

CAM BRIDGE RELITERARY VIEW.

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Anna Mendelssohn

Three poems

Using the second person singular
definite article may be profitable
but not for the bearer of the grammatical appellative,

it is not profitable for the one who is pushed
& goes flying on the flagstones
& has to apologize for causing an event

forever unprofitable tears stream
with age flood logic, in salty water
through whirling galaxies, romans' dances,

fireworks, unachieved circles high above
gabriele munter has a nervous collapse
and the telescope reminiscent falls closed

when there is the danger of
poems being swapped for bitter lemons.

Feminized, although not without dissent
cut down in the blossoming once
was studied over decades,

too wealthy to be semblant, apparently
the street air withholds the brush
against newspapers blowing onto b/w

paintings, kicked in by bright young things
look and look again for a deviation
from a lesson in painting objects

to contain sight, buried deep in detail
the red cabbage, newsprint, a lamp,
brave review, a window onto the unseen

and love that does not know how to know
making swift meals of tall women.

should he have been,
to go, he has a long time ago
been & gone, are you plural sure

that it was not one of several
in the end, dye too, mulberry,
blackcurrant, the violated bank

down either side streaming
in perfect pitch, sewing up
the stuffed bear, taxonomist

on a foggy morning, hoot,
he had three, two, where his ears
once were, white, fast moving

faster than it could be dug
smaller than the vision from beyond.

Author Info

Anna Mendelssohn was born in 1948 in Stockport, Cheshire, and in the mid-1970s moved to Cambridge, where she is a member of the University. Previous publications include *Viola Tricolor* (1993), *Bernache Nonnette* (1995) and *Tondo Aquatique* (1997)—all published by Equipage, and *Implacable Art* (Folio/Equipage 2000). *py* is forthcoming from Oystercatcher Press.