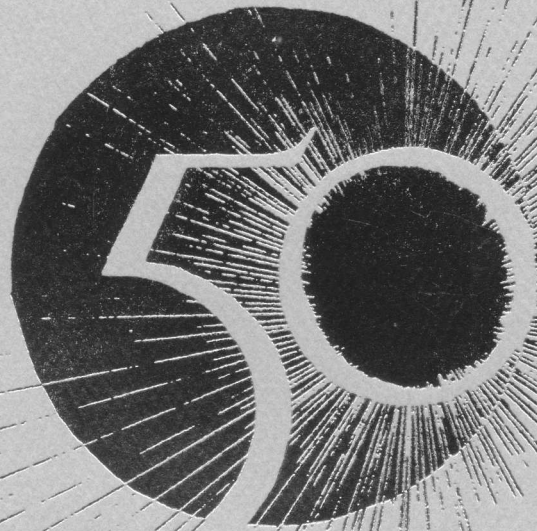


HARVARD

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REVIEW

NUMBER FIFTY

\$13.00 US / \$15.00 CAN



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RAE ARMANTROUT

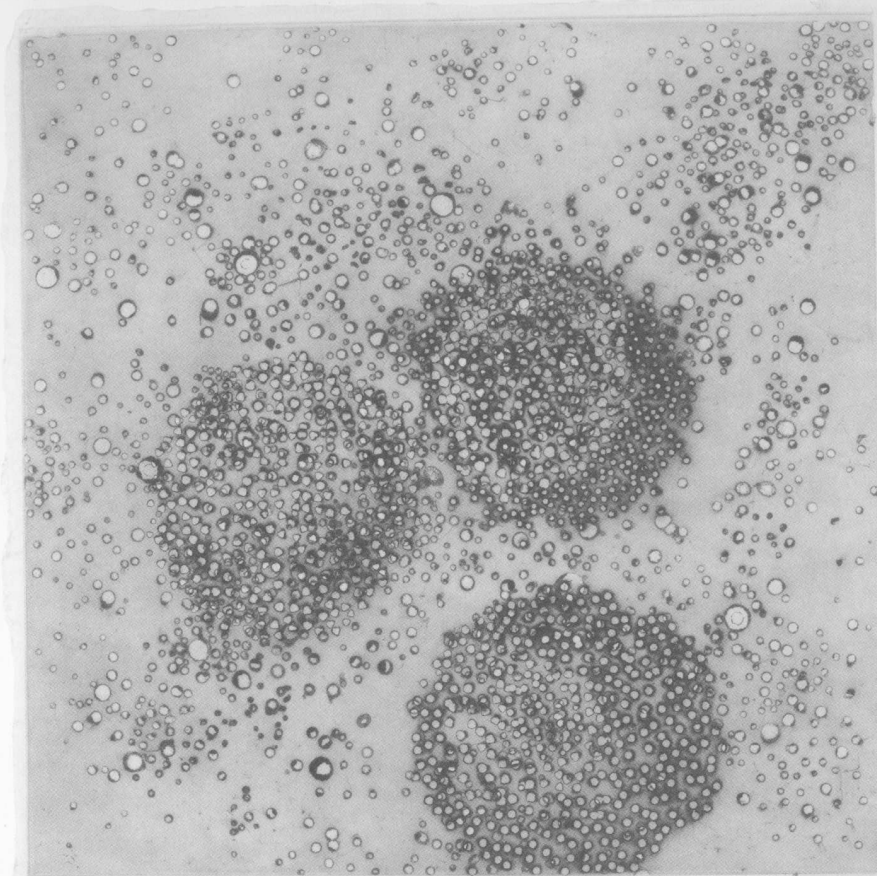
Old Tricks

For light
so loved
the light
that it kindled
what it touched
and answered itself
wherever it went.

