



***Tracery*, by Jennifer K Dick**



for

Dusie Kollektiv N° 5, 2011

DUSIE

Each of these 15x15cm books is slightly different—hand collages of old wallpaper are used in each cover.

Here is chapbook N° 1 / 200

Jennifer K. Dick

Tracery



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Then, she said:

This could be, I thought,
a stain
this stain could be,
I thought, a
stain could be thought
I could stain maybe
a thought could be
me
In the couplets of shadows
ink layer print stencil
stain a stain
could be, I thought

In the couplets of shadows she could emerge
From the layers of ink printed or be stencilled

Of the fold, the tear, the caress of page and page
Or the eye, the glance, the space of patterning

Reversals of her and hemming this, this rose
Roses anciennes, palatine, pleated and wail

Where in the sound came color, coloring
Her sounding, a hum, human, rising

Zuber et Cie, peonies by Alphonse Mucha, panelling, scenes of scenic America, The French in Egypt, Eldorado, wild ducks and hillsides with cows grazing as storms ravage a crumbling tower on the panoramic's opposite curve, the dado is bordered in green with panelled lower thirds of the room in which we alight in darkness to turn, dominos of the 18th century, block-prints now surfaces, absence of frieze as dust gathers on raw materials in back rooms—presses, woodchips, printed shards of rubber-stamps and formatted old leathers cracking, folding, fissured.

Dust

In old jars

I gather, she, shaped

Shifting in(to) (towards) shadow

Bordered or

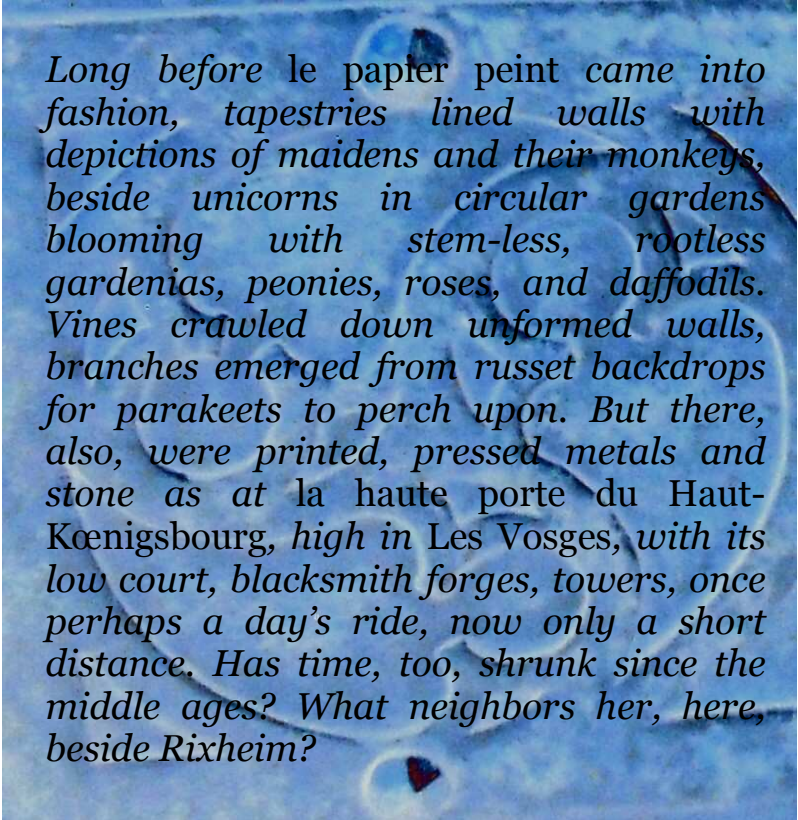
Lines

Pressed to *la minuterie*

Alit, draping light

This edges her

To be cast back in time,
To be
A cast
Backed up in time
For a casting back, witch
Of a time
Lynched or tossed on the pyre
To cast her back into time
The taste of
Thyme or the time of her
Conniving, confabulation of
Castor oil on the shelf
Drinking her cast
Past to print of her
Clothed in the patterning
Precious pernicious peony
Flower blooming heel of her



Long before le papier peint came into fashion, tapestries lined walls with depictions of maidens and their monkeys, beside unicorns in circular gardens blooming with stem-less, rootless gardenias, peonies, roses, and daffodils. Vines crawled down unformed walls, branches emerged from russet backdrops for parakeets to perch upon. But there, also, were printed, pressed metals and stone as at la haute porte du Haut-Koenigsbourg, high in Les Vosges, with its low court, blacksmith forges, towers, once perhaps a day's ride, now only a short distance. Has time, too, shrunk since the middle ages? What neighbors her, here, beside Rixheim?



