

## Prelude

*I dwell in Possibility -  
A fairer House than Prose -  
More numerous of Windows -  
Superior - for Doors -  
Of Chambers as the Cedars -  
Impregnable of Eye -  
And for an Everlasting Roof  
The Gambrels of the Sky -  
Of Visitors - the fairest -  
For Occupation - This -  
The spreading wide my narrow Hands  
To gather Paradise - (1)*

- Emily Dickenson



Giovanni Lorenzo Bernini (attr: Giulio Cartari)  
*Angel with Superscription*, Ponte Sant' Angelo, Rome, 1669-71  
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At times I seem to be someone other than the one I seem most often to be. This one: perhaps romantic and imaginative, or brooding and rambling. As a child my activities were a bit like those of a theatrical designer. I made clothing for a cast of characters: doll babies, stuffed kitties, paper brides and their flat grooms. With plain white drawing paper and a sweep of colored crayons, I made backdrops, interior furnishings and accessories; draperies with matching upholstery and

carpets. Like a baroque architect, I deliberated over the effects of place upon figures and objects, changing and arranging in consideration of the most dramatic effects of every ambient detail relative to everything else.

Besides such juvenile leanings, I have alternately throughout time and place, been otherwise engaged as a gardener, chamber-maid, K-12 substitute teacher, chain-saw operator, truck-stop waitress, trade floor gopher, handy-person, artist's model, and so on. Life asserts itself with uncertainty: the self, a mist. Fluffs of white or black stacks of clouds in variable blue-grey skies. Tempest on the horizon.

Still, the call to a creative life like a length of crepe de chine is as strong as it is fluid. Wrapped then, in the allegory of textile and the ambiguity of text, the impermanent events of self take form. And today I am an artist -- a poet or a conjurer, a weaver of words and a catcher of dreams.

## Notes

1. Dickenson, Emily; #657, **The Complete Works of Emily Dickenson**,  
Ed. Johnson, Thomas H., pg. 327

## Image

2. Giovanni Lorenzo Bernini (attributed to his students, Guilio Cartari), *Angel with Superscription*, bridge at Ponte Sant' Angelo, Rome, 1669-71  
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