

# *Graft*

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*graft*  
POEMS BY  
*glori*  
SIMMONS

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*For my parents  
&  
for Michael*

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*The Beloit Poetry Journal*: “Against Nature” and “The Bookbinder”

*Black Warrior Review*: “Markings”

*Controlled Burn*: “Lexicon”

*Cutbank*: “Pomona” and “The woman smoothing her son’s bangs”

*Fourteen Hills*: “Brown” and “It was the time of waterbeds...”

*Graven Images: A Journal of Culture, Law, and the Sacred*: “The Virgins of Murano”

*Green Mountains Review*: “Sometimes our lovers come back to us...”

*New Millennium Writing*: “The Lady of Oplontis Receives a CAT Scan”

*Passages North*: “Second Hand”

*Quarterly West*: “Hand mit Ringen”

*Rattle*: “Our Butoh”

*Salt Hill*: untitled

*The Seattle Review*: “Worn Jacket and Levant”

*Southern Poetry Review*: “The woman smoothing her son’s bangs”

“Luena Fields” received the Poetry Society of America 2000 Lucille Medwick Memorial Award. Selections from this collection also received the Poetry Society of America 2001 Alice Fay Di Castagnola Award.

“Brown” was used in a short film of the same title by Michael Wilson.

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## NOTES & ATTRIBUTIONS

“Pomona” is for Paula McLain.

“Second Hand” is for Laurel Minter.

“Graft”: Section epigraphs are taken from *The Expert Gardener: or, A treatise containing certaine necessary, secret, and ordinary knowledges in grafting and gardening...faithfully collected out of sundry Dutch and French authors* printed by Richard Herne, 1640. The Marquis De Sade’s letters were found in *At Home with the Marquis De Sade: A Life* by Fancine Du Plessix Gray, 1998.

“The Bookbinder”: Mary Reynolds lived as an expatriate and artisan bookbinder in Paris following World War I. Using found objects to illustrate the writers’ dadaist puns, she bound collections by Paul Eluard and Jean Cocteau among others. She and Marcel Duchamp were intimates and collaborators for more than twenty years. During World War II she remained in Paris to work in the French Resistance; following the war, she applied for work in the United States Secret Service. Her collection is housed at The Art Institute of Chicago. The biographical facts informing this poem were mostly found in “Warm Ashes: The Life and Career of Mary Reynolds” by Susan Glover Godlewski in *The Art Institute of Chicago Museum Studies*, 22, no. 2, 1996.

“Time Capsule” is for Michael Wilson.

“Foul, 600”; “Clouds, 1677”; “Quick, 1821”; and “Lot, 2003”: The historical references presented in these poems were taken from a time line on reproduction.

“Brown”: The poem references “Ann Nisei Says,” a lady’s advice column for women detained in the Japanese-American internment camps, in specific “A Barrack Home for Newlyweds in Relocation Centers” in *Pacific Citizen*, 15, no. 28 (December 10, 1942).

“Rehearsing Death”: The title refers to an ancient term for asthma as described by Seneca. The poem’s imagery reflects artworks by Emma Hauck and Marie Lieb in *Beyond Reason: Art and Psychosis, Works from the Prinzhorn Collection*, 1996 and Margaret Meehan’s “The Burden of Memory.”



“The Virgins of Murano”: To protect Italy’s monopoly on glass production in the 16th century, the State Inquisition forbade Murano Island glassmakers from leaving the island.

“Luena Fields”: This poem speaks to the atrocities inflicted by land mines and was informed by the photography of Don Doll, S.J.

“Hand mit Ringen”: At the turn of the century it became popular for a young woman to give her beloved an x-ray image of her hand wearing a ring he had given her. Fragments of text are taken from *Screening the Body: Tracing Medicine’s Visual Culture* by Lisa Cartwright, 1995.

## ABOUT THE AUTHOR

Glori Simmons is the recipient of several poetry prizes including the Poetry Society of America’s Alice Fay Di Castagnola Award and Lucille Medwick Memorial Award. Her poetry has been published in the *Beloit Poetry Journal*, *Quarterly West*, and *Black Warrior Review*, among others. Originally from the Northwest, she currently lives in San Francisco.