



*of materials, implements*

Larkin Higgins



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Dusie Kollektiv 2011

[www.dusie.org](http://www.dusie.org)

DUSIE

| 1 |

slightly asymmetrical    the face examined    space a sophisticated system  
body as built dwelling site    shelter    in sum    living

| 2 |

align liberally    revere    walls of each room reflect this  
as do objects on tables and shelves    entering any space

---

| 3 |

visceral response    invariably remains unexplained    the perception  
attaches to its inhabitants    an underlying equation

| 4 |

the critical outer layer    undermining ideas    even  
the pillow    has its corners

*No Sinecure : influenced by aire*

was not tied          was not sealed   flew  
open from the force of the impact

Duplicate boxes

already packed          and  
in my pocket          three things to-

gether in my hand?

bee-brooch

too puzzled

too keen

the cheapest shot in the game          dear

*The Wrong House : influenced by earth*

curious affection of the eyes

clouded spectacles

not the rich complexion

ones

fool's errand

some things are worth pay-

ing          certain risks

pecul-

iarly pale

confined to          berth

Our landlady

arbitrarily forbidding the doctor inside her door

Raffles          short for Ralph?

but it's longer

It was an ideal cottage          from November to

March

The winter of so many burglaries

The right house stood on high ground—

between two gates a half-moon of shrubs

The right house the residence of

a heavy watchchain

fair game

manners and customs fell within the field of observation

what he would have done in my place

was the thing for me to do now

I dove head-first through the pan-

try window and came to earth on all fours

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***A Jubilee Present : influenced by water***

first little crib we ever cracked together

innocent eyes shut

casually proposed a raid

the other night

cool

goods

for bait

recognized some habitual Readers going to their labour underneath  
the dome

on nearest bench

beach

~

---

short tunic they

wear in summer, his whistle on its chain

perspiring

checks

equal-

ly lie at sea

*An Old Flame : influenced by fire*

the square shall be nameless

eventually find it on your left scorched

Lend us the key

such balconies

nothing worth taking

Rings and watches

maybe

Here's one with an extra story

---

hold on to the railings!

~

In shadow of

leafy palings

ground floor windows opposite

alight

like a lantern-picture thrown upon a screen

But the whole square's aflame!

got

back to my handles with the word

*inferno*

Keep an eye on the rug

middle of the road

there stood my invalid  
mischief

pale face in a quiver of pure

~

It won't take a minute—  
madness, madness

had taken him at his last

word, had not my *own* given me an idea

nearest mansions

point-

ing to the deserted

as proof

While the pretty parlour-maid ran for the  
police

conducting ...



a firm hand  
thanking  
pers

a stern tongue  
in whis-

My

~

whole position had altered

minating train of ideas

this illu-

ablaze

ing

worth watch-

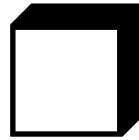
removing crumbs

the square was empty

mained in darkness

Many of the houses re-

Switched on the electric light

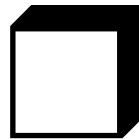


not an owner            a renter  
measures the months    no theory of Bigness  
cultivates a culture of intimacy  
nearness of objects     doubling utility

breadboard becomes table becomes drawing board becomes desk  
futility dodged            simplicity                    sufficient coexistence  
*all is architecture*        proliferation

“Bigness surrenders the field to after-architecture”  
[that would be nice]

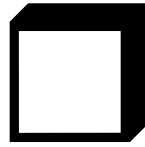
her site & sight            filled    yet ceaseless search for structure  
envisions perimeter    e x p a n d e d



the grain of oak floor amalgamates small walled rooms            load-bearing  
the book is a room            a shelf of many rooms  
rooms superimposed in a single stack  
foliated rooms with cardboard covers                    permeable  
walls span the floor plan                                    inhabited [structure]

description or fact or fiction?