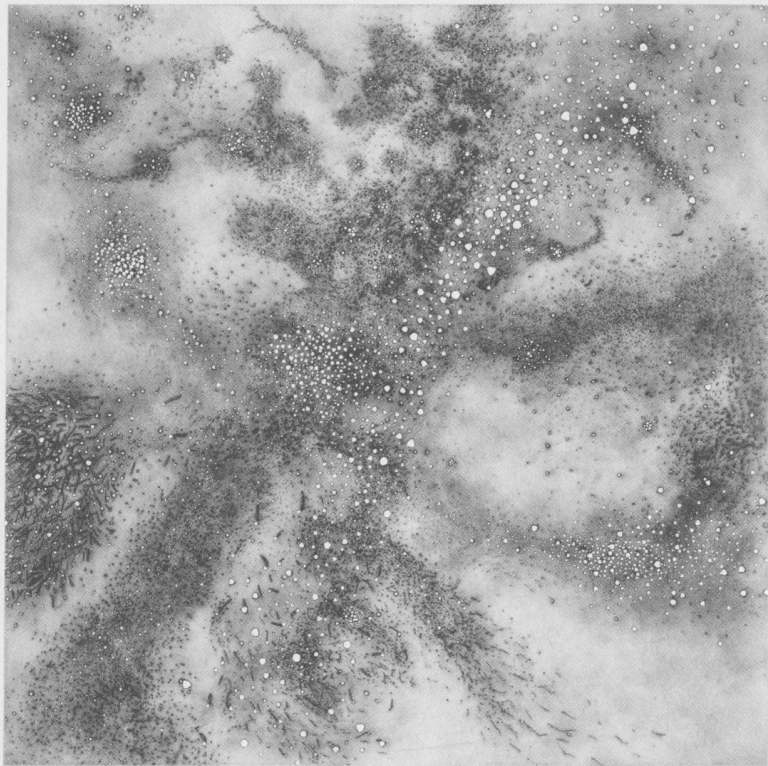
Now the lightning strike
of the chameleon
and the hard eye
of the blue-black bug
it's swallowing.

All tricks
of the light—
old favorites,
new kinks.

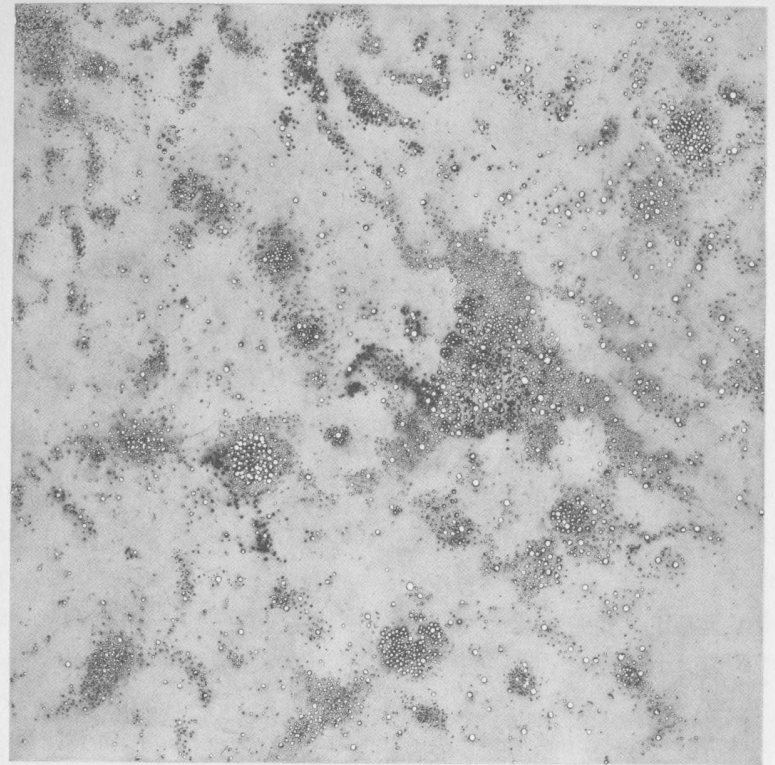
From a bathtub
each night
let crickets sing.



