1981

The Love Sequence

Sandra M. Gilbert

Follow this and additional works at: http://ir.uiowa.edu/iowareview
Part of the Creative Writing Commons

Recommended Citation
Available at: https://doi.org/10.17077/0021-065X.2704
The Love Sequence · Sandra M. Gilbert

You Fall

You were the proud one, the kid in the secret room lit by organdy curtains white as milk, the one who had a special destiny inscribed on her forehead with invisible ink.

April evenings sparrows lined up on your fire escape to tell you their tales of old verandahs, palm trees, Florida afternoons: you were going to walk on warm sands, marry the master of the plantation, command the fountain that gushed cream. Love would rain on you like geranium balm, love would fortify your heart against everyone except the one who was just, the one who loved you more than his own bones, the one whose beard shone in the wind like the wild grass behind the schoolyard.

What happened? Who took you to the door of the grimy oven? Who walked you into the cooking pot? Who introduced you to the vizier of silence with his wand of ice, his cape of dead leaves?

You knew he’d enlisted under the blank banner, knew he was missing crucial fingers, knew he was the agent for somebody else. But it didn’t matter, you stayed put,

you baked in the cave of change, your hair dampened, your secret organs hummed with love. When you came out,
he turned toward you, his pale gaze fell on you
like the headlights of a dark car
rounding a bend in an empty road at midnight.

He told you how little you mattered.

Behind him you heard the sea
falling and falling onto terrible rocks.

You were sticky and thick with love
like the broken windowpane the witch painted over with sugar.

You Meet the Real Dream Mother-in-Law

In the anteroom of silence you waited to meet
the dream mother-in-law,
fingering old magazines, their exhausted edges, the places
where recipes were torn away...

You sat straight as a washtub in your
naugahyde chair, holding your breath,
ever complaining: you knew
she was in there and how it would be—

the long still room with blood-colored rugs,
the tables on eighteenth-century stilts, the hair
Atlantic gray, the bone china cups
with blue frost, the silver-tipped cane, the misty

voice of Ethel Barrymore, saying
I've waited so long, he's waited so long,
but how glad we are, my dear,
that you're the one!

And then the talk would unfold like fine lace,
the talk of women who'd take a lifetime
to trace this intricate design.
Silk the color of tea leaves, fingers keen as crystal,
she'd love your sonnets, give you
sherry that had slept in the cabinet
since her impudent sister ran off with that
bad metaphysician: she'd

want you to have her grandmother's sapphire,
tell you legends of somber attics,
clap your hand between ivory gloves
and make you hers, hers. . . .

When they opened the double doors and led you in,
you were surprised to find a naked waitress
sulking on a shell-shaped sofa.

Her son winked and blew poison darts at you
like the bad kid next door, the one
who was always stoned on something rotten.

She accused you of doing awful things in the dark,
told you to hurry up and start sorting grain, said
you should remember there was a mountain you'd have to climb.

You stared like a fool at her granite breasts, her great
snowy belly, her whole
ferocious body.

Smoke
curled from between her thighs
like the terrible breath of factories.

You Discover You're in Love with the Dead Prince

You thought, He must be pale, he must be silent,
he must sit by the river all morning gazing at nothing.
And when he sat on the bank, his eyes focused on nothing,
you thought, It's me he sees in the middle distance,
he's watching my dance, he's in love
with the dance of my invisible bones.
For him you turned your skin to cream.  
He'll lick it away, you thought, he'll sip my body  
like a spirit potion, and come to the secret  
place of my heart—for he's the one  
who loves my eyelids, he's the one  
who bathes his wrist in the cold stream  
because he dreams of the blue vein behind my ankle.

And all the time he was dead, he was the boy king  
in the coffin of ice, the one with the mirror splinter  
captured in his left eye, the royal child  
attended by women and mourners,  
whose long trance was demanded, they said, by mystic  
signs from the stars.

