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Celestial Music

The astronomer's father strings the blonde guitar and sets the box to ringing, its pear-shaped

wood soft and light in the hands of his student: a body learned. This chord patterns the hall, an invisible math

of three notes wearing a bright routine into the air as water falling on stone or a wandering

star pacing its black corridor. Galileo remembers this lesson as he grinds a spyglass lens into the mortar,

his small glass dish curved to receive the far-traveling light, and listening to this friction he envisions

a lute's fine arching neck measured in frets, the highest notes achieved by a careful tension

in the strings like crystal ringing clearly beyond the pitch of the glass—it can hardly

be contained before the pattern turns weird and shifts: this the last of his father's eerie vibrato

resonating in the body's pale whittled cage. In winter, Galileo stands on the terrace whispering his daughter's

well-wrought Catholic name like a pale music into his icy fingers: *Maria Celeste*: his breath

steaming the lens and a coiled sketch of the moon's intervals shivering its yellow edges in the wind. Practice,

Galileo knows, makes the new instrument grow fine and so he wears the cool notches of the spyglass at twilight,

he sharpens the tines to click in their brass wheels like the stars click in the sky's blue cylinder

rapidly spinning into darkness: it says it is night and so it is night: the shining Braille made visible within the music box and its dark wandering tune struck from this cold, miraculous sphere.

He will pluck out the lights as they orbit this room until the sky like a song is felt and felt

deeply, its brassy tools polished and loved, its brilliant measures hovering and now

coming into startling view. He will work all his life to steady the instrument, to hold the dim stars in

his field of vision against the rhythm of his breathing, against the wild music of his own moving heart.

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