the fact is, there is no polygonal chimney stack no diapered brick work, no turret, no segmental or scrolled pediment, balcony, stair window or stair no terracotta frieze although freezing in winter no fish-scale tiling, lattice ironwork, finial or post no bay window or lozenge leaded lights no fretted bargeboard, depressed arch, plinth block or clustered column not a niche of any kind nor swan-necked pediment, ziggurat, Art Deco sunburst, Egyptian motif, wrap-around window, patera or railings no baluster column, spandrel, two-storey bay no wheel window with quatrefoil no keystone, voussoirs, or rustication—but walls inside a box, the box opens at opposing ends *like a book*



inside the box four chairs with metal legs a green vase a bed a bedside lamp

[the shine of chair's curved legs is startling even adjacent to yellow vinyl]

there is a framed picture and another framed picture and a tiny carved walnut from China sitting on the shelf of the only antique purchased thriftily thirty years before when the now renter did not pay rent was not old enough for legal wine

she did desire to own her own house she tried she crunched she worked she played she scrimped she did she did

she did buy books old new soft hardbound and hand bound but not on the subject

*buying a house*

---

***Tangential***

braid us

tender

or knot

corners softened like shoulders

little lamb

stingray

bring us your box of matter

*rec / tangle*

this is how it comes      perpendicularly  
   of these materials and implements  
to the particular of any given  
   as well as weight and thickness  
in distance and in foreground  
   every incident of outline  
the notes — the memoranda  
   or perhaps the recreation



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assume the paper is rectangular  
   linen canvas  
blotting paper      *meet me in the Quad*  
   a simple tile in monochrome  
conventional and so much scope  
   the addition of a small portion  
slight degree of turbidness  
   soft vacuity of span  
a fine range of quiet



an end at which to aim  
the mixture with great evenness  
the mixture again in the same manner  
to fix and solidify has long been a requisite  
as if varnish had been passed over  
a view to the possession of transparency  
any markings too sharp  
may be worked down by the  
finger



---

to draw a square—fill with crossed lines  
evenly as a patch of grey silk cut out and laid on white paper—  
cover quickly with straightish lines in any direction  
these crossed with other sets of lines in all directions  
occasionally called to remove the ends of such lines as have gone  
over the edge  
the change which it causes is  
after covering the space intended  
how many lines in a given space were required to suggest  
the appearance to many the same tint of parallel  
a medium between these  
or any object to rest well-balanced in the hand

**being given shape** (taking) (on & off the grid)(swear to swarm a curve) (the hive implies octagonal cells) (creatures contained & flying) (plotted system) (occasional stinging) (bleed pages right off margin)( *more interested in seeing things?* ) ((pigment brushed across woven flax, pulled over oval hoops ( ) )) (stretched as verb with verve) ( *colossal rectangles, she said, everywhere already* )((so the painter's paintings continue as ( ) with jig-sawed circle wood panels ((())) wood wasted, as store lumber milled in sheets, planks)) ( *source, cylinder* )

countless exit cubicles, meander to *Zócalo* (public square) *plinth* crowds cluster at *Karlovo náměstí*  
( *we leave one square for another* ) (assembling) *place* *platz* *Piazza del Popolo* *Plaza de Armas*  
( at the market square, round fruits )( *try to square these* ) render true plumb adjust shape ( *reconcile*  
) fit tally dovetail ( *unravel*

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### **Notes / Acknowledgements / Credits**

Thanks to **Eleven Eleven** (Hugh Behm-Steinberg, editor) for first publishing the “□” trilogy [or “not an owner a renter”, “the grain of oak floor amalgamates”, “inside the box four chairs”].

The suite of linked poems “No Sinecure : influenced by aire”, “The Wrong House : influenced by earth”, “A Jubilee Present : influenced by water”, and “An Old Flame : influenced by fire” take the first part of their titles from chapters in **Raffles: Further Adventures of the Amateur Cracksman** by E.W. Hornung (1901)—about a “gentleman thief.” As the character Raffles perceives stealing as an art form, the poet thives from the storyteller while recontextualizing and creating original language. Some British slang retained.

“*rec / tangle*” converses within text culled from **The Amateur Artist** (a manual) by F. Delamotte (1906).

The phrase “Bigness surrenders the field to after-architecture” is from **S,M,L,XL: Office for Metropolitan Architecture, Rem Koolhaas and Bruce Mau** edited by Jennifer Sigler (The Monacelli Press, 1995) and also in “□” here.

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Larkin Higgins’ poetry has appeared in **Eleven Eleven**, **DIAGRAM**, **fre•quen•cy: the poethics of change** (Naropa Press) and elsewhere. University of Iowa Press and Runaway Spoon Press (**Visio-Textual Selectricity**) have anthologized her work as well as others. Visual poetry resides within the Avant Writing Collection/The Ohio State University Libraries. As a text-based artist she has exhibited and performed at various venues throughout the years, most recently at Highways Performance Space (Santa Monica).

***Colophon***

Set mostly in 11 pt Baskerville

Text, 32 lb 100% cotton, acid & lignin free

Various upcycled papers

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