



The Changing Light in Arden

And a yellow horse comes out rummaging
And a blue horse comes out plundering
And an orange horse comes out cautioning
And a green horse comes out offering

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Death or deficiency: death, or infestation

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A python shrinks to the size of a worm
(because an angel fell on it), and worms its way into a fruit.
"Not as good as the crew that produces it," the understudy says.
"Not as good as the *garden* that *grows* it," the director whispers.
The audience has known those trees before but,
although well read, the understudy hasn't known *that* tree at all.
"Not as good, but *what if...*," the royal pink one
that has an even brown color, from having swallowed the sun, hisses.

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Death or denomination: death, or cooperation

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He plucks the fruit into his mouth and chomps it.
Time is clocked and passed by ill-feet he meters along
to women dressed in mourning, fools in ardor, and escort models
that tote the weight of luggage in bags
beneath their eyes, where lag from traveling, one forest to another
(or one room to another), has been exiled. "This is no flattery,"
he announces, "these are counselors that feelingly ..."
"No, no! That's not Orlando's line," the director mutters.

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Death or contraception: death, or obligation

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He faces the audience. He's thinking out of character
of his father. His father never traveled by engine.
(Except for the one time to meet his son's mother.)
"The spirit of my father grows strong in me, and I will no longer endure it!"
(The spirit of his father gleaned an ardent way over arches.)
He drops his next line in reverie of Amber Rose, then Vivian Green,
Sasha Grey, then Mika Tan, Marsha Gold, then Meagan Good,
as the director blocks an act from which he is cut.

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Death or retribution: death, or corporation

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And a white horse comes out conquering
And a red horse comes out menacing
And a black horse comes out measuring
And a pale horse comes out killing