



# How Love Heals

When vessels (people) shatter, shards spread over gloom  
radiating apartness. In healing, suppurated edges separated

by what rips (ruptures), reach across gashes to retie edges  
of bone and plate. So the world is glued and so small comfort,

a drop of easy answers where none apply (adhere), saying *how  
it will be all right*. The world a salver suspended (set) in space,

spinning, and we not feeling the spin, because it is so large, and  
because we spin simultaneously (separately). So when pain erupts,

chasing (catching), we are cut by pillars of salt, fossilized except  
by water, and like birds (dishes) (granules) flown (thrown) (smashed)

into plate glass (sheetrock) (over the shoulder), we fall stunned. But  
the fragments existed (portioned) from the beginning, and it was

always our job to repair (reconnect) them.

Therefore, cracks were created.

And the gleam (slant) (rebuff) of recognition (involvement)  
opening between splits – though what we see is not always

what we want – to see the blades (grief) of earth, though it makes  
our hands rounder (flatter), a basket (sieve) to contain (drain)

pieces (ache) faster. The earth an orb (fissure), and gravity (balance)  
to remember that while one side washes (shines) in black water

(nightness), the other rushes a sun flushed face, turning (aiming)  
gleaming (spectered) and hot, in anxious (dishcloth) flash,

to dry it up. And empathy, (a poet said) *long lines across the floor*,  
stretching between separate fates (safeties), geometric (unbendable)

feelers (brooms). Even compassion (weeping) (heeding) not enough,  
if while you sweep your shards, I set bone china (full platter)

on my shelf and pretend (perjure)

your splinters (fracture points) are not my own.

Artist **Yuko Adachi** is a Tokyo-born artist who was raised internationally. Her paintings have been featured on the cover of *Artscope* and others. She lives and works in Boston. Poet **Deborah Fried-Rubin** lives on Long Island and is completing her MFA at Queens College. Her work has appeared in the anthology *Why I Am Not A Painter*.

Note: This Broadsided publication is part of a special feature called "Responses," in which writers and artists respond to world events. For this, we asked for work related to the earthquake and tsunami in Japan.

