

# DOWN

SARAH DOWLING



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*For Jesse, for making me feel this way*



EVERYBODY LOOKS ALIKE  
AND ACTS ALIKE,  
AND WE'RE GETTING MORE  
AND MORE THAT WAY.



## I'VE GOT TO TELL YOU

I'm talking Cause I really  
can't tell me are you grey  
Say Cause I really Tell me  
I'm not  
If I can't tell I hope I'm talking  
listen Cause I really need Tell me are you

really Tell me are you lonely  
I'm not And Is it wet, Is it Cause  
If I If I  
can't tell you're real I hope that we'll Oh  
Boy see I shouldn't let you but  
Won't you If you tell you know  
Cause I really Tell me are

you that somebody Cause I'm  
not but just Say yes You  
can't tell me Are you  
talking you shouldn't but if I  
if I let you go We talk  
But don't know see if I promise you then

Can you



## SUNSHINE HONEY

I've got yes. I've got this. I've got anxious. I've got serenity. I've got our existence. Of course disarray never included us. I've got sunshine. I've got an occupying attention. I may refer to, must inherently. I've got any. I've got any compulsive relationship, Sunshine.

Sunshine on a cloudy day, on a method. On expressed or implied. Not a thing or a person. On a cloudy day it will never be morning. On it. Cloudy in the way that we do this. Cloudy day talking, better for us. I've got one sexual method, described by forms of histories, of aesthetics.

When made present. When it's by the explicit. When it's cold, that relentless energy outside their excesses of sex. Outside their lives. It's cold outside and when it's linked. When it's the trembling cold outside the world.

I've got the month. I may by relentless excesses present the explicit. I've got their lives of us. The month of method and talking. The month of this it. Of course their energy would. The month it were day. I must refer. I've got disarray. May inherently. I've got the month to do a thing described.

I guess, or person. I guess sex. I guess an expressed or implied relationship. You'd say very compulsive. I guess histories. I guess any form of sexless method. You'd say not occupying I guess attention. You'd say that never included us.

What could make this aesthetics. What could make me feel that. Make me many. Make me better. What could make me sexless and sexual. Make me feel we. Make me feel made. Make me feel us. Make me feel matter. Make me feel this, for one. What could make me feel this commotion, this relationship to energy. What could make me feel this way.

I've got so much occupying. I've got a thing or person. I've got so much inherently. Not histories, never expressed or implied. I've got relentless. Honey, in the way. So much that an attention to forms. I've got so much disarray. I've got so much talking. I've got so much excesses. Honey included many of us. Honey, of course I've got that. I've got compulsive, got so much sexual.

The bees envy us. The bees of any sex. The bees of any means. The bees of any method. One made a matter of their lives. May, for us and for envy. Method and present. We do this better. The bees, sexless. It was Monday night. The bees, aesthetics, me.

I've got described. I've got the explicit. I've got the same state of trepidation. A sweeter song might be suffering, described by their energy. I've got a relationship. A sweeter song must refer, occupying anything. A sweeter person or sex, inherently that us. Sweeter, it pleases me. I've got all the forms of not.

Sweeter than the histories, than this relentless sexual aesthetics. Than never. The birds included to matter. The birds, a one, many of us. Expressed or implied excesses. The birds talking. The way that an attention may present the trees by disarray. In the trees, any method, the birds. In the trees, we do.

Well, I guess very compulsive. I guess for us. Well, I guess and for their explicit lives. I guess the method. Well, I guess and I, sexless. You'd say sexless, of course. You'd say nevertheless I guess we are part of this disorientation.

What could make me feel made. What could make me better. What could make disarray. This way, forms. This way of may not, never. This way of a relationship. What could make me feel we, that us. Very occupying method, attention. What could make me feel anything. This way or any person. What could make this a matter. Feel this one. Feel this expressed. Feel in the way of that attention. Feel this included, talking to us of it.



I don't need or implied. I don't need histories of excesses. I don't need no explicit lives. And for sex, of course, I don't need us. I don't need any present. I don't need no money and any compulsive energy. Money described by their relentless method. I don't need no aesthetics. I don't need no, inherently money.

Fortune or refer. Fortune or a sexual I. Fortune or it strikes eleven. Fortune or their. Fortune or sexless, this sexless many. Fortune or a certain pace and rhythm. Fortune to this stabbing pulsebeat. Fortune or a relationship to a sexual better. Fortune or fame occupying that method made us.

I've got by. I've got all the forms of matter. I've got all implied. Baby, that one included sex for us. I've got all the riches and for any person or thing. Not in the way of attention to excesses. I've got all it was ten o'clock. I've got their very method. I've got all the disarray. Baby, we refer.

One man can claim the explicit talking. One man can claim aesthetics. One man, never a course of expressed histories. Claim lives of this sexless it, I, us. One man described by many. One man must. One man can, may present one man, relentless and compulsive. One man can claim energy. One man can do any, inherently sexless.

Well, I guess each critical approach. Well, I guess to the kind of contact. Well, existing, I guess between people. Between peoples. I guess refer. I guess a relationship included sex. I guess this described an occupying method. You'd say sexual. You'd say forms made compulsive. I guess you'd say better that any person may I guess present their histories.

What can make this matter. What can make me feel us. Make me feel this method. What can make attention to excesses. What can make explicit disarray. What can make a relentless course we must do. Make me feel the very aesthetics expressed or implied. What can make me feel this in their lives of talking. This way that one inherently I, or thing. This way, not sexless, never sexless. Would that it were. This of us, by many. Make me feel this and any energy, for us and for it.