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Goddess Couture

Natalia O. Trevino
Northwest Vista College, nataliams@msn.com

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Goddess Couture

by Natalia O. Treviño

With goddesses,
it is sometimes a matter of wardrobe—

the red or melon-pink
underdress, the lapis cloak, golden stars

stamped onto the shoulders, stars
throughout, starless,

grassy inner linings grazed
by a yolk-gold trim at the hem.

At the breast, a lace bodice
edged in a honey-bronzed brocade.

Always a layer of flaxen
gauze somewhere near the foot,

the only skin shown below her skirt. Gilt streaks, and if not,
then gilt hands over

her glimmering lap. An ochre crown
to underscore the nearly transparent halo.

Coronations mean a double-duty headdress is
required. Adds height—

—white and red feathers fine and arching behind her neck, a skirt
made of dancing, muscular snakes

and if need be, her head is replaced by twin serpent
heads if the serpents represent

the two faces of her jugular-born blood from the
moment of her unjust

decapitation at the birth of her son, brother to
the jealous moon

and stars, if the blood angling out from the
wound at her neck
is incurred in her fight
to run the cosmos.

Natalia O. Treviño was born *en la Ciudad de México* to *norteño* parents. She is the author of “Virgin X” and “*Lavando la Dirty Laundry*,” which has been translated and published in an Albanian and Macedonian dual language edition. A Professor of English at Northwest Vista College in San Antonio, Texas, her awards include the Alfredo Cisneros del Moral Award, the Dorothy Sargent Rosenberg Poetry Award, and the Menada Literary Award. These poems reflect her current work dedicated to the exploration of the Virgin Mary and her indigenous lineages as Guadalupe, Coatlicue, and Tonantzin. She sees her as a Mother Goddess, who with her unlimited compassion, sorrows, and life-death forces –a complex identity, rooted in the tension between the human and divine –unites spiritualities in Old Mexico, New Mexico, and *Las Américas*