ueauaio 4. Llif male headed anther prist spragg syndicate forinner cenotaph timeplace lists& mantol lacund usurate signage marked for me quick apprehend personally unsullied taxonomy of virgin objects timespace
Note on the Text

I chose Richard Skelton’s poem “Into the Bare Moorland” in Issue 12 (2013) as a result of experimenting with site-specific poetry, placing myself in a certain environment at a certain time. I responded to the poem by only using certain words from Skelton’s poem. “Into the Bare Moorland” is, in turn, adapted from a prose work by Graham Bell.

‘Water’ is a response to Rhys Trimble’s poem “Dwr” that appeared in Vol 14. Issue 1 (2015). My version of the poem is a traditional cut-up of the source material. This follows the time-honoured tradition of poets writing to, about and with (knowingly or not) other poets.

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