Beth Galston, *Untitled (Three Forms)*, 2014, intaglio
print, Akua ink on rice paper, 12 1/2 in. x 12 1/2 in.
Photo, Stewart Clements. Courtesy the artist.



Beth Galston, *Drilled #4*, 2015, intaglio print,
Akua ink on Revere paper, 30 in. x 33 in. Photo,
Stewart Clements. Courtesy the artist.



Beth Galston, *Drilled #1*, 2014, intaglio print,
Akua ink on Revere paper, 30 in. x 33 in. Photo,
Stewart Clements. Courtesy the artist.

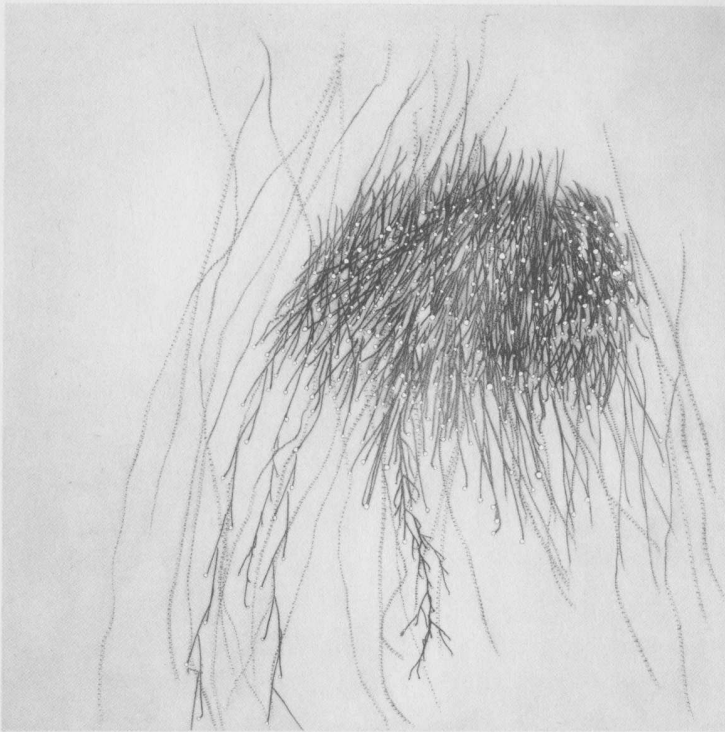
Impossible Math

DYO WHICH IS *Dio* which is *Dios* which is God (but only one, not three), the unnamable, the One Without a Name. My grandmother, Rebecca (née Cohen) Baruch Levy, was born a Sephardic Jew in Istanbul (called Constantinople by her people at the time) in what might, by the Gregorian calendar, have been 1903, but since they went by the Hebrew and Ottoman calendars, her birthday sits just out of reach.

This much we know: one *día* in *primavera*, an *ija* was born.

What did she speak as she grew towards words? What *didn't* she speak? At home, she spoke Ladino, but they called it *Spanyol*, or *Espanyol*, or *Spanyol-Muestro*, a medley of fifteenth-century Castilian Spanish, Hebrew, Turkish, French, Greek, Portuguese, Catalan. These days, it's called Ladino or Judeo-Spanish or Judezmo or Judéo-Espagnol and is listed in UNESCO's *Atlas of the World Languages in Danger* as "severely endangered," along with 526 other languages, among them Awa pit, Lilloet, and Ak.

If I cannot speak my grandmother's *lingua de leche*, I can say a few phrases. I have found—rare luck!—a teacher fifteen miles down the road.



Beth Galston, Drilled #3, 2015, intaglio print,
Aqua ink on Revere paper, 30 in. x 33 in. Photo,
Stewart Clements. Courtesy the artist.

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