In his dead cellar,  
among the jewels and mirrors,  
the sacred nurses feed him cream through tubes,  
they bathe his silence in sweet wine.  
All night a fire of thorny twigs  
flickers cold, cold . . .

You looked into the pale flames. You watched  
the ceremonies of shadow. You wept.  
You said you couldn't believe it.  
You said, O prince, O friend, O lover,  
climb out of that snowdrift  
and come to this meadow where the blackberries ripen  
and the bees hum like summer.

And he smiled in his trance, and said,  
What snowdrift? What meadow? What summer?
The One He Loves

She's the figure skater you've always hated, the princess of the spelling bee, the ice queen in velvet and fur with muscles tough as tusks and hair the color of charm bracelets.

Next to her you're flabby and noisy, something made of jelly instead of sinew, something that shivers and whimpers and passes out in the dark, a princess of pain with weak ankles and a head full of misspelled sentences.

Once you asked her the secret: how do you always keep your skates on, how do you memorize the whole dictionary? She smiled and talked too slowly, a native telling a foreigner the way through an inexplicable city.

In the palace of his mind they reign forever on twin frost thrones. Suave servants in black and white circle them like gulls, offering trays on which odd canapes swarm thick as wishes.

She nibbles, royal, muscular, silent. He watches, a furtive cat on the edge of shadow: he wants her to burn his skin, wants her to crack his bones, wants the fine spray from her skates to baptize his wrists like radioactive sleet.

Around them expensive dancers loop and spin. She and he yawn, hum, play chess, play Scrabble. A cold flame flickers between them on polished granite: only they know what it means, only they know there's never the slightest need to touch or talk or spell things out for strangers.
The Love Sickness

You lie on the sofa all day, washed in fog,
your heart twittering like a thrush among prickly branches.
You think you're that last black tree before the beach, the one
that trembles so close to the cliff edge it seems to have
one toe in the abyss.

Your toes are dissolving like that, your whole body
melting and thinning, becoming transparent, becoming
the room, the sofa, the fog, the twittering inside.

It's the love sickness! It's the damned old nausea
of desire, the ague that shakes the last right angle
of reason from your bones
and turns the world to terrible
metaphors for passion.

You peer through the fog like a nearsighted hiker
on a stony seaside path.
Your toes and knees are gone, the rest of you
dissolving fast: soon you'll be nothing
but the buzz of love, the ache, the fever.

And now, out there, where a window once was,
you think you see the face of the one you love!
It shines toward you like a tiny moon
on a misty night, or a lucky penny,
or a pale expensive sugar candy.

The Cure

Hate is the cure. Dislike. Contempt. Rage. Hate.
You go to see the lover, the kind physician, you say
I'm sick of love.

He says
you're a fool, a nuisance, a joke.
You swoon with desire, you beg him to stroke your forehead with his chill fingers, you offer him your knuckles, your wrists, your ankles, and all your fingernails.

He declines.

Polite but cold. Explains he's allergic to your skin. Implies you have a noxious odor.

His icy instruments flash, the chains he fastens to your ribs are colder than the waters of Lapland, they're made of black iron dug from the trenches of death.

But even as you cringe from them, you smile, you toss your curls like a cheerleader in Houston, show him your eyelids, invite him to a picnic in the honey-colored meadow you found last summer.

He says never, he says forget it, he looks at your bones the way a logger looks at redwoods: he wants to chop you down, only he wonders which way you'll fall.

So you fall for him, thinking what a beautiful axe he has, what a shame to dull that shimmering blade with blood.

Now you're very far down, among stumps and tufts: now the cure begins, here where the granite banks cut off the sun and the nettles teach your skin to hate.

A fine dust of dislike rubs in through your pores, your nostrils inhale contempt like swamp gas, you thrash and grunt in the furious ditch until the acid takes hold, your blood floods with the dark brew that collects under stones, rots logs, lops trees into witchy shapes.
You get on your feet slowly, you’re as strong as anyone now, at last you can stand up for yourself: you’ve become a natural marvel, a beautiful pink nettle. Even your mother would scream if she touched you.