

## Funereal Landscape in Minerals

*Lara Glenum*

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In this necropolis,  
I am Queen.  
    On the long, black-and-white tiled piazza, the shrieking statues  
    tick out  
the dull centuries. (In this kingdom of  
    mineral half-breeds—  
    the zinc seahorses, the pig-iron clouds—all nod to me.) Each noon,  
                                the quartzite surf  
                                thuds into  
    the blind cove. For leagues around me, nothing else  
moves. Only the blindfolded castrato,  
my sole  
companion, sings to me  
in shrill mimicry  
    of the wind. On the horizon, the real wind  
                        halts, afraid.

On a craggy cliff face,  
I sleep standing  
in my robe of glass. Starless nights, I dream I am fleeing,  
    stepping out  
        onto the museum of the sea, among the obsidian dolphins, frozen  
                                mid-leap, the anemones  
                                littering the mica-encrusted shallows.

For a thousand years, I have woken to the sound of phantom ships  
breaking up  
against the reefs below, the cries of  
    the ghostly crews.

Today, even  
the mother-of-pearl sun  
has rolled  
    out of the sky, and, for the first time in eternity, it is  
    snowing. By nightfall,  
my antique  
collection of statues and funereal sea-junk, the calcium cliffs—  
    all will be deleted in a static of white.

I, Medusa,  
am being buried alive in the mausoleum  
    of my own gaze.

HOTEL AMERIKA

for which he also co-edited the anthology *Under the Legislature of Stars: 62 New Hampshire Poets*.

**John Drury** is the author of two full-length poetry collections, *Burning the Aspern Papers* and *The Disappearing Town*, both published by Miami University Press, as well as a chapbook of poems, *The Stray Ghost* (State Street Press), *Creating Poetry* (Writer's Digest Books), and *The Poetry Dictionary* (Story Press). His awards include a Pushcart Prize, two Ohio Arts Council grants, an Ingram Merrill Foundation fellowship. He teaches at the University of Cincinnati.

**Tim Earley's** poems have appeared in *jubilat*, *DIA-GRAM*, *Hayden's Ferry Review*, *Southern Humanities Review*, *Green Mountains Review*, and other journals. He has received two Writing Fellowships from the Fine Arts Work Center in Provincetown. He lives and teaches in Hickory, North Carolina.

**Lara Glenum's** poetry can be found in *Conjunctions*, *Denver Quarterly*, *Fence*, *LIT*, *The Canary*, *Pleides*, and elsewhere. She is an associate editor of *Verse* magazine. She lives in Athens, Georgia.

**Patricia Goedicke** is the author of twelve books of poetry, the most recent of which, *As Earth Begins to End* (Copper Canyon, 2000), was recognized by the American Library Association as one of the top ten poetry books of the year. Other books include *Invisible Horses*, *Paul Bunyan's Bearskin*, and *The Tongues We Speak*, which was named a *New York Times* Book of the Year (Milkweed Editions, 1996, 1992, and 1989 respectively). She teaches in the Creative Writing Program of the University of Montana.

**Cynthia Hogue's** most recent collections are *Flux* and the forthcoming *The Incognito Body*. She has lived and taught in Iceland, Denmark, New Orleans, New York, and Pennsylvania, where she directed the Stadler Center for Poetry at Bucknell University for eight years. She is the Maxine and Jonathan Marshall Chair in Modern

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**Anna Maria Hong** is Writer-in-Residence at the Richard Hugo House and curator of *Words' Worth*, the official poetry program of the Seattle City Council. Her other poems have been published or are forthcoming in *Fence*, *Crab Orchard Review*, *Gargoyle Magazine*, and *Borderlands: Texas Poetry Review*. A 2004 Pushcart Prize nominee, she was named One to Watch by the *Stranger* Genius Awards.

**Lori Horvitz's** poetry, short stories, and essays have appeared in many literary journals and anthologies including *13th Moon*, *Quarter After Eight*, *Brooklyn Review*, and *Jabberwock Review*. She is an assistant professor of Literature and Language at University of North Carolina at Asheville.

**Richard Jackson** is the author of eight books of poems, most recently *Heartwall* (University of Massachusetts Press, Juniper Prize 2000), *Unauthorized Autobiography: New and Selected Poems* (Ashland University Poetry Press, 2003) and *Half Lives: Petrarchan Poems* (Autumn House, 2004). His poems have been translated into a dozen languages. He has edited two anthologies of Slovene poetry and, in 2000, was awarded the Order of Freedom Medal for "literary and humanitarian work" in the Balkans by the president of Slovenia. He teaches at University of Tennessee-Chattanooga.

**Allison Eir Jenks's** first book *The Palace of Bones* (Ohio University Press, 2002) won the Hollis Summers Prize. She has poems forthcoming in *Gulf Coast* and *Poetry*. Other publications include *Puerto Del Sol*, *Salmagundi*, *Massachusetts Review*, *New Orleans Review*, *Poetry Ireland Review*, *Willow Springs*, and *Michigan Quarterly Review*. She's a Ph.D. candidate in poetry at Florida State University, and just finished producing a documentary about women redefining femininity through artistic expression entitled *Coup d'etat*.

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