Our Lady of Snows

O meichti ladi owr leding – tw haf
at hefn owr abeiding…
—Ieuan ap Hywel Swrdwal

You pass an old woman crossing the bridge
and offer me a brown paper parcel;
your outstretched arm is the frozen river.

Inside the paper, a woollen coat, thick
and red, its buttons glint synthetic gold
at the shuffling old woman crossing the bridge.

*Frozen winters at home, the cold blossom
of snow: knees blue and purple from skating
when the river froze to an outstretched arm.*

*At night my mother’s voice reading aloud
and the window that never closed rattling
above village women crossing the bridge.*

*Pulling on the red coat over my dress
is a consolation and I gaze for fish
beneath the frozen river, an outstretched arm.*

*I must wait for some conclusion to this,
our meeting, some signal that I can go.
I am the woman crossing the bridge over an outstretched arm, the frozen river.*

Dreams can be very useful sources for poetry and I have been very lucky in having many vivid dreams that have made many of the poems in the collection. In one dream, I saw a woman in a red coat and a giant white arm that metamorphosised into a frozen white river. The writing of the poem came from these two images and I decided to use an unrhymed villanelle. The thought of the poem is repetitious circling around the image of the river and the gesture of the outstretched arm, but in the end, the narrator escapes in the last long line that walks her over the bridge.

The epigraph ties in to the narrator’s victory with its praise of a ‘meichti ladi’. The extract comes from a poem titled ‘Hymn to a Virgin’ and in The Dragon Has Two Tongues, Glyn Jones suggests that it might be an example of ‘the first Welshman to write a poem in English’.

‘Our Lady of Snows’ is the eighth poem in the sequence ‘The Lesser Secrets’ and it correlates with the Major Arcana symbol of Strength.

My Own Pleasure

—
A pleasure whose origin is to be placed outside us and in objects whose presence we cannot be sure of; a pleasure therefore that is precarious in itself, undermined by the fear of loss.
—Michel Foucault

—
I search for you in the city:
I search for you in the city,
scan each face I pass, note each tree.
Scan each face I pass, note each tree.
I scan for you in the pass, note each city;
I search each face in the tree.
—
The bright shop window you’ll see;
the bright shop window you’ll see
with her: it’s strange that you’re so close
with her. It’s strange that you’re so close.
The bright, her window; strange that you’ll close
with its shop—see that you’re so.
—
When it grows dark the streets;
when it grows dark; the streets
are a mass of bodies, lights and cars,
are a mass of bodies, lights and cars.
When the bodies a-mass, dark cars
are it: the streets of grows and lights.
—
You exist somewhere without;
you exist somewhere without
me in the heaving mess:
me in the heaving mess.
Me somewhere. Exist heaving.
You in the mess without.

—

I stop to buy a newspaper;
I stop to buy a newspaper.
Long columns of words remind me;
long columns of words remind me.
Me? I long to column a newspaper,
stop to remind: buy of words.

—

Long, striped fields outside Vienna.
Long striped fields outside Vienna
seen when I flew home early.
Seen when I flew home early.
Long seen fields when Vienna flew;
I striped home (outside early).

—

You were to follow, but then—
You were to follow, but then
like now, something snapped inside me.
Like now, something snapped inside me.
You follow now to inside, like me,
but then you were something snapped.

—

I foresee you alone:
I foresaw you. Strange that you’ll close
seeing field, word, light;
heaving field, word, light.
Long seen words snap alone:
I am fields you light.

—

‘Your Own Pleasure’ was originally going to make a pair with another poem called ‘My Own Pleasure’. The idea came when I read in passing that in ancient Rome there were thought to be two kinds of pleasure: gaudium and voluptus. ‘My Own Pleasure’ tries to think about voluptus which is a selfish kind of pleasure. It is the kind of pleasure that relies on others for happiness as is summarised by Foucault in the epigraph. So the content is quite serious, but I wanted the form to undermine this. The form that I use is a paradelle, which was invented by the poet, Billy Collins, as a kind of joke about strict adherence to form.

