NOON

Along the creek girls are lifting
their thin skirts and as they bend
low, under their loose scoop-neck
blouses the pale flesh shows.
They notice you and wave, turn back
again laughing, dipping their feet
into the cool water. Now scarves go;
they unpin their hair. On the banks
the grass turns down like sheets
and the sun is big and close.
You can barely see them through
the heat as they peel and peel away
their clothes. And when they open
their slender arms to you thinking
they are doing this because they
want to, thinking there is a choice,
who can blame them for giving in
this easily, or you, nearer now
to yourself than ever as they pull
you with them, Sister, down.

DOORS

Not ornate mahogany or quarter inch
plywood, not Ghiberti's doors, not
stenciled 'LADIES' or 'GENTLEMEN'
doors. Our doors reach their full height
when we are 21, have you ever noticed
them? Light as our shadows or bathtub
rings or the nice smells our bodies have.

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Think of the emergency exit. Think of
the first time you used it.
You rammed head first into real air.
An enormous cat is chasing you.
Here comes a wall. Beams—your mouth
full of cobwebs. It's easy to walk
through walls, any wall, that wall say,
into anybody's bathroom. Now we are in
Minneapolis. He's shaving. She's
towelling her hair. That look on his face
as the lather floats lazily to the sea.

Has the rat a door?
Astronauts hurl toward that perfect
door in the atmosphere. Ghosts' doors
shut instantly behind them the way
water fills the hole you make when
you jump into the Mediterranean.
Houdini's door, all the doors Freud
stuck his nose into, the opera's trap door,
the door you fall through at the gallow,
your bikini with the orange pinapples
on it, that's a door too. And the doors
slamming in the eyes of your girlfriend
when she sees you screwing someone else.
The conservationists will love you.
No need to hack up Redwood Forest.
Which is not to say you ignore
what a door 'means' symbolically.

These two electric eyes are yours.
This is your automatic entry into everything.