

UNPUBLISHED POEMS
1970–1990

PUZZLIN BLUES

it lookt to be comin but it look like gone to me
look to be comin look gone to me
it lookt to be nothin then it look to be right at me

somethin somewhere then where would i be
if i was somethin somewhere i would be
where nowhere and nothin would bother me

i couldnt get satisfied if satisfied was to be a hold on me
couldn't be satisfied with satisfied bein held over me
i been satisfied but my satisfaction set me free

BLACK POETRY

look
this music has forms has always had
forms
and had you and itself to decide
more than who it was singing to
look some of you
need the words
and some the music
and the new day will need will have
the continuous line look
see there something has
been said about time
and here the point
something about the non
or dubious part of it which we
take now deciding which to be
and look here
don't you know black people always thought
we₁ were₂ continuous in any form₃

PUTTING LYRIC TO "ALL BLUES"

1

to Miles's
notes

Oscar took the sizes
of the tones

of blues
and called up the huge

sea the sky
to the music

2

sea have been
in so
many a line
sea
have

but have it been Miles's

blues line

is what I'm saying you
should pay attention to
as some one who watches that line

of horizon from Asbury Park, New Jersey or

from San Luis
Obispo now whose
blue is that?

poured into a word
to black music

3

I thought of the mayan hieroglyphs
as the names of time,

so the temples,
as stoned rather than our sprayed,
graffitied

with a gingerbread of cosmos,
racing past while
facing the eastern sea's

line
to interpret
the simple point of the rising sun.

How could they
have got the tool into the
wall of any station

of passage
as deep as name
of stop ...

Moment
doesn't mosaic
that evenly anymore.

It was their sea
it was their sky
their blue, it was
their time.

And putting the lyric to song,
putting the forms of life to space and time

on time until
the temples were boarded
by bullets as they pulled into that station
where philip and isabella
hear the dying mysteriously
cry out
in the pharaonic westering of spanish

NOTES TO POEMS

MPH: The Motorcycle Poems is based on the author's 1970 typescript. The version printed here incorporates undated minor revisions entered into the typescript in pencil, as well as recent emendations by the author.

"cause" / Previously appeared in "Aerialist Narratives," published in *Voices Cast Out to Talk Us In* (University of Iowa Press, 1995). Used with permission of University of Iowa Press.

"O'er the Ramparts We—Montezuma's Flowers—Watched" / Originally titled "O'er the Ramparts We Watched, We Montezuma's Flowers."

"Skull Breasted Mother of History, Coatlicue, Genius Loca" / Originally titled "The Land-Openers Confront the Skull-Breasted Mother Coatlicue."

"Puzzlin Blues," "Song," "Black Poetry," "Bantu Love Song," "Modern Court Music for Bigger," "(nor ask for anymore" / Typescripts undated, written between 1970 and 1975 as part of the drafts for *Etai-Eken* (University of Pittsburgh Press, 1975).

"wonder if the movement to the wind," "i saw the trees leaf for leaf" / Manuscripts undated, written between 1975 and 1980. The versions printed here incorporate undated minor revisions entered into the manuscripts in pencil.

"Interval" / Typescript undated, written between 1976 and 1984 as part of the drafts for *Lucid Interval as Integral Music* (Harmattan Press, 1984).

"Of Course, They Change. The Way.." / Computer typescript dated 1990.

"The Hold" / Typescript undated.

"Four Ecstatic Songs" / Typescript undated. The lines "sometime / it be's that way" and "A" appear in altered form in "The Wanderers," published in *Atmosphere Conditions* (Sun & Moon Press, 2000).

"Putting Lyric to 'All Blues'" / Computer typescript undated.