

1981

Whatever It Is, Wherever You Are

John Ashbery

Follow this and additional works at: <https://ir.uiowa.edu/iowareview>

Part of the [Creative Writing Commons](#)

Recommended Citation

Ashbery, John. "Whatever It Is, Wherever You Are." *The Iowa Review* 12.1 (1981): 119-120. Web.
Available at: <https://doi.org/10.17077/0021-065X.2847>

This Contents is brought to you for free and open access by Iowa Research Online. It has been accepted for inclusion in The Iowa Review by an authorized administrator of Iowa Research Online. For more information, please contact lib-ir@uiowa.edu.

Whatever It Is, Wherever You Are · *John Ashbery*

The cross-hatching technique which allowed our ancestors to exchange certain genetic traits for others, in order to provide their offspring with a way of life at once more variegated and more secure than their own, has just about run out of steam and has left us wondering, once more, what there is about this plush solitude that makes us think we will ever get out, or even want to. The ebony hands of the clock always seem to mark the same hour. Yet it is not an hour that will let us out. That is why it always seems the same, though it is of course changing constantly, subtly, as though fed by an underground stream. If only we could go out in back, as when we were kids, and smoke and fool around and just stay out of the way, for a little while. But that's just it—don't you see? We are "out in back." No one has ever used the front door. We have always lived in this place without a name, without shame, a place for grownups to talk and laugh, having a good time. When we were children it seemed that adulthood would be like climbing a tree, that there would be a view from there, breathtaking because slightly more elusive. But now we can see only down, first down through the branches and further down the surprisingly steep grass patch that slopes away from the base of the tree. It certainly is a different view, but not the one we expected.

What did *they* want us to do? Stand around this way, monitoring every breath, checking each impulse for the return address, wondering constantly about evil until necessarily we fall into a state of torpor that is probably the worst sin of all? To what purpose did they cross-hatch so effectively, so that the luminous surface that was underneath is transformed into another, also luminous but so shifting and so alive with suggestiveness that it is like quicksand, to take a step there would be to fall through the fragile net of uncertainties into the bog of certainty, otherwise known as the Slough of Despond?

Probably they meant for us to enjoy the things they enjoyed, like late summer evenings, and hoped that we'd find others and thank them for providing us with the wherewithal to find and enjoy them. Singing the way they did, in the old time, we can sometimes see through the tissues and tracings the genetic process has laid down between us and them. The tendrils can suggest a hand; or a specific color—the yellow of the tulip, for instance, will flash for a moment in such a way that after it has been

withdrawn we can be sure that there was no imagining, no auto-suggestion here, but at the same time it becomes as useless as all subtracted memories. It has brought certainty without heat or light. Yet still in the old time, in the faraway summer evenings, they must have had a word for this, or known that we would someday need one, and wished to help. Then it is that a kind of purring occurs, like the wind sneaking around the baseboards of a room: not the infamous “still, small voice” but an ancillary speech that is parallel to the slithering of our own doubt-fleshed imaginings, a visible soundtrack of the way we sound as we move from encouragement to despair to exasperation and back again, with a gesture sometimes that is like an aborted movement outward toward some cape or promontory from which the view would extend in two directions—backward and forward—but that is only a polite hope in the same vein as all the others, crumbled and put away, and almost not to be distinguished from any of them, except that *it knows we know*, and in the context of not knowing a fluidity that flashes like silver, that seems to say a film has been exposed and an image will, most certainly will, not like the last time, come to consider itself within the frame.

It must be an old snapshot of you, out in the yard, looking almost afraid in the crisp, raking light that afternoons in the city held in those days, unappeased, not accepting anything from anybody. So what else is new? I’ll tell you what is: you are accepting this now from the invisible, unknown sender, and the light that was intended, you thought, only to rake or glance is now directed full in your face, as it in fact always was, but you were squinting so hard, fearful of accepting it, that you didn’t know this. Whether it warms or burns is another matter, which we will not go into here. The point is that you are accepting it and holding on to it, like love from someone you always thought you couldn’t stand, and whom you now recognize as a brother, an equal. Someone whose face is the same as yours in the photograph but who is someone else, all of whose thoughts and feelings are directed at you, falling like a gentle slab of light that will ultimately loosen and dissolve the crusted suspicion, the timely self-hatred, the efficient cold directness, the horrible good manners, the sensible resolves and the senseless nights spent waiting in utter abandon, that have grown up to be you in the tree with no view; and place you firmly in the good-natured circle of your ancestors’ games and entertainments.