—

Overall the poem is a part of a sequence called ‘The Lesser Secrets’, which is based on the symbols in the major arcana of the Tarot. ‘My Own Pleasure’ corresponds with the number 0 and the symbol of the Fool.

September 02, 2007
The Secret: Love Song for His Mother

In the run-up to the publication of my first collection of poetry, The Secret, I am posting poems on this blog along with commentaries about the process of writing them. The first poem to be posted here is ‘Love Song for His Mother’.

Love Song For His Mother

Woman is an object, sometimes precious, sometimes harmful, but always different.
—Octavio Paz

He thinks of her as a series of objects,
like the badly fitting glove she left on a bench
in the city park; on returning there was
only that bench and the empty green.

Her language conjured long tailed birds
and there in the beak of the word something bright.
In the front of taxis, she used a hand mirror
first to check her lipstick, then angling it
to catch him in the back seat, or that candle she lit
when the lamp blacked out with all the light in the city;
the key he glimpsed in the bosom of her blouse,
a heavy chunk of metal for box or door.

Even after she was gone, he passed her place each day:
something white in a high window—not a face,
but the white belly of a pigeon beating its wings
against the pane in the boarded up house.

—

‘Love Song for His Mother’ was written in a period when I was very interested in Magritte. I still use Magritte’s paintings in poetry workshops (see my teaching blog: http://blogs.warwick.ac.uk/zbrigley2/entry/this_is_not/). The particular painting that inspired the poem was Magritte’s portrait of his wife, Georgette:

It was this painting that reminded me of Octavio Paz’s comment inLabyrinth of Solitude that: ‘Woman is an object’. I decided to write a poem in which a woman was represented by a series of objects. There is also the mysterious beauty of Georgette’s mature face and I wanted to create a poem that made a space for the love of mature women. So often, love seems to be aimed at the young, but this was a different kind of love song.

The poem also contains a motif that occurs throughout The Secret: the long tailed bird. This image is inspired by an illustration by Dali, the title of which translates as something like ‘Bird with a Ruby in its Beak’.
I have always loved this image and I spent a long time trying to figure out what it might represent. In my poems, the bird represents language or communication between one and another. The scene with the pigeon flapping its wings against the pane comes from when I was living in Coventry in 2003. Every day on my walk to the bus stop, I had to go past an old boarded up house and one day a pigeon did appear just as it does in the poem. At first I thought it was a face. Then I realised that it was just a pigeon, but it appearing like that was unsettling. As if it were trying to communicate.

July 27, 2007

Leamington Floods!
July 20, 2007

Interesting Words: Gallimaufry

I am collecting interesting words that I haven’t heard before. Here is the most recent one:

gallimaufry (gal-uh-MAW-free), noun: meaning a medley or a hodgepodge; originally meaning “a hash of various kinds of meats”. It derives from from the French galimafrée, from the Old French galér, “to rejoice, to make merry” (source of English gala), and mafrer, “to eat much,” which in turn derives from the Medieval Dutch maffelen, “to open one’s mouth wide.”

July 17, 2007

Memory and Mourning

Portrait in Sepia picks up where Daughter of Fortune left off with Eliza Sommers accepting the apothecary, Tao Chi’en, as her husband after a long quest to find her childhood sweetheart who is lost forever. If Daughter of Fortune is all about the chances taken in youth, Portrait in Sepia is far more regretful manner even while it is told from the point of view of a youthful narrator: Eliza Sommer’s grand-daughter, Aurora del Valle. The narrative of the book revolves around loss, as it maps out Aurora’s mourning for her beautiful dead mother and her missing grandparents, Eliza and Tao, all lost when she was an infant. Similarly, her real father, Matias de Santa Cruz is missing and her adopted father Severo del Valle gives her name and an inheritance but no real relationship. Where as Daughter of Fortune is about the gifts in shrugging off family and belonging, Portrait in Sepia considers the terrible loss when family life is snatch away too soon.

