

Cultural Daily

Independent Voices, New Perspectives

PLACE MAKING: on the poetics of the water's edge.

Maurice Amiel · Wednesday, September 14th, 2016

Preliminary

The water's edge is not your usual place ... for one thing there are so many types of water bodies that have so many types of edges!

At the water's edge for instance is a wonderful book of photographs by J. Mayerowitz ... a book that can easily be taken for a National Geographic publication about Cape Cod, were it not so universal in its scope of situations that touch us deep inside.

As a matter of fact the book, which has been edited in various formats and at various prices to be affordable, has a poetic introduction by writer and editor Maggie Barrett that captures some of that universal call of the water's edge.

She writes: “ *For those of us born to the sea or lucky enough to spend our lives by it, we covet the seasons when we are left alone with it.* ”

As one born to sand and sea and who has always lived in cities near water bodies or traversed by rivers, I have approached this post in a most personal manner. Selecting extracts from a suite of poems composed near my turning seventy that answered the need to find patterns of continuities and ruptures in my migrant life, one of these continuities being the nearness to water and its edges, came naturally.

Association with images taken at water's edges around Montreal, an island in the St Lawrence River, came also naturally ... enjoy!

At the water's edge ... No footprint is possible



walking the water's edge

No foot print is possible in the sea,
and that is what makes the water's edge
so attractive.

The foot shaped sand pocket
gathers the water
which softens its edges,
which ghosts its image,

which sucks the pocket
 down,
 until next foot
 comes
 down on the sand ...
 but never in the sea,
 which invites, rather, "eureka!" type
 experiences.

At the water's edge ... the horizon was one



the horizon is one

The horizon was one
 and its distances many,
 that carried envy,
 fear,
 And eventually hope.

(...)

Swimming to the depth-indicating
 buoy,
 or to the offshore rock,
 gave us a measure
 of our endurance.

(...)

The changing colors
 from here to there
 told us of relative
 calm,
 or announced the prospect
 of storm

At the water's edge ... the water's edge was one



the beaches are many

The water's edge was one
 and the beaches many,
 but not as many were
 to be its shores
 from which there was
 to be no return.
 You brought home
 sand in your sandals,

and salt in your
 hair and on your skin,
 and the sights of urchins,
 and the feel of algae
 under your feet.
 Of such things was made the
 desire for the water's edge,
 which became transmuted into
 piers and weirs and
 walks and benches and
 the shady places
 of new shores,
 issued from design imagination.

At the water's edge ... The air in the sea



the air in the sea

The air in the sea
 reaches deep under,
 to be breathed by fish
 gills.

The air on the sea
 running amok is
 captured in bubbles made of
 thin liquid film
 which turns them into foam;
 When these burst,
 the air from the sea
 reaches our
 nose and lungs
 with that iodine
 smell,
 breathed
 into our
 memory gills.

The air and the sea
 are made one
 by life
 and by
 memory,
 having first issued
 the former,
 and then seduced
 the latter.

At the water's edge ... Barnacles, algae and sea urchins



barnacles, algae and sea urchins

Barnacles, algae and sea urchins

don't inhabit the sea

as much as they do

the rocks

in the sea;

at least that is where one

finds them,

and their welcoming

scratches

slime

and

pricks.

Take them out

of the sea

and they dry out,

and brittle away

and mix

with the sand.

Until then

swim around,

don't walk

on them rocks

in the sea,

where barnacles,

algae and sea urchins

peacefully

people

the

rock.

At the water's edge ... at the continents mapped shoreline ...



the mapped shoreline

At the continents' mapped shoreline

the blue

parallel lines representing the

oceans and seas

stopped,

ever so carefully so as not to

smear the shoreline.

Ever so carefully,

(...)

you must fill in the edges first

and then fill up the rest
of the ocean's map.
Ever so carefully we dug holes
and canals in the sand,
and then,
as if inaugurating
them
we allowed the waters
to rise.
No speeches and no champagne
bottle breaking ...
just the thrill of having the sandy
edges remain firm;
just the pleasure of
seeing my map
look like the perfect ones
in the history books.

Transition

This post is the last of my long series of contributions to Cultural Weekly on the general topic of urban sociability: *place making, city stills, live places, explorations in urban sociability, cityscape and landscape, echoes of the city, cityscape and time, and urban field notes.*

The text of this post is taken from the poetic suite, “**SOUNDINGS: on the continuities and ruptures of the migrant life,**” which I composed between 2008 and 2010.

The images were taken in the sweet light of late summer in the general areas of Hudson, Quebec and Cap Saint Jacques on the island of Montreal,

Both text and images are herewith submitted for the enjoyment of the reader, as a “thank you” for your assiduity, and as an invitation to visit the nearest water body and to ponder your “place” at the water’s edge. As for me, it is a transition to whatever inspiration and inclination may allow ... at seventy six!

All images credit Maurice Amiel

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