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everything starts in the middle

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Everything Starts in the Middle

narrow bands of houses become wire fences studded with fleece
then salt flecked roadside thrift splashed in on sea-rolled tyres
bright with summertime mapping the verges of these March roads

strange to think of the web of lives out here
beyond the reach of the urban hub
where darkness means something other than immaculate neon

the rain is darker here
giant hogweed umbrellas of Chinese emperors silver this Ordovician darkness
a moon holds itself bruised against sky and though stars flare,
nothing is safe despite a muffle of oaks raftering all that is creaturely
and the air lying green with aniseed

more houses

the road runs on to the coast others have already disappeared
the weather different from the half remembered land of flutter-moth and amorous bee
their notes fragile now like violins made of frost
rimes filmy and delicate hang about last year's roses
roads and air streaked with the fume and iridescence of oil delete the things
we half remember mollyblobs kingfishers

all surrendered

or barely alive in places reserved for nature

a passing watchfulness and remembrance of moths
reminds that what we face is the malice of fields of rotting rape

a writing we could have known emerges from behind time dishevelled trees

a hand forged chain-link fence loops on holding on to crockeries of blossom and lost nicknames
twitch, quitch, quack and scutch

things we fail to see
the imagined woods
near at hand

DR. ELIZABETH JARDINE GODWIN's creative and critical work is concerned with the effects of landscape, building and memory, and considers the manner in which built structures cause us to interact with the environment in particular ways. Her poetry collection and poems: *ells Tintern Pwllpeiran*, *Wan Under Wolan* and *The Walled Garden*, engage with environmental "otherliness" and the historical significance of landscape to investigate what this nexus can tell us about how contemporary readers and users of landscape experience their ongoing relationship with built and unbuilt landscapes. The importance of water and light in shaping one's sense of architecture and the ecology of place is also a focus of her research and creative practice.