The one anchoring force in Aurora’s life is Paulina de Valle, mother of her real father and aunt to her adopted father, who also appeared as the shrewd businesswoman of Daughter of Fortune. It is Paulina who must take up the task of bringing Aurora up, initially in the cosmopolitan atmosphere of nineteenth century California and later in Chile against a magnificent backdrop of political machinations and war. Cloistered from the world through her grandmother’s riches, Aurora tells the story of this period in history through her own interpretation of the events in the lives of others. For example the description of Severo del Valle’s experience of the War of the Pacific is grotesque, frenzied and gut-wrenching. This capturing of others and their stories encompasses the significance of the title, Portrait in Sepia, which also refers to Aurora’s interest in photography which acts for her as a way of remembering and preserving experience. Aurora is a memory keeper and an inheritor of the family history, which, as she states that she will never have children, stops with her. Where as Daughter of Fortune is about moving outwards to find new chances and new opportunities for life and freedom, Portrait in Sepia is a movement towards home, preservation and history. The novel is also an interesting companion to The House of the Spirits and some of the characters from that book, such

Title: Not rated
Rating: Not rated

Portrait in Sepia is a companion to The House of the Spirits, and some of the characters from that book, such
A Note on Nonconformity in Wales

July 12, 2007

Another View of Passing in Butler’s ‘Passing, Queering: Nella Larsen’s Psychoanalytical Challenge’

Follow-up to Thinking About Passing from The Midnight Heart

Butler begins her essay by criticising Luce Irigaray’s claim in An Ethics of Sexual Difference that ‘the question of sexual difference is the question of our time’ (Butler, 167). Butler wonders whether this privileging of sexual difference puts a ‘taboo on homosexuality’ and she suggests that it works out of ‘a complex set of racial injunctions which operate in part through the taboo on miscegenation’ (167). Butler asks ‘how might we understand homosexuality and miscegenation to converge at and as constitutive outside of a normative heterosexuality that is at once the regulation of a racially pure reproduction’ (167)? Butler points to Marx’s comment that the ‘reproduction of the species emerges as the “reproduction of relations of reproduction” or “the cathedrized site of a racialized version of the process in pursuit of hegemony through perpetuity, that requires and produces a normative heterosexuality in its service’ (167). In this view, heterosexuality simply pays service to hegemony and helps to perpetuate the status quo.

Butler believes that it is important to consider how the areas of gender, race, sexuality and class intersect and to analyse cases where one factor cannot be examined without reference to one of the others. Butler wonders whether this might be the case in Nella Larsen’s novel, Passing, and she directs us to a scene in which the heroine, Irene, (who sometimes, supposedly unconsciously, passes for white) walks downstairs in her house to find Clare (who continuously passes for white) being examined by Irene’s husband, Brian. Butler suggests that when Irene ‘finds Clare’ in this scene, ‘Brian [...] appears to have found Clare as well’ and the result is that ‘Irene […] finds Clare, finds her beautiful, but at the same time finds Brian finding Clare beautiful as well’ (168). Butler notes that Irene’s exclamation of admiration for Clare’s appearance is stifled on finding Brian on the scene and she suggests that there is some confusion about ‘who desires whom’ (168). Butler wonders, who is finding who as they ‘mirror each other’s desire’ (169)? This is one scene in which Irene is unable to express her feelings – rather the omniscient narrator hints at them – and Butler notices that when Clare dies, even the narrator is silent.

