

At Play in the Fields of the Lord

by Gary Hardaway

Monet painted the haystacks over and over,
in different light, from different vantage points,
as if to discover and record
every haystack ever raked.

Rothko explored horizons,
blurring figure and ground
by omitting the figure.
No peopled landscape there.

After thirty, Bach concluded the Variations.
He could have pictured the shared notes
another hundred ways
and not exhausted the possibilities.

Closest to God, the artist,
who knows how many ways
the simplest elements can re-arrange themselves
but lacks the time and devotion to capture them all.

