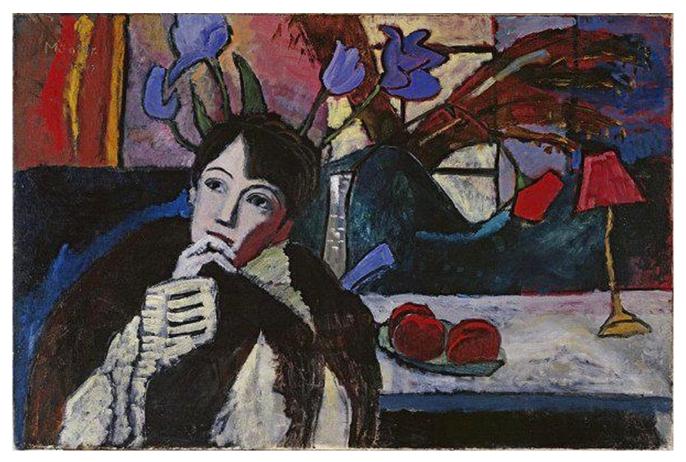
Remembrance

by Evelyn Hooven (September 2020)



Meditation, Gabriel Münter, 1917

(A Monologue from my play "Variations for Uncertain Instrument," a Work-in-Progress)

It was not so bad After the deep knowledge settled After that interminable while It was not so painful . . . Alone turning pages

Alone with music

Sometimes avid

Start of the morning

Amazingly bright-

The light was extraordinary That funeral day.

(As in a reverie)
Not to be stone
Not to be bronze to the core
Is dangerous, dangerousThe people are dazed by this radiance
Something contorts their faces
Anaesthesia, imminent breakageIt is clear
They will never endure
Ship them ever so crated
Or filled with excelsior
Mark them exceptionally fragile

They must turn out

Frangible, asunder-

Incomplete.

This is the madness of sun This must be their strange festival-Precarious Without pedestals Occasion Of losses-Their creator puts out No hand To repair them Perhaps he is sleeping Or elsewhere, making What thrives intact What holds out forever.

Gently!

They did not lower him

Tenderly enough-

In the night

I dreamed of rain

Pelting, assaulting

Earth eroded

Such penetration

Of sound

Diminution of roots-

I dreamed

I was to meet him-

Rain-I carried

A covering-

He did not come-

Was his protection

Enough

For all he would go through?

They did not lower him Tenderly enough— I never am sure

If he rests well . . .

Evelyn Hooven graduated from Mount Holyoke College and received her M.A. from Yale University, where she also studied at The Yale School of Drama. A member of the Dramatists' Guild, she has had presentations of her verse dramas at several theatrical venues, including *The Maxwell Anderson Playwrights Series* in Greenwich, CT (after a statewide competition) and *The Poet's Theatre* in Cambridge, MA (result of a national competition). Her poems and translations from the French have appeared in *ART TIMES, Chelsea, The Literary Review, THE SHOp: A Magazine of Poetry* (in Ireland), *The Tribeca Poetry Review, Vallum* (in Montreal), and other journals, and her literary criticism in Oxford University's *Essays in Criticism*.

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