She's in silk moiré prints. An aesthetic river. A lyre. Cover or covering in niches, under pointed arches, the papers of quatrefoils, of tracery. *Therein lies...* she begins to say.

Her sounding, a hum, human, rising

What is here, besides? What is she? What is what is where and when does she come to, to gather, a farthing, a farther thing, into being? When is she beginning whereto or for, flax and flummoxed? Lost to grab the back of horsehair spirals, dyed plinth and borderlands, hinter- . To hinder her passage, she shielded or shedding. This wall willing. This was a willing wall, a wishing well, or, to speak of, in that other language, *or*, as in ornate. Captivate, will she? Or winter the wanderlust wanton wanting? Spelled. She is a die cast, a cast of. Or, ornate, Ariadna-esque lines drowning her back. Trace on her wrist of the *Ille*. Cup to read her palm, the deep rivulets, moats, canals, then trace the Rhine backwards, upstream, source to be sourcing. Haute, higher still, to speak in tongues, triturate.

Pigment-drawn grounds for rough loving
Her

Trellis
Forest green
Pear wood
Yellow ochre
Minaret
Rose-pink
Scaffolding
Cobalt
Lavender
Paper

Vermillion
Aquifer
Burgundy
Pheasants
Grey
Pillars
Grisaille
Latticework
Violet
Arabesque(s)

She
Loved hands rough as ground pigment.

There is a sense of getting smaller.
Of shrinking.
There is a sense of or for.
To be a sens-ible girl.
To lift your skirt and carry the ring of your
round world overstream.
To give herself over and over
and under here.
To not take back.
To secede.
To supersede.
Twine.
To be speaking: in tongues, in timbers.
To animate the walls, vibrate.
Hues: blues are cobalt, powder, periwinkle,
cornflower, sapphire.
Her dress?

To be pink as pink is,
a camellia, a lily, a peony, a rose, a lotus.
She opens opening to,
to be her
or hearing
to be here humming.
There is a sense then of time timing time.
Of the tick before.
And then.
She is waiting,
or awaited for.
Shepherdess and suitor.
Stalemate.



Notes/Credits:

Photo Credit: Page 8, negative image of a Celtic symbol embossed/forged onto a door from the middle ages at the Château de Haute-Koenigsburg. By Jennifer K Dick, April 2011.

Photo Credit: Cover transparency image & image Page 9, from “Historic New England”, *History of Wallpaper 1845-70: Changing Technology & Increasing Production*, which explains that “This common paper dates from 1840-1860 & was hung as the second wallpaper in a chamber of the Blanchard-Wellington House, Medford, Massachusetts. The design is printed in a simple palette of blue, red & gray & combines rows of stylized roses alternating with stripes of imitation silk”. (The original image is in color).
<http://www.historicnewengland.org/collections-archives-exhibitions/online-exhibitions/wallpaper/history/1845.htm>

Photo Credit: Page 15, image of Patine Wallpapers, example of “Roses Anciennes”, from Zuber et Cie (original is in color), taken from their website:

http://www.zuber.fr/pp_patines.html

Thanks to Lisa Pasold for our visit to the Musée du Papier Peint de Rixheim—& to their website:

<http://www.museepapierpeint.org/>

Credit for a variety of terms & colors goes to the websites of Rixheim’s wallpaper museum, Zuber & Cie, Historic New England’s *History of Wallpaper*, & Roland Piquepaille’s story “Wall to Wall Wallpaper” on his site:

Articles & Texticles

<http://www.articlesandtexticles.co.uk/2009/01/10/wall-to-wall-wallpaper/>

A special *MERCI* to Tony Jolley & Ellen Chew-Jolley for the wallpaper used for the covers of this chapbook!

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First edition, #1 of 200



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Dusie Kollektiv #5
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