

[HISS HVISS VISS A SHIP
for elisabeth & bonnie]

Unsettles the sea
Sifts to separate its cursive from this gracelessness anchors inflict with

winters and weighs
a head's content

its whiteout enciphers

an imagined arrival

To leave or loathe in
the Baltic's knotted locks

etymon of each wave a wake sustains this

Waiting—

save the destination

keeps shifting

save we

keep moving

is thinking

keeps cadence alength

throatbank

a migrate alignment

the deep eye locating

a frequency

maps the surface

alongside such penance

eclipses

the pact

kept by the palms of our feet

[CRIME AND ORNAMENT]

Allegedly, the image on this canvas still gashes

Once was
the place upon this table meals were served
wars curved wars carved wars waged

Then taken up in arms
not arms but what hands hold
fills imaginable hinges

cedar wood the touched water
waxen color they blessed it with—

Oil and tears.

Chemicals and medals.
Tempera on ancient wax just doesn't work.

4TH CENTURY

It is said:

St. Helena— the Queen
the mother of Emperor Constantine
located a painting
during her vacationing
in Jerusalem

The icon came to
Constantinople for five centuries
sent the besieging Saracens from the city

before coming into royal dowries

this woman is one of two
made from the same table
the same wood

10TH CENTURY

After six hundred years occurs this transference

from the Constantinian lineage

the image proceeds as possession:

Prince Lev of Rus—
superior military service.

14TH CENTURY

As if
it *fell from the heavens*

Belz Castle
into the hands of St. Ladislaus
(King Wladyslaw)

from Tartar attacks lootings
uprooting the image
to Opala, his origin.
(*Opole*)

However, the origin of the image is unknown.
Legend attributes its creation to St. Luke, the evangelist.

but rested in Czestochowa: 1384

for one night with the Paulites
in light, horses refused to move

St. Ladislaus believed in signs, believed that image signified

to be left with the Paulites

15TH CENTURY

When the face breaks
it is unlike bread's soft edge rather, platki

— like a butterfly's wing hell
bent backwards and split.

“...inflicting a scar on the throat of the Blessed Virgin.”

In siege, an arrow into
the former trunk of a tree,
the throat of the would-be
Polish Queen coronated in 1717.

Easter Sunday
April 14, 1430: Hussites steal and attempt to destroy the image
breaking it into three
pieces.

—*Historia Pulchra* of 1523

Then to be, always
mending
inward so thoroughly.

What exterior what
surface fissures the face?

Soot's votives burn all blackened night.

Horsemen heel and retreat.
Such indefinite residue.
Two slashes on the cheek.
Is it she or sap seeping?

The perpetual
stroke of the 15th century sword striking
to strip her.

“One of the robbers drew his sword, struck the image and inflicted two deep gashes. While preparing to inflict a third gash, he fell to the ground and writhed in agony until his death.”

Soldiers flee into the darkness into
the Romanesque vortex
from the embrace of a Byzantine canvass,
almost faceless,
watching the whites of eyes
watching.

She is sent to Krakow for restoration.

“The two slashes on the cheek of the Blessed Virgin, together with the previous injury to the throat, have always reappeared - despite repeated attempts to repair them.”

17TH CENTURY

Paulites build a fortification around the monastery
in preparation for the most tragic period of Poland's history

1655: 40 days, the keepers:
monks mercenaries civilians
of Jasna Gora's sanctuary
and library are under siege by the Swedes (3000).

The image, unharmed.

21ST CENTURY

Who may again cut a face in violence

foretold she holds her image
to such in every century sieges circle the lost

“Leonard Moss, modern scholar claims: "the figure is distinctly thirteenth-fourteenth century Byzantine in form." A variant on *Hodegetria*. Janusz Pasierb states of the image that "in 1434 it was painted virtually

anew" due to the extensive damage caused by vandalism. "The authors of the new version were faithful to the original as regards its contents." This might explain the persistence of the damage marks mentioned earlier."

If restoration's hand could heal only a painting

in light pigment reveals

its history

the ways in which trees seep when they're cut

These rings what will their years reveal—