Butler gives some thought to language in Larsen’s text and she notes that the word, ‘queer’, is associated with ‘a longing to be freed of propriety’ and it ‘works as the exposure of blackness’ (Butler, 175). Butler believes that it is important to consider how the areas of gender, race, sexuality and class intersect and to analyse cases where one factor cannot be examined without reference to one of the others. Butler wonders whether this might be the case in Nella Larsen’s novel, Passing, and she directs us to a scene in which the heroine, Irene, (who sometimes, supposedly unconsciously, passes for white) walks downstairs in her house to find Clare (who continuously passes for white) being examined by Irene’s husband, Brian. Butler suggests that when Irene ‘finds Clare’ in this scene, ‘Brian [...] appears to have found Clare as well’ and the result is that ‘Irene […] finds Clare, finds her beautiful, but at the same time finds Brian finding Clare beautiful as well’ (168). Butler notes that Irene’s exclamation of admiration for Clare’s appearance is stifled on finding Brian on the scene and she suggests that there is some confusion about ‘who desires whom’ (168). Butler wonders, who is finding who as they ‘mirror each other’s desire’ (169)? This is one scene in which Irene is unable to express her feelings – rather the omniscient narrator hints at them – and Butler notices that when Clare dies, even the narrator is silent.

Public speech and secret desire are themes in the book and Butler suggests that this ‘is linked with the larger question of the dangers of public exposure of both color [sic] and desire’ (169). Butler suggests that what is so fascinating about Clare is the way in which she both flaunts and hides in her passing. Because of Clare’s passing for white, Irene refuses to interact with her by meeting or letter and expresses ‘a moral objection’, but Irene herself engages in passing even if it is by accident. Butler suggests that the problem with Clare for Irene is that she ‘goes too far, passes as white not merely on occasion, but in her life, and in her marriage’ and this daring is sexual according to Butler as ‘Irene finds herself drawn by Clare, wanting to be her, but also wanting her’ (169). Butler argues that it is passing itself that is so seductive: ‘It is the changeability itself, the dream of metamorphosis, where the changeness signifies a certain freedom, a class mobility afforded by whiteness that constitutes the power of that seduction’ (170).

Butler now begins to think about Clare’s white husband, Bellew, and the explosion of violence at the end of the book when Clare falls from the window with Irene standing conveniently near. The scene is precipitated by Bellew’s appearance at a Harlem party and his realisation that Clare is passing. Butler notes that for Bellew, Clare’s presence at the party ‘is sufficient to convince him that she is black’ (170). Butler suggests that this is because ‘[b]lackness is not primarily a visual mark […] because what can be seen, what qualifies as a visible marking, is a matter of being able to read a marked body in relation to unmarked bodies, where unmarked bodies constitute the currency of normative whiteness’ (170-171). It is only when Bellew associates Clare with blacks that she ‘becomes black’ and Butler notes that there is a presumption that ‘if he were to associate with blacks, the boundaries of his own whiteness, and surely that of his children, would no longer be easily fixed’ (171). However, Butler notes that even when Bellew is ignorant about Clare’s passing, he calls her ‘Nig’ and Butler concludes that ‘although he claims that he would never associate with African-Americans, he requires the association and its disavowal for an erotic satisfaction that is indistinguishable from his desire to display his own racial purity’ (172).

When Clare is revealed, she dies and it is unclear who was the culprit or was it suicide? Butler wants to consider this conundrum in psychoanalytical terms drawing together readings of the text through its historical context in the Harlem Renaissance and via ‘the psychological complexity of cross-identification and jealousy’ (173). Butler surveys some of these readings such as:

- Claudia Tate’s foregrounding of psychological ambiguity;
- Cheryl Wall’s elision of psychological ambiguity and race;
- and Deborah McDowell’s addition of homoeroticism to these other factors so that ‘the muteness of homosexuality converges in the story with the illegibility of Clare’s blackness’ (Butler, 175).

