

MARGUERITE
PIGEON

THE ENDLESS GARMENT

A POCKET EPIC
IN FIVE COLLECTIONS

A person is shown from the chest up, wearing a long, flowing, translucent garment that appears to be made of a thin, possibly plastic or silk-like material. The garment is draped over their head and shoulders, with long, thin sleeves extending outwards. The person's face is partially visible, looking upwards and to the right. The background is a solid, vibrant teal color. The lighting is dramatic, highlighting the texture and folds of the garment.

A close-up photograph of a hand holding a piece of shimmering, metallic fabric. The fabric has a fine, iridescent texture that catches the light, creating a soft glow. The hand is positioned in the lower half of the frame, with fingers gently gripping the fabric. The background is a soft, out-of-focus gradient of light colors, emphasizing the texture and sheen of the material.

**THE ENDLESS
GARMENT**

ALSO BY
**MARGUERITE
PIGEON**

Inventory

Open Pit

Some Extremely Boring Drives

MARGUERITE PIGEON

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A Buckriders Book

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FOR NICK KAZAMIA,
ONLY EYES FOR HAIR

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P R E - S E A S O N

This old thing? I've had it *forever*.
Handmade, yes. 100% natural
yarns: dew retted, decorticated
flax bast; beaten cotton steeped in crocks
of stale urine and indigo; plucked French
angora; hemp bundles; baby Bactrian hair
hand spun on a drop spindle
– it's all organic.

And you wouldn't believe the workmanship.
These artisans who ply weft on a backstrap
loom all day, beat tapa from bark, drape thick
gold velvet brocade into airy shapes like poets
with pins, render culture from memory.

Flowers brought to bloom on the body
by their homey tools: snowflake lace
from Irish spangled bobbins, linens
from vast Egyptian tubs, pompoms
from Mémère's knitting notions.

I like the feel of all that effort. I do.
But it's gotten hoary – démodé.
History's household drudge. Thumbs
working wood or bone, woven clasps
or rope sash, necks struggling through
hemp cloth, hide or silk.

Rigid guild recipes for woad blues
Turkey reds, blends of ochre and soot;
rubrics for who gets what motif,
waking knowing what you'll wear.
Eyes on immediate others, the group nodding -

cloth as conduct	cloth as covenant
cloth as currency	cloth as bastion
cloth as battle cry	cloth as lore
cloth as mirror	cloth as matrimony
cloth as trance	cloth as transmission
cloth as mutation	cloth as name

- the heft of that, of how and who you can be.

To me? Old hat. I want air, to unclasp,
turn out my own looks, eyes everywhere,
free to sample newness, with credit to me,
to whatever's helped can tradition.

Credit circulation, a sitter's collar cut
in medieval miniature poached from afar.

Credit crossover, Renaissance armour
transposed to suiting, butchering chests up.

Credit rearticulations by standing loom,
corsetry, touring actors, ambitious cocottes.

Credit the squinting envy of labour: mud
splatter on muscle, harmony in dungaree.

Credit trickle-down style: sobriety in cassock,
allure in criss-cross wraps pegged to Greek statuary.

Credit classes of European wives
whose colonial daydream petered out,
clocks reset by dress orders for boudoir caps,
morning jackets, tea gowns,
layered underskirts, baleen boning
to keep spines erect by evening
in fluted rebuke to any local measure
of the hour.

Credit surplus, winner take all,
raw materials so lush they hallucinated
waste, the tightening mesh of law, of trade.
Missionary, overseer, displacer.
Fordist punch, bent back, cash register.
Portal, cart and checkout,
up to algorithms of preference.

I carry their tribute lightly,
a thought unattended to, gift card
from the unseen whose assigned value
never expires, which I zip into wallet,
toss into tote, forget.

So chuck it all. Join me. Let's shop.