

ROSA LANE

The Daguerreotype

[camera obscura]

For Emily Dickinson

Frozen ninety seconds, I staged
the pretended
parlor. Propped. The book. Dead
flowers in hand, as if

I just returned from Homestead's
garden fecund. As if
before the vase,
I stopped shy

of the kitchen,
slipped off my head-
scarf, slid into the slat
back, leaned the table

pinned on an elbow
perhaps to muse
the closed book. My guise
captured on a sixth plate, fixed

barren and bootless,
that copper substrate,
silver-washed,
fuming iodine. This, my father's keep-
sake of me, immortalized, airtight,
framed lifeless—God
forbid my edges
might breathe, darken

his mantle with no *quick or wild*
nor eyes their hazel. Shot
by a salesman
he paid—miniature seized

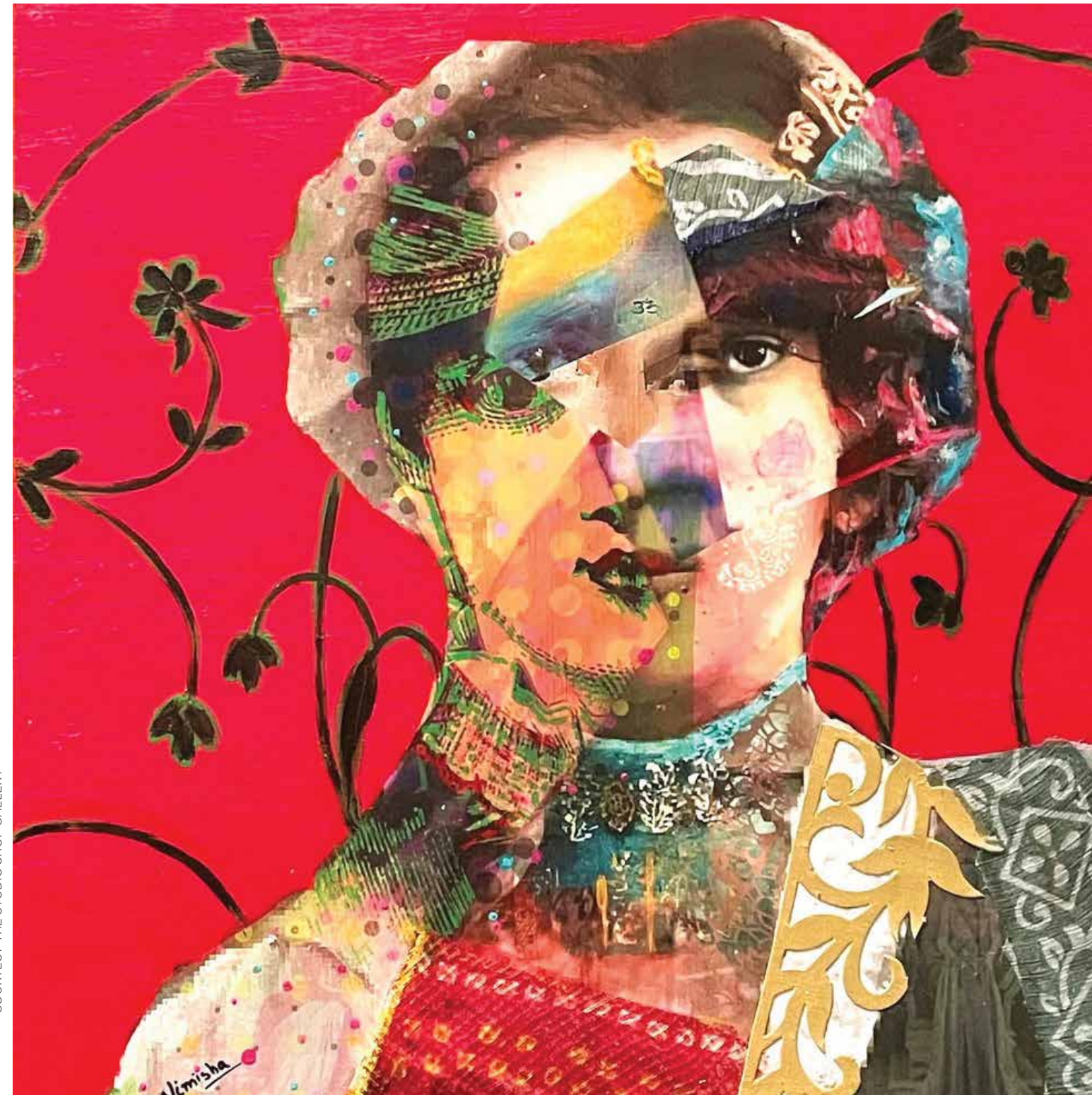
on a latent leaf. I stared into the tiny box—
its black hole metal-
rimmed, muzzled, bullet-
rammed, he held me

thumb-cocked. And when his umbrella puffed
its limelight, I
left my body
in the chair, my elbow still resting on the table.

Rosa Lane is author of four poetry collections: *Called Back*, selected by Tupelo Press from the 2022 Summer Open Reading Period, forthcoming 2024; *Chouateau's Chalk* (University of Georgia Press, 2019), winner of the 2017 Georgia Poetry Prize; *Tiller North* (Sixteen Rivers Press, 2016), winner of the 2017 National Indie Excellence Award; and *Roots and Reckonings* (Granite Press, East, 1980), a chapbook. Her most recent poems have appeared in *Five Points*, *Massachusetts Review*, *Nimrod*, *Ploughshares*, *RHINO Poetry*, *River Heron Review*, *The Southampton Review*, and elsewhere. This poem is the winner of the 2023 Morton Marcus Poetry Prize for a single poem.

NIMISHA DOONGARWAL

Where Is Home, 2023
Collage on panel, 12 x 12 in.



COURTESY THE STUDIO SHOP GALLERY