Butler gives some thought to language in Larsen’s text and she notes that the word, ‘queer’, is associated with ‘a longing to be freed of propriety’ and it ‘works as the exposure of blackness’ (Butler, 175). Butler gives some thought to language in Larsen’s text and she notes that the word, ‘queer’, is associated with ‘a longing to be freed of propriety’ and it works as the exposure of blackness (175). Butler gives some thought to language in Larsen’s text and she notes that the word, ‘queer’, is associated with ‘a longing to be freed of propriety’ and it works as the exposure of blackness (175). Butler gives some thought to language in Larsen’s text and she notes that the word, ‘queer’, is associated with ‘a longing to be freed of propriety’ and it works as the exposure of blackness (175). Butler gives some thought to language in Larsen’s text and she notes that the word, ‘queer’, is associated with ‘a longing to be freed of propriety’ and it works as the exposure of blackness (175).

In thinking about the intersection between gender, race and sexuality, Butler challenges the assumption ‘that there is a relationship called “sexual difference” that is itself unmarked by race, since both of their names refer to the dawn. Aurora is almost a prototype for Alba, although Aurora has less freedom and Alba experiences more suffering. In this view, heterosexuality simply pays service to hegemony and helps to perpetuate the status quo.

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In thinking about the intersection between gender, race and sexuality, Butler challenges the assumption ‘that there is a relationship called “sexual difference” that is itself unmarked by race, since both of their names refer to the dawn. Aurora is almost a prototype for Alba, although Aurora has less freedom and Alba experiences more suffering. In this view, heterosexuality simply pays service to hegemony and helps to perpetuate the status quo.

References


I am currently rewriting a chapter on the poet, Gwyneth Lewis, who was a member of a Presbyterian church as a child. I am interested in the influence that Nonconformity and Dissent towards the main Anglican Church might have had on Lewis and so I have been reading D.W. Bebbington, an authority on Nonconformity.

Bebbington talks about Welsh Nonconformity quite often in *The Nonconformist Conscience*. He suggests that the ‘confident mood’ of Nonconformity at the fin-de-siècle was particularly marked in Wales where the Welsh revival was taking place between 1904 and 1905 (1). Bebbington is clear that ‘chapel-going was as socially acceptable as church-going’ (1). In discussing Nonconformist politics, he suggests that Wales was an ‘extreme case’ because ‘national resentment against the Church of England helped Nonconformity to become the religion of the people’ (3).

In his analysis of Dissent in Britain from the late nineteenth century onwards, Bebbington focuses on his notion of the ‘Nonconformist Conscience’. The ‘Nonconformist Conscience’ had three characteristics according to Bebbington:

- ‘a conviction that there is no strict boundary between religion and politics;’
- ‘an insistence that politicians should be men of the highest character;’
- ‘and a belief that the state should promote the moral welfare of its citizens’ (11).

Out of these three principles, Bebbington maps a quest for religious equality via the disestablishment movement. In Wales, this movement was also connected with the campaign for greater Welsh autonomy and Bebbington describes how some Welsh MPs used the disestablishment movement as another means to promote Wales’ difference from its English neighbour.


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**July 11, 2007**

**Langston Hughes ‘Passing’**

On sunny summer Sunday afternoons in Harlem when the air is one interminable ball game and grandma cannot get her gospel hymns from the Saints of God in Christ on account of the Dodgers on the radio, on sunny Sunday afternoons when the kids look all new and far too clean to stay that way, and Harlem has its washed-and-ironed-and-cleaned-best out, the ones who’ve crossed the line to live downtown miss you, Harlem of the bitter dream since their dream has come true.


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**Thinking About Passing**

Conyers and Kennedy define passing in ‘Negro Passing: To Pass or Not to Pass’ (1963) as ‘the entry into the white group of Negroes whose appearance is such that they can make this transition intentionally or unintentionally, permanently, temporarily or partially’ (215). It refers to subjects ‘who are identities as white without initiative being taken by them to conceal their racial identity’ (215). I want to consider here definitions of passing and to discuss how the original context of ‘passing for white’ in African American literature has been extended to apply to other situations. A classic reading of passing is presented in Cheryl A. Wall’s chapter on Nella Larsen in *Women of the Harlem Renaissance* (1995). Wall gives a typical plot summary, referring to Larsen’s story, ‘The Wrong Man’, as ‘the female protagonist, alternately paralyzed by fear of being unmasked and desperate to ward off discovery, commits an act that jeopardizes the life that she has carefully constructed for herself’ (85). These stories and the later novels are bound up with ‘issues of marginality and cultural dualism’ (86).

Both *Quicksand* and *Passing* contemplate the inextricability of the racism and sexism that confront the black woman in her quest for selfhood. As they navigate between racial and cultural polarities, Larsen’s protagonists attempt to fashion a sense of self – free both of suffocating restrictions of ladyhood and fantasies of the exotic female Other. They fail. The tragedy for these mulattos is the impossibility of self-definition. Larsen’s protagonists assume false identities that ensure social survival but result in psychological suicide. In one way or another, they all ‘pass’. Passing for white, Larsen’s novels remind us, is only one way this game is played’ (89).
A more positive reading of passing is presented in Martha J. Cutter's essay, ‘Sliding Significations: Passing as Narrative Strategy in Nella Larsen's Fiction’ (1996). Cutter begins her essay by noting that all of Nella Larsen's heroines want to “pass” and that the strategy of “passing” is “more than just a racial strategy: it is a strategy to be a person” (75). In fact “passing” is “a subversive strategy for avoiding the enclosures of a racist, classist, and sexist society” (75). In novels like Quicksand (1928), Larsen uses “passing” as “a way of finding a unitary sense of identity – a sense of identity structured around one role, a role that somehow corresponds to her “essential self”” (75).

However, in Passing (1929), “passing” becomes a way to “not be confined by any one signification, be it of race, class and sexuality” (75). The heroine of Passing, Clare, “finds her identity not on some sense of an “essential self” but rather on a self that is composed of and created by a series of guises and masks, performances and roles” and in doing so, Clare discovers that she “transcends the labelling of society, for the more she passes, the more problematic and plural her presence becomes” (75). Cutter suggests that “passing” in Larsen’s body of work acts as “a subversive narrative strategy and [...] an artful method for keeping open the play of textual meaning” (75).

In the galaxy of signs that is the novel Passing, Clare functions as a signifier whose meaning cannot be stabilized, fixed, confined limited; and the “passing” becomes the ultimate mechanism for creating a text that refuses to be contained, consumed, or reduced to unitary meaning. (76)

Cutter compares this positive view of “passing” with more negative views, such as that of Cheryl A. Wall who suggests that the problem of “passing” is “the impossibility of self-definition” (76). While Cutter recognizes that “passing” can be read negatively, she suggests that in Larsen’s novels at least, “it is not the assumption of a false identity per se that causes Larsen’s protagonists to fail”, but “the assumption of only one guise or form of passing causes Larsen’s characters to become stable, static, fixed in their meaning, entrapped within social definitions” (76). Cutter suggests that a homogenous identity can be a negative one: “To assume a single identity in a world in which identity itself is often a performance – a mask, a public persona – is to ensure psychological suicide” (76).

Cutter’s remarks suggests that “passing” is not simply concerned with race, but with other factors of identity too, and this view is supported in Marion Rust’s definition of passing in the essay, “The Subaltern as Imperialist: Speaking of Olaudah Equiano” (1996). Rust notes that passing has many manifestations such as “impersonation, masquerade, drag, crossing over”, but she wonders why passing has been adopted as a term that applies to other contexts too (22). She concludes that the term, passing, “evokes something the others, with the possibility of crossing over, revoke: namely, a quality of loss” (23).

Like overlapping signs, passing describes an act of simulation, in which two states, being and non-being, assumption and revocation, inhere. But although words like the above synonyms enfranchise the former – the act of putting on, be it a mask or a pair of women’s stockings or men’s suspenders – it is the melancholy privilege of passing to foreground the latter – what is lost that’s there. (23)

Rust cites Judith Butler’s Bodies That Matter in which Butler suggests that passing ‘also signifies the ultimate turning away, death’ (Rust, 23). Rust suggests that in a more general sense the act of passing ‘mocks our melancholy, ridiculing essentialist notions of a “true” self preceding, and corrupted by, its subsequent enactments’ (23).

In ‘Passing and the Spectacle of Harlem’ (2000), Maria Balshaw also sees passing in Larsen as being bound up with ‘a non-absolutist attitude to identity, particularly racial identity’ (45). Balshaw argues that visual spectacle is intrinsically important to passing and in Larsen’s work, she sees ‘attention to the construction of the self as a spectacle and through the repeated use of the motif of the exchanged glance between women in a public space’ (55). Larsen’s novels are, in Balshaw’s view, ‘negotiations of visual economies, economies that are bound up with the representation of very specific forms of difference’ (63).

Reference
April 2019

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Galleries
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- Zoe’s favorite quotes
  "I am dead. I have no desire for you. My body no longer wants the one who doesn’t love." — Marqueter Duras

Red Room

My Writing Online
- Two Poems After Anne Bronte
- Four Poems on Horizon
- Essay on Pascale Pelt and Frida Kahlo
- Poems in Frontiers
- The Flying Bed and Other Poems
- Poems on Limelight
- Reading 'The Jewel-box' for Oxfam Poetry Readings, London

The Secret

Feminism, Literature and Rape Narratives
http://www.routledge.com/books/Feminism-Literature-and-Rape-Narratives-isbn9780415806084
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Yes, you're right it does make you think and I know what he means. I also like the fact that it's su… by Sue on this entry

True, I hope so too, but it makes you think! by on this entry

He takes a very pessimistic view of things. I think the human spirit will prevail. I don't see the p… by Sue on this entry

Hi Zoe, do you know the glass dresses made by the artist Diana Dias Leao? They're not meant to be wo… by redbotinki on this entry

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Igniting Change
Jane Friedman
Janet Reid's Blog
Jezebel
Journal of Mythic Arts Blog
Literary Theory Dance Party
Magma Blog
Mark T. Shirey's Blog
McSweeney
Men with Pens
Mx Magazine Blog
Nathan Bransford's Blog
New Welsh Review
No Hay Tal Luzar (Cristina Reviera Garza)
No More Drama, Kathryn Gray's Blog
Pascale Petit's Blog
Penny Red
Penny Sansevieri
Penny Moon, Michelle McGrane's Blog
Peter Finch's Blog
Poetry and Popular Culture
Politics Cyrmu
Polygonion, Matt Merritt's Blog
Practicing Writing
Query Shark Blog
Rejectamentalist Manifesto
Salt Publishing's Blog
Stillman's Blog
Solomon's Mindfield
Special of the Day - Lauren Hall's Blog
Stephanie Green's Blog
Sudden Prose
Taylor Mali's Blog Journal
Text-Mex - William Nerincio's Blog
Textual Practice Journal
The American Virgin
The Fairy Tale Cupboard
The Fast Heat of Beauty: Anna McKerrow's Blog
The Nervous Purvis. Meaghan Purvis's Blog
The Poetry Kit Website
The Portal of Lost Wanting
The Red Teapot
The Renegade Writer - Living the Freelance Life
The Rhizomatic Angel
Third Coast Magazine - The Blog
Tony Williams's Poetry Blog
Write to Done
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May your interest in our parish website encourage you and everyone to be neighbor to each other and, through good means of communications, relay God’s message of hope, peace and salvation! God bless you. Father Kevin McBrien Pastor. 258-15 80th Avenue, Floral Park, NY 11004. Phone: 718-347-6070. Fax: 718-343-3221. Our Lady